



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



ANALYTIC COURSE DESCRIPTIONS DPDA

SCHOOL OF ARTS
UNIVERSITY OF THE PELOPONNESE

<http://pda.uop.gr>

ANALYTIC COURSE DESCRIPTIONS OF DPDA

ACADEMIC YEAR 2025-2026

||| **Revision:** 2026-05-07

English version

Table of Contents

1st SEMESTER.....	6
Introduction to Performing Arts: Theory and Applications	6
Introduction to Visual-Digital Arts	10
Introduction to Technology	16
The Body in the Performing Arts: Dance & Performance	19
Art History	23
Methodology I: Introduction to Academic Writing.....	27
2nd SEMESTER.....	32
Performance and Social Applications I	32
Performing and Digital Arts: Intersections	37
Introduction to Performance: Theory and Applications	41
Digital Image Processing.....	45
Freehand Drawing	48
Scenography and the Meaning of Space in Performing Arts: Introductory Elements ..	52
Human and Machine	62
3rd SEMESTER — PERFORMING ARTS.....	66
Acting: Key Principles and Methods.....	66
Pedagogy of Performing Arts I: Contemporary Approaches on Performing Arts in Education.....	70
Dance and Technology: Approaches in Composition and Research	75
4th SEMESTER — PERFORMING ARTS.....	79
Multimedia and Direction: Theory and Applications	79
Dance, Creation and Gender	82
Stage Directing: Key Principles and Methods.....	85
5th SEMESTER — PERFORMING ARTS.....	89
Performance in Greece	89
Pedagogy of Performing Arts II: Contemporary Approaches on Performing Arts in Education.....	93
Performance and Space: The Audience, the Artist and the Performance as Meeting Ground.....	98
Methodology II: Scientific Research and Writing.....	102
6th SEMESTER — PERFORMING ARTS.....	105
The Synthesis of the Arts: The Contemporary Total Work of Art.....	105
Theatre of the Real: Theory and Applications	108

Contemporary Choreographic Practice and Performance: Somatic and Intermedial Approaches	112
Performance: Readings	116
3rd SEMESTER — DIGITAL ARTS	133
Video Art and Multimedia	133
Programming and Art I	137
Pedagogy of Digital Arts I: Arts and Technology in Education.....	141
4th SEMESTER — DIGITAL ARTS	147
Programming and Art II.....	147
Pedagogy of Digital Arts II: Arts and Technology in Education	151
Digital Technology and Character Animation I.....	154
Design of Video Projections in the Performative Space.....	158
5th SEMESTER — DIGITAL ARTS	162
Virtual Reality I.....	162
Performance Art: Theory and Applications	165
3D Content Creation I	169
6th SEMESTER — DIGITAL ARTS	174
Digital Technology and Character Animation II.....	174
3D Content Creation II.....	178
Virtual Reality II.....	183
FREE ELECTIVE COURSES — 3rd / 5th / 7th SEMESTER	185
Digital Audio Processing: Music Composition	185
Digital Technology in Dance Creation, Research and Education.....	188
Colour: Theory and Practical Applications	192
Design and Artistic Synthesis.....	195
Contemporary American Theatre and Performance	201
English for Academic Purposes: Writing and Research Skills	205
English: Language, Terminology and Culture.....	208
Video Games and Art.....	210
Dialogues on the Body: Theory and Practice.....	216
Introduction to Digital Storytelling	220
Contemporary Irish Theatre.....	223
Sociology of Cultural Institutions and Organisations.....	227
Performance, Stage Direction and the Internet: Theory and Applications	231
Socially Engaged Performance III: Social Theatre.....	235
Design and Development of Digital Games.....	237
Performance and Social Applications IV: Activism and the Public Sphere.....	242
Contemporary and Avant-Garde Music	248

Art Theory and Culture	251
Creating Virtual Worlds	254
Sound I: Sound Design – Sound Environments	258
Stages of Audiovisual Production	261
Expressive Codes and Tools in Cinematic Editing.....	264
FREE ELECTIVE COURSES — 4th / 6th / 8th SEMESTER	268
Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions ...	268
Theories of Gender and Sexuality in the Theatrical Act.....	270
Dance and the Community: Movement Pedagogy and Applied Practice	274
Scenography: Outdoor Space	280
Utopia and Dystopia in British Theatre.....	284
English for Academic Purposes: Performing and New Media Arts.....	288
Installation Art and Digital Media.....	291
Introduction to Narrative and Scriptwriting	295
Arts Therapy	298
Economy and Culture.....	303
Sociology of Emotions	306
Modern and Contemporary Stage Directing	309
Sound II: Interactive Sound Systems.....	314
Ubiquitous Computing Systems.....	319
Introduction to the Basic Principles of Contemporary Dance	323
Introduction to DIY / Making	328
Physical Theatre Techniques: 20th Century	333
Dance III: Postmodern Practices in Dance	338
Physical Theatre Techniques: Contemporary Methods.....	343
Philosophy of Technology.....	347
Lighting I: Introduction to Stage Lighting: Practical Applications	350
Participatory / Collective Dramaturgy / The Dramaturg Performer: Theory and Applications.....	350
7th SEMESTER.....	357
Diploma Project I – Optional	357
Full-Time Job Placement – Optional	362
8th SEMESTER.....	365
Diploma Project II – Optional	365
Part-Time Job Placement – Optional	370

1st SEMESTER

Introduction to Performing Arts: Theory and Applications

FACULTY	FINE 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

This course offers a comprehensive introduction to the multifaceted phenomenon of the performing arts (Theatre, Dance, Performance, and Music Theatre), examining their history, interconnections, and correlations. The curriculum explores both traditional and contemporary manifestations, tracing their evolution through a historical lens.

Central to the study is the concept of performance, its characteristics, and its functions. Furthermore, the course investigates the effects and the dynamic interplay between the performer, spectator, space, time, and the body within the performance process. Finally, students are introduced to the fundamental tools for reading works of performing arts, as well as the primary theoretical tools of performance studies.

Upon successful completion of the course, students should be able to:

- Identify and articulate the key contributors and the primary parameters of performance.
- Demonstrate a familiarity with the major historical periods of performance and recognize its diverse cultural origins.
- Discern the primary genres of performance and analyze the dialogue between them.
- Utilize fundamental tools for the critical reading of performances.
- Engage in critical reflection regarding specific performances as case studies and apply this analysis in the composition of a scholarly 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 (20%) Written assignments (20%) Final test (60%)

1.

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.

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

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

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.

Lehmann, Hans-Thies, *Μεταδραματικό θέατρο*, Πατάκης, Αθήνα 2025.

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.

The above information is part of the Curriculum Outline

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

www.pda.uop.gr

Introduction to Visual-Digital Arts

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01YΠX05	SEMESTER	1st (Winter)
COURSE TITLE	Introduction to Visual-Digital Arts		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (2 theory and 1 practice)	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/2865/		

3. TEACHING RESULTS

TEACHING RESULTS

The primary objective of this module is to provide an introductory exploration of the expansive field of visual arts and its digital and audiovisual evolution during the 20th and 21st centuries. The course examines the scope, characteristics, and methodological foundations of the visual arts, utilizing painting, sculpture, and photography as primary case studies. These fundamental disciplines, rooted in visual perception, are analyzed through their technological, cultural, and social extensions, which have given rise to contemporary art forms such as digital art, new media, and installations. Consequently, it traces the genealogy of the image, investigating the processes of capturing, projection, and editing. It explores the key transitions from pictorial representation to mechanical and photochemical capturing (photography, pre-cinematic devices, moving image), through to electronic playback/transmission (television, video), and finally to digital and computational aspects (computer, Internet). Emphasis is placed on the visual elements of the fine arts, as well as on the characteristics and critical integration of computers, audiovisual media, projections, performance, and algorithms within emerging digital art forms. The module aims to familiarize students with art practice, diverse methodologies and media, and the multifaceted relationship between art and technology, highlighting key milestones in the evolution of visual and digital culture to the present day. At the laboratory level, selected exercises introduce students to the concept of collage and its relationship with open-source digital image processing tools, with the ultimate goal of fostering a multimedia-oriented critical thinking.

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

1. To **comprehend** the dynamic link between contemporary art and technology

1. 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, 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

4. COURSE CONTENT

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

THEORY (3 h)

- Introduction to art practice : From visual to digital arts
- Visual elements : Point, line, plane, colour, light, shadow, space, texture
- Painting image I : Processes, techniques, materials
- Painting image II : Processes, techniques, materials
- Sculptural image/figure: Space, characteristics, materials
- Capturing / Imaging the photographic image: Techniques
- Projection / Recording the moving image : From pre-cinema to cinema
- Compositing the image : Collage and its impact on art
- The cinematic image: Narrative and non-narrative examples
- The algorithmic image : Computer art (1960s)
- Media/New media arts : Case studies and digital art
- Media/New media arts : Case studies and digital art
- Invited artist – Module review

LAB (1 h)

- Introduction to software of digital painting/photo editing I (*Krita*)
- Introduction to software of digital painting/photo editing II (theme / idea)
- Introducing raster – vector graphics and *Krita* interface
- The idea of layers, blending and synthesis
- Tools and processes: experimentation I (cut, crop, distort)
- Tools and processes: experimentation II (blend, mask, text)
- Tools and processes: experimentation III (colour, lines, shapes)
- Tools and processes: experimentation IV (patterns)
- Tools and processes: experimentation V (collage and 20th century)
- Towards a digital synthesis: Merging painting and digital arts I
- Towards a digital synthesis: Merging painting and digital arts II

- Feedback on students projects I
- Feedback on students projects II

5. 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 open source digital painting software. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>LAB</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>49</td> </tr> <tr> <td>ART PRACTICE</td> <td>25</td> </tr> <tr> <td>INVITED TALK/EDUCATIONAL VISIT</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	6	LAB	13	INDEPENDENT STUDY	49	ART PRACTICE	25	INVITED TALK/EDUCATIONAL VISIT	6	TOTAL CONTACT HOURS AND TRAINING	125
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TOTAL CONTACT HOURS AND TRAINING	125																
EVALUATION OF STUDENTS	<p>Written examinations (70%)</p> <p>Creative practice (30%)</p>																

6. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY [Eudoxus]

1. Paul, C. (2026). Ψηφιακή Τέχνη, μπφ. Πούλου, Α. Αθήνα: Εκδόσεις Utopia [143563206]
2. Λαλιώτη, Β. (2022). *Ψηφιακές Τεχνολογίες και Τέχνες*. Εκδόσεις Ροπή. [112695883]
 - Ζαφειρόπουλος, Θ. (επιμ.) (2024). *ΕΔΩ: Τόπος, Τοπίο, Χώρος, Χρόνος: Καλλιτεχνικές πρακτικές και ερμηνευτικές προσεγγίσεις*. Εκδόσεις Τζιόλα. [122085104]

EXTRA BIBLIOGRAPHY

1. Paul, C. (2003). *Digital Art*. London: Thames and Hudson.
2. Manovich, L. (2001). *The Language of New Media*. The MIT Press.
3. Stiles, K. & Howard Selz, P. (1996). *Theories Documents of Contemporary Art*.
4. Νεγρεπόντε, Ν. (1995). *Ψηφιακός Κόσμος*. Εκδόσεις Καστανιώτη
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6. Kandinsky, W. (1926). *Σημείο, Γραμμή, Επίπεδο*. Αθήνα: Εκδόσεις Δωδώνη.
7. Itten, J. (1961). *Η Τέχνη του Χρώματος*. Κείμενα Εικαστικών Καλλιτεχνών.
8. Wands, B (2006). *Art of the Digital Age*. London: Thames and Hudson.
9. Tribe, M. and Reena, J. (ed.) (2009). *New Media Art*. London: Taschen

10. Bentkowska-Kafel, A., Cashen, T., Gardiner, H. (2005). *Digital Art Histories*. Intellect.
11. Collins, S. (2014). *Seascapes*. Film and Video Umbrella.
12. Κολοκυθάς, Κ. (2015). *Επεξεργασία εικόνας* [Κεφάλαιο]. Στο Κολοκυθάς, Κ. 2015. *Ψηφιακά Μέσα στις Οπτικοακουστικές Τέχνες* Kallipos eBook (δωρεάν).
13. Σαντοριναίος, Μ. κ.α. (2015). Από τις σύνθετες τεχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης. Kallipos eBook (δωρεάν).

Methodology I: Introduction to Academic Writing

5. GENERAL

SCHOOL	Fine Arts		
ACADEMIC UNIT	Performing and Digital Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	1st
COURSE TITLE	Methodology I		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	
Practical exercises		1	
Total		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Skills development		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4203/		

6. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

This course aims to introduce students to the methods and techniques of scientific research. More specifically, it seeks to familiarize students with the basic principles and mechanisms for organizing thematic material, transforming information into coherent text, and presenting it effectively.

Upon successful completion of the course, students will be able to understand and produce an academic paper based on both technical elements (title, structure, formatting) and qualitative aspects (collection and classification of information, organization of content, writing techniques, thematic specificity, and presentation methods). They will also be able to define and structure a research field by determining its framework, directions, and stages of development.

Upon successful completion, students will be able to:

(Knowledge)

1. describe contemporary research methods
2. identify the main characteristics of qualitative and quantitative methods

(Skills)

1. design and prepare an academic paper
2. extract and organize research material
3. conduct literature reviews
4. design research questionnaires
5. correctly use citations and bibliographic references
6. handle quantitative data using SPSS
7. properly structure an academic paper

(Competences)

- formulate clear research hypotheses
- ensure validity and reliability in research
- select appropriate scientific methods for data analysis
- apply qualitative, quantitative, or mixed research methods
- apply epistemological and ethical principles in research and writing
- evaluate research results
- present research findings

General Competences

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

Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas

Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking

Others...

The course aims to develop the following competences:

1. Search for, analysis and synthesis of data and information with the use of the necessary technology
2. Working independently
3. Teamwork
4. Production of new research ideas
5. Production of free, creative and inductive thinking

7. SYLLABUS

The course includes the following topics:

Theory (2 hours/week)

- “Researching with method”: definitions and significance of “research” and “methodology”
- Topic selection: data search, title formulation, understanding the subject and context
- Sources of information: written, oral, internet sources and validation processes
- Steps for searching, organizing, and structuring content
- Basic writing rules: clarity, documentation, evaluation of information
- Writing principles: argumentation and structure
- Structure of an academic paper: keywords, abstract, introduction, main body, conclusions
- Text composition tools
- Evaluation, comparison, critique, definition, description, interpretation, analysis
- Referencing systems and citation methods
- Supplementary elements: images, maps, tables, etc.
- Text organization principles
- Presentation techniques and use of PowerPoint

Laboratory (1 hour/week)

- Examples of research concepts
- Title formulation and topic analysis
- Information search and validation across sources
- Exercises in note-taking and material organization
- Writing and presentation exercises
- Writing and presentation exercises
- Text organization exercises
- Text organization exercises
- Documentation, analysis, interpretation exercises
- Citation and referencing exercises
- Supplementary material and appendix development
- PowerPoint organization and presentation
- Topic research processes

8. TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face (in-class)</p>														
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of modern ICT tools and digital support in teaching.</p> <p>Support of the learning process through the e-class platform.</p>														
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: right;">39</td> </tr> <tr> <td>Study and literature analysis</td> <td style="text-align: right;">31</td> </tr> <tr> <td>Exercises in research methods</td> <td style="text-align: right;">40</td> </tr> <tr> <td>Coursework assignment</td> <td style="text-align: right;">40</td> </tr> <tr> <td> </td> <td></td> </tr> <tr> <td>Course total</td> <td style="text-align: right;">150</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	39	Study and literature analysis	31	Exercises in research methods	40	Coursework assignment	40	 		Course total	150
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Lectures	39														
Study and literature analysis	31														
Exercises in research methods	40														
Coursework assignment	40														
Course total	150														
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Assessment method: Written assignment (0–100%), on a topic announced at the beginning of the semester.</p> <p>Assessment purpose: To evaluate the student's ability to structure an academic paper according to its fundamental components.</p> <p>Assessment criteria:</p> <ol style="list-style-type: none"> 2. clarity and logical structure of the research hypothesis 3. critical review of relevant literature 4. correct use of citations, footnotes, and references 														

9. ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

Remler, Dahlia, and Gregg Van Ryzin. *Research Methods in Practice*. Sage.

Zafeiropoulos, Kostas. *How to Write a Scientific Paper*. Kritiki (in Greek).

- Related academic journals:
International Journal of Social Research Methodology
Journal of Mixed Methods Research

Introduction to Technology

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01EΠX02	SEMESTER	1st
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/		

- TEACHING RESULTS

TEACHING RESULTS
<p>The course is an introduction to digital technology and in particular to information technology and computers, both their hardware and software.</p> <p>Upon successful completion of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. know the parts of the computer and their interconnections 2. represent different types of data in digital form 3. understand how to encode and store media 4. understand the fundamentals of operating systems 5. understand the structure of a computer network 6. use simple design and development tools
GENERAL SKILLS
<ul style="list-style-type: none"> • Search, analysis and synthesis of data and information, using the necessary technologies • Teamwork • Promoting free, creative and inductive thinking

- COURSE CONTENT

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

THEORY (1 hour)

- The evolution of digital technology and computing systems
- The basic architecture of the computer
- The representation of data: numerical systems
- Binary representation and text encoding
- The digitization of sound and image
- Data compression: storage media
- Data input and output: peripheral devices
- Data processing: program execution
- System software: the operating system
- Computer programs and tools
- Introduction to computer networks and the internet
- Websites and web technologies
- Other categories of computer systems and their applications

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

- 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	<table border="1" style="width: 100%;"> <thead> <tr> <th style="background-color: #d3d3d3;">ACTIVITY</th> <th style="background-color: #d3d3d3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13
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%)	

- **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

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The Body in the Performing Arts: Dance & Performance

1.

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

0. 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

0. 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

0. TEACHING AND LEARNING METHODS - EVALUATION

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

0. 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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Art History

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01YΠX04	SEMESTER	1
COURSE TITLE	Art History		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECT S	
	3 (2 hours theory & 1 hour 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		

1. TEACHING RESULTS

TEACHING RESULTS
<p>The course entitled "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 analyze visual material, as well as to study the relationship of artistic production with historical reality in its broadest sense.</p> <p>Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> ✔ Identify the main artistic movements of the period from the mid-18th century to the early 1970s, identifying their main representatives, techniques and aesthetics. ✔ Relate the content and forms of works of art to the social, historical and cultural context in which they were created, explaining how this influenced artistic production. ✔ Critically analyze visual material from different periods, identifying characteristics, differences and influences between art movements. ✔ Formulate and present clearly and documented their personal interpretations of works of art, both orally and in writing. ✔ Utilize digital tools and online sources for the research and presentation of works of art, enriching their critical perspective with multimedia content.

- ✓ To develop critical analysis of works, and to prepare short research papers, developing research and writing skills.
- ✓ To practice critical and self-critical thinking, promoting their creativity, free expression and aesthetic sensitivity.
- ✓ To become aware of issues of multiculturalism and social identities, identifying the importance of art in highlighting social issues.

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

2. 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. (3 hours)
2. From Romanticism to Realism. (2 hours)
3. Impressionism, Post-Impressionism and Symbolism. (2 hours)
4. European Primitivism. (2 hours)
5. The Fauves, Expressionism and the New Objectivity. (2 hours)
6. Cubism. (2 hours)
7. Futurism, Dada, Surrealism. (2 hours)
8. Russian and Soviet avant-garde: cubo-futurism, suprematism, constructivism. (2 hours)
9. German Interwar I. Architecture and design: the Bauhaus. (2 hours)
10. German Interwar II. Cinema in the Weimar Republic. (2 hours)
11. American Modernism: Abstract Expressionism and Pop Art. (2 hours)
12. From Modernism to Postmodernism. (2 hours)
13. Overview of the material. (3 hours)

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.

3. 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	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;"><i>ACTIVITY</i></th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>10</td> </tr> <tr> <td>PRACTICE</td> <td>35</td> </tr> <tr> <td>Self-study</td> <td>41</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	<i>ACTIVITY</i>	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	10	PRACTICE	35	Self-study	41	TOTAL CONTACT HOURS AND TRAINING	125
<i>ACTIVITY</i>	SEMESTER WORKLOAD												
LECTURES	39												
INTERACTIVE TEACHING	10												
PRACTICE	35												
Self-study	41												
TOTAL CONTACT HOURS AND TRAINING	125												
EVALUATION OF STUDENTS	<p>Assessment Method I (30%) Written Assignment and Public Presentation (written assignment specifications are given, e.g., length of text, grading criteria)</p> <p>Assessment Method II (70%) Written final exam</p>												

4. 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

The above information is part of the Curriculum Outline

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

www.pda.uop.gr

Methodology I: Introduction to Academic Writing

FACULTY	Fine Arts		
DEPARTMENT	Performing and Digital Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02ΥΠΕ0 3	SEMESTER	1st
COURSE TITLE	Methodology I		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
Lectures	2		
Practical exercises	1		
Total	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Skills development		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4203/		

(1) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <p>This course aims to introduce students to the methods and techniques of scientific research. More specifically, it seeks to familiarize students with the basic principles and mechanisms for organizing thematic material, transforming information into coherent text, and presenting it effectively.</p>
--

Upon successful completion of the course, students will be able to understand and produce an academic paper based on both technical elements (title, structure, formatting) and qualitative aspects (collection and classification of information, organization of content, writing techniques, thematic specificity, and presentation methods). They will also be able to define and structure a research field by determining its framework, directions, and stages of development.

Upon successful completion, students will be able to:

(Knowledge)

- describe contemporary research methods
- identify the main characteristics of qualitative and quantitative methods

(Skills)

- design and prepare an academic paper
- extract and organize research material
- conduct literature reviews
- design research questionnaires
- correctly use citations and bibliographic references
- handle quantitative data using SPSS
- properly structure an academic paper

(Competences)

- formulate clear research hypotheses
- ensure validity and reliability in research
- select appropriate scientific methods for data analysis
- apply qualitative, quantitative, or mixed research methods
- apply epistemological and ethical principles in research and writing
- evaluate research results
- present research findings

General Competences

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

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

The course aims to develop the following competences:

- Search for, analysis and synthesis of data and information with the use of the necessary technology
- Working independently
- Teamwork
- Production of new research ideas
- Production of free, creative and inductive thinking

(2) SYLLABUS

The course includes the following topics:

Theory (2 hours/week)

1. "Researching with method": definitions and significance of "research" and "methodology"
2. Topic selection: data search, title formulation, understanding the subject and context
3. Sources of information: written, oral, internet sources and validation processes
4. Steps for searching, organizing, and structuring content
5. Basic writing rules: clarity, documentation, evaluation of information
6. Writing principles: argumentation and structure
7. Structure of an academic paper: keywords, abstract, introduction, main body, conclusions
8. Text composition tools
9. Evaluation, comparison, critique, definition, description, interpretation, analysis
10. Referencing systems and citation methods
11. Supplementary elements: images, maps, tables, etc.
12. Text organization principles
13. Presentation techniques and use of PowerPoint

Laboratory (1 hour/week)

1. Examples of research concepts
2. Title formulation and topic analysis
3. Information search and validation across sources
4. Exercises in note-taking and material organization
5. Writing and presentation exercises
6. Writing and presentation exercises
7. Text organization exercises
8. Text organization exercises
9. Documentation, analysis, interpretation exercises
10. Citation and referencing exercises
11. Supplementary material and appendix development
12. PowerPoint organization and presentation
13. Topic research processes

(3) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face (in-class)</p>												
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of modern ICT tools and digital support in teaching. Support of the learning process through the e-class platform.</p>												
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>39</td> </tr> <tr> <td>Study and literature analysis</td> <td>31</td> </tr> <tr> <td>Exercises in research methods</td> <td>40</td> </tr> <tr> <td>Coursework assignment</td> <td>40</td> </tr> <tr> <td>Course total</td> <td>150</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	39	Study and literature analysis	31	Exercises in research methods	40	Coursework assignment	40	Course total	150
Activity	Semester workload												
Lectures	39												
Study and literature analysis	31												
Exercises in research methods	40												
Coursework assignment	40												
Course total	150												
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and</i></p>	<p>Assessment method: Written assignment (0–100%), on a topic announced at the beginning of the semester.</p> <p>Assessment purpose: To evaluate the student's ability to structure an academic paper according to its fundamental components.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • clarity and logical structure of the research hypothesis • critical review of relevant literature • correct use of citations, footnotes, and references 												

where they are accessible to students.

(4) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Remler, Dahlia, and Gregg Van Ryzin. *Research Methods in Practice*. Sage.
Zafeiropoulos, Kostas. *How to Write a Scientific Paper*. Kritiki (in Greek).

- Related academic journals:

International Journal of Social Research Methodology
Journal of Mixed Methods Research

2nd SEMESTER

Performance and Social Applications I

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ04	SEMESTER	2 nd
COURSE TITLE	Performance and Social Applications I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	EC TS	
Lectures per week	3	5	
	2-hours theory + 1-hour laboratory		
COURSE CATEGORY	Compulsory		
PREREQUISITES:	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/4389/		

1. TEACHING RESULTS

TEACHING RESULTS
<p>Description</p> <p>The course introduces students to the theories, practices and social dimensions of performance in the field of applied (and social) theatre. The aim of the course is students to understand key theories and practices, such as the Theatre of the Oppressed (Boal) and the Epic Theatre (Brecht), and to come into contact with different practices and applications of applied theatre. The course examines applications of performance in educational, social and therapeutic settings, analysing the ways in which performance is used as a tool for social dialogue, empowerment and participation. It emphasises on the experiential approach, critical thinking and the design of interventions with social impact. Students are encouraged to connect theory with practice, as well as to develop their own proposals for applied performance.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> ● Know the basic types and functions of applied theatre ● Understand its educational, social and psychological dimensions ● Engage with applied theatre practices ● Use applied theatre techniques for performance actions ●
GENERAL SKILLS

Team work
 Adaptation to new situations
 Project planning and management
 Respect diversity and multiculturalism
 Decision-making
 Demonstrating social, professional and ethical responsibility and sensitivity to gender issues
 Exercise criticism and self-criticism
 Promote free, creative and inductive thinking

2. COURSE CONTENT

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

Theory/Lab

- Applied and Social Theatre and Performance: Introduction
- 2. Augusto Boal, Theatre of the Oppressed and Forum Theatre
- 3. Bertolt Brecht, Epic Theatre and Socio-Political Performance
- 4. Documentary Theatre
- 5. Applications in Education: Theatre Games and Theatre Pedagogy Programmes
- 6. Theatre for Early Years: Sensory Engagement, Interaction and Exploration
- 7. Memory Theatre: Reminiscence theatre
- 8. Applications of Storytelling and Digital Storytelling in Community and the Sciences/ Group Artistic Work
- 9. The Art of Therapy: Drama Therapy, Dance Therapy, Music Therapy, Art Therapy, Participatory Photography/ Group artistic work - work in progress
- 10. Playback Theatre/ Group artistic work - work in progress
- 11. Prison Theatre/ Group artistic work - work in progress (one to one)
- 12. Judicial Performance/ Group artistic work - work in progress (rehearsal)
- 13. Performance of Cultural Heritage/ Presentations of artistic work

3. 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 creative software in lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback. Communication with students via e-mail and through an electronic chat room in the e-class.						
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>Lectures/ Interactive Teaching</td> <td>23</td> </tr> <tr> <td>Laboratory Work</td> <td>10</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	Lectures/ Interactive Teaching	23	Laboratory Work	10
ACTIVITY	SEMESTER WORKLOAD						
Lectures/ Interactive Teaching	23						
Laboratory Work	10						

	Study and Analysis of Scientific Papers and Book Chapters	15
	Autonomous Study	56
	Invited Speakers	6
	Creative work	15
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>Group art /performance project (50%) Autonomous reflective journal in the form of written essay or blog (50%)</p>	

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- 3. [33133107] Boal, A. (2013) Θεατρικά Παιχνίδια για Ηθοποιούς και για μη Ηθοποιούς, εκδ. σοφια
- 4. [122075393] Κλαδάκη Μ.-Μαστροθανάσης Κ (επιμέλεια) (2023) Αναδυόμενες Τεχνολογίες στο Εφαρμοσμένο Θέατρο και το Εκπαιδευτικό Δράμα. εκδ. Γ. ΔΑΡΔΑΝΟΣ - Κ. ΔΑΡΔΑΝΟΣ κ ΣΙΑ ΕΕ

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- Μποάλ, Αουγκούστο (1981). Το Θέατρο του Καταπιεσμένου. Θεωρία.
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- Φανουράκη, Κλειώ & Πεφάνης Γιώργος (επιμ.) (2021). Εφαρμοσμένο Θέατρο. Ποιοτικές μέθοδοι έρευνας και μάθησης μέσω Παραστατικών Τεχνών. Εκδόσεις Παπαζήση.
- Φιλιππάκης, Μανόλης (χ.χ.) Κοινωνικό Θέατρο. Θεωρητικές προσεγγίσεις και πρακτικός οδηγός για εμπυχωτές. Λευκό Αερόστατο.

Performing and Digital Arts: Intersections

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΥΠΕ04	SEMESTER	2nd
COURSE TITLE	Performing and Digital Arts: Intersections		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	EC TS	
Lectures per week	3 (Theory)	5	
COURSE CATEGORY	Compulsory		
PREREQUISITES:	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/4388/		

1. TEACHING RESULTS

TEACHING RESULTS
<p>Description</p> <p>The course focuses on an introductory approach to the fruitful intersections of performing and digital arts, with emphasis given to the recent decades of contemporary culture. The course emphasizes a critical look at hybrid approaches to artistic practice that combine interdisciplinary and artistic processes of composition, media and methodologies from cinema, radio and the internet, to augmented and virtual reality technologies, as well as the use of artificial intelligence. Students will come into contact with concepts such as hybrid art, transmedia storytelling, performance art using digital media, as well as new forms of audience participation and immersion. The experimental nature of the course aims to present both selected examples of contemporary performances and hybrid artworks as well as a series of invited talks by artists and theorists, highlighting the dynamic connections of the two fields but also presenting new perspectives for students to engage with during their undergraduate studies.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Recognize the inter-artistic and interdisciplinary connections of hybrid, multimedia and intermedia arts. • Identify the characteristics of the digital performance field (digitally mediated performance). • Understand the dynamic relationship between performing and digital art forms in contemporary culture and job market.

GENERAL SKILLS

Adaptation to new situations.

- Work autonomously, but also engage in collaborative/team work
- Promote free, creative and inductive thinking
- Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
- Develop social, ethical, professional sensitivity
- Respect diversity and multiculturalism
- Produce new research/artistic ideas

2. COURSE CONTENT

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

Theory

1. Defining Performing and Digital Arts
2. Defining Intersections: Hybrid, Multimedia and Intermedia Arts
3. Transmedia Storytelling
4. Radio
5. Cinema
6. The Internet: between physical, digital, liminal space
7. Artificial Intelligence
8. Immersive Technologies and Augmented Reality
9. The Role of the Audience: Participation, Embodiment, Intimacy, Presence, Immersion
10. Time and Space: Temporality, Spatiality, Glocalisation
11. Guest Speaker I
12. Guest Speaker II
13. Guest Speaker III

3. 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 material and feedback. Communication with students via e-mail and through an electronic chat room in the e-class												
TEACHING STRUCTURE	<table border="1"><thead><tr><th>ACTIVITY</th><th>SEMESTER WORKLOAD</th></tr></thead><tbody><tr><td>LECTURES</td><td>30</td></tr><tr><td>AUTONOMOUS STUDY</td><td>51</td></tr><tr><td>Essay writing</td><td>35</td></tr><tr><td>Invited Speakers</td><td>9</td></tr><tr><td>TOTAL CONTACT HOURS AND TRAINING</td><td>125</td></tr></tbody></table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	30	AUTONOMOUS STUDY	51	Essay writing	35	Invited Speakers	9	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	30												
AUTONOMOUS STUDY	51												
Essay writing	35												
Invited Speakers	9												
TOTAL CONTACT HOURS AND TRAINING	125												
EVALUATION OF STUDENTS													

	Written essay or video essay or podcast (100%)
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4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- 2. Manovich, L. (2001/2016). Η Γλώσσα των Νέων Μέσων. Σαντοριναίος, Μ. (μτφ.), Αθήνα: ΕΛΚΕ ΑΣΚΤ
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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- Davidson, C. (ed.) (1995). Anyplace. Cambridge: The MIT Press.
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- Αυγητίδου, Α. (επιμ.) (2021). Δημόσια Τέχνη, Δημόσια Σφαίρα. USP
- Φόστερ (Foster), Η., Κραουσ, R., Βοις, Υ.Α. and Βυχλοχ Β. (eds.) (2007 [2004]). Η Τέχνη από το 1900. Αθήνα: Εκδόσεις Επίκεντρο.

Introduction to Performance: Theory and Applications

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΥΠΕ01	SEMESTER	2
COURSE TITLE	INTRODUCTION TO PERFORMANCE: THEORY AND APPLICATIONS		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (theory: 2 hours, practice: 1 hour)	5
COURSE CATEGORY	Mandatory		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek (possibility of 3 lectures in English)		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/PDA138/		

1. TEACHING RESULTS

TEACHING RESULTS	
<p>1. The aim of the course is to introduce students to the concept of performance and its basic characteristics. During the course we will study the different cases of performances through the examination of cases from social, ritual and aesthetic performances, as well as performances in everyday life.</p> <p>We will also focus on the elements of ritual and play that underlie performances, the importance of the body, the performative space and the activation of the senses. Classes will be mainly theoretical and will be accompanied by practical workshops.</p> <p>Translated with DeepL.com (free version)</p>	
<p>2. By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> -understand the basic theories of Performance; -know the different types and functions of Performance; -approach Performance both theoretically and through artistic practice. 	
GENERAL SKILLS	

Adaptation to new situations;
Decision-making;
Production of new research ideas;
Autonomous work;
Teamwork;
Respect for diversity and multiculturalism;
Respect for the natural environment;
Exercise criticism and self-criticism;
Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;
Promotion of free, creative and inductive thinking.

3. COURSE CONTENT

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

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 Durkheim and Van Gennep
- 6) Performance and Ritual III. Turner's theories
- 7) Performance and Ritual IV. Richard Schechner
- 8) Performativity
- 9) Disguise and transformation. A cultural history
- 10) Performance and play: the basic theories of play
- 11) Group projects presentation
- 12) Group projects presentation
- 13) Course overview

Practice (1 hour)

- 1) Introduction and presentation of the course
- 2) Workshop: what is Performance I?
- 3) Workshop: what is Performance II?
- 4) Performance and ritual: practical applications I
- 5) Performance and ritual: practical applications II
- 6) Performance and ritual: practical applications III
- 7) Performance and ritual: practical applications IV
- 8) Practical applications workshop: space, body, senses
- 9) Practical workshop: the concept of transformation
- 10) Performance and play: practical applications
- 11) Group work presentations

- 12) Group work presentations
13) Group work presentations

Translated with DeepL.com (free version)

2. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td></td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>86</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td></td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING		ART PRACTICE	13	INDEPENDENT STUDY	86	INVITED TALKS [...]		TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
INTERACTIVE TEACHING															
ART PRACTICE	13														
INDEPENDENT STUDY	86														
INVITED TALKS [...]															
TOTAL CONTACT HOURS AND TRAINING	125														
EVALUATION OF STUDENTS	<p>Class participation (20%)</p> <p>Oral presentation (30%)</p> <p>Final exams (50%)</p>														

3. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Επιτέλεση

Κωδικός Βιβλίου στον Εύδοξο: 112690712

Έκδοση: α/2022

Συγγραφείς: Δημοσθένης Αγραφιώτης

ISBN: 9789605891565

Τύπος: Σύγγραμμα

Διαθέτης (Εκδότης): ΚΑΠΟΛΑ ΚΩΝ. ΠΑΓΩΝΑ

2. Η θεωρία της επιτέλεσης

Κωδικός Βιβλίου στον Εύδοξο: 41957383

Έκδοση: 1η έκδ./2010

Συγγραφείς: Schechner Richard

ISBN: 9789608410602

Τύπος: Σύγγραμμα

Διαθέτης (Εκδότης): ΜΑΡΙΑ ΠΑΡΙΚΟΥ & ΣΙΑ ΕΠΕ,

3. Performance

Κωδικός Βιβλίου στον Εύδοξο: 102072587

Έκδοση: 1η/2020

Συγγραφείς: Ιόλη Ανδρεάδη
ISBN: 9789606280931
Τύπος: Σύγγραμμα
Διαθέτης (Εκδότης): Κουλεδάκης Θεόδωρος,

4. *Performance: μια κριτική εισαγωγή*
Κωδικός Βιβλίου στον Εύδοξο: 33133063
Έκδοση: 1η έκδ./2014
Συγγραφείς: Carlson C.
ISBN: 9789600227635
Τύπος: Σύγγραμμα
Διαθέτης (Εκδότης): ΕΚΔΟΣΕΙΣ ΠΑΠΑΖΗΣΗ ΑΕΒΕ

5. *Το σώμα. Ικεσία και απειλή*
Κωδικός Βιβλίου στον Εύδοξο: 1891
Έκδοση: 3/2003
Συγγραφείς: Πέπη Ρηγοπούλου
ISBN: 9603481297
Τύπος: Σύγγραμμα

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- 1) Turner, V. 2015. *Από την τελετουργία στο θέατρο. Η ανθρώπινη βαρύτητα του παιχνιδιού*, Φ. Τερζάκης (μτφ.), Αθήνα: Ηριδανός
- 2) Kaprow, A. 2003. *Essays on the Blurring of Art and Life*. Berkeley: University of California Press
- 3) Read, A. 1993. *Performance and Everyday Life*. London: Routledge
- 4) Schechner, R. 1985. "Points of Contact Between Anthropological and Theatrical Thought", *Between Theatre and Anthropology*. Philadelphia, USA: University of Pennsylvania Press, σσ. 3-34.
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- 6) Schechner, R. 2008. *Performance Theory*, 3rd ed. London: Routledge
- 7) Schechner, R. 2013. *Performance Studies: An Introduction*, 3rd ed. London; New York: Routledge
- 8) Turner, V. 1982. *From Ritual to Theater: The Human Seriousness of Play*. Baltimore, MD: PAJ Press
- 9) Turner, V. W. 1969. *The ritual process: structure and anti-structure*. Chicago: Aldine Pub. Co.

The above information is part of the Curriculum Outline
 Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese
 www.pda.uop.gr

Digital Image Processing

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ10	SEMESTER	2nd
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/		

4. TEACHING RESULTS

TEACHING RESULTS
<p>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:</p> <ol style="list-style-type: none"> 5. know the properties of digital cameras and the processes of image digitization 6. recognize the features and differences of raster and vector images 7. understand the operation of basic digital image processing algorithms 8. choose appropriate software and efficient methods to edit a photo or video 9. apply filters and other visual effects to their artistic creations 10. use artificial intelligence tools when they need them 11. create graphics utilizing computer vision techniques
GENERAL SKILLS
<ol style="list-style-type: none"> 0. Search, analysis and synthesis of data and information, using the necessary technologies

1. Autonomous work
2. Production of new research ideas
3. Promoting free, creative and inductive thinking

5. COURSE CONTENT

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

THEORY (1 hour)

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

LAB (2 hours)

- Image capture, lens properties, color temperature, gamma correction
- Brightness, color spaces, histograms
- Merging, geometric transformations, color adjustment
- Pixel art, threshold art, gif art, glitch art, photomosaics, panoramic photos
- Noise removal, edge and contour enhancement, special visual effects
- Digital painting, conversion of photography into a painting
- Color spectrum, texture, frequency filters
- Graphic representation, conversion of a photo into a sketch
- Convolutional Neural Networks and Adversarial Machine Learning
- Style transfer from a painting to a photo
- Video processing techniques
- Optical flow and motion tracking
- 3D modeling from consecutive images, using stereo vision

6. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION	Use of ICT in teaching Use of ICT when communicating with students. Teaching through an electronic platform.

TECHNOLOGIES													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="text-align: center;">ACTIVITY</th> <th style="text-align: center;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td style="text-align: center;">13</td> </tr> <tr> <td>LAB EXERCISES</td> <td style="text-align: center;">26</td> </tr> <tr> <td>PROJECT</td> <td style="text-align: center;">40</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td style="text-align: center;">46</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td style="text-align: center;">125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	LAB EXERCISES	26	PROJECT	40	INDEPENDENT STUDY	46	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	13												
LAB EXERCISES	26												
PROJECT	40												
INDEPENDENT STUDY	46												
TOTAL CONTACT HOURS AND TRAINING	125												
EVALUATION OF STUDENTS	<p>The final grade is obtained from the average of the grade of the written or oral exam (at the end of the semester) and the grade of the project (delivered before the end of the semester).</p> <p>FINAL EXAM (50%) PROJECT (50%)</p> <p>A score of 5 is required for both the final exam and the project.</p>												

7. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

4. Βιβλίο [94701659]: Η ΤΕΧΝΙΚΗ ΤΗΣ ΑΝΑΛΟΓΙΚΗΣ ΚΑΙ ΤΗΣ ΨΗΦΙΑΚΗΣ ΦΩΤΟΓΡΑΦΙΑΣ, Αναστάσιος Σχίζας
5. 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
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- 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

www.pda.uop.gr

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Freehand Drawing

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE1 5- ΠΨΤ	SEMESTER	2nd
COURSE TITLE	Freehand Drawing		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (1h theory & 2h practice)	5
COURSE CATEGORY	Compulsory		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE URL	eclass.uop.gr Αρχές Ελευθέρου Σχεδίου		

1. TEACHING RESULTS

TEACHING RESULTS

The course entitled "Principles of Freehand Drawing" is offered to first-year students of the Department of Performing and Digital Arts. The aim of the course is to present the basic principles and concepts of Freehand Design, focusing on the analytical design of objects from nature, their tonal performance as well as the synthetic options that will best perform the designed objects.

Even by practicing the design process, the students will achieve the improvement of their visual perception and observation.

In the theoretical part of the Course, the basic principles and concepts of Freehand Drawing are developed, the ways of observation and rendering, form, shading and tonal values in a work of art are analyzed and the primary visual elements in the design of objects are approached.

The practice part of the Course, form and light are developed in Freehand Drawing, the design concept and creative approach to the selected topics, which the students are asked to develop in their natural studies.

After the completion of the course, students will be able to:

define the basic principles and concepts of the Freehand Drawing

achieve detailed design of objects naturally

render tonal scales and tonal rendering of colors

create different proposals for placing simple and complex objects on their design surface

create balances of contrasts and harmonies with the tonal shading

classify and relate Freehand Drawing vocabulary that will be used in other analog and digital design lessons

GENERAL SKILLS

Autonomous work

Teamwork

Promoting free, creative thinking

Exercise criticism and self-criticism

2. COURSE CONTENT

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

Theory (1 hour)

1. The idea in Art - Objectives and applications of Free design. Development of the basic principles and concepts of Free Design.

2. Basic rules - Requirements - Clarity of the design

3. Relative distance of objects. Placement of subject. Proportionate design

4. The Performance of Light in Art. Analysis of observation and performance, form, shading and tonal values in a work of art.

5. The performance of the interpretation of tones and creation in Art.

6. Symmetry and Asymmetry. The optical weights.

7. Convexity and Curvature.

8. Perspective Theory

9. Shadow in Art

10. Scales (gradations) of black

11. The performance of the human head

12. Portraiture, Portrait types

13. Human body proportions

WORKSHOP (2 hours)

1. Basic rules of free drawing- Tools and materials needed

2. Placement of the subject- Rendering of the subject proportionally to our paper- Position in the drawing

3. Practice measurements from the physical design model using the needle, transfer the gradients of objects to the design surface

4. Observing and recognizing natural shapes - Light and illumination, Relative brightness, luminous surface, shadowing and tones, illumination of objects from different light sources
5. Quality of tone, texture or texture - color of objects and tonal gradations of writing
6. Logical structuring of composition, Balance, Symmetry - Form and abstraction,
7. Shapes and lines, analysis of curves in straight lines, convexity and sphericity - the transparency of objects, Positioning of objects, Stylization
8. Perspective - surface lines - contrasts, gradations of levels, border or framing and framing of subjects
9. Shadows (texture), shadows in certain positions, the background
10. Charcoal drawing and its techniques
11. Design of casts - busts
12. Stages of portraiture, study of facial anatomy, self-portrait
13. Performance of the human body, performance of human limbs (arms, legs) - Performance of human body movement

3. 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.															
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	ART CREATION	26														
	PREPARATION OF PROJECT-WRITING OF THESIS / PAPERS	21														
TOTAL CONTACT HOURS AND TRAINING	125															
EVALUATION OF STUDENTS	Presentation of semester assignments : 75% Submission of individual artistic creation with theoretical accompanying support : 25%															

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Αρφαράς Μιχάλης, 2001, Ελεύθερο Σχέδιο - Α' Τόμος - Συνθέσεις με Μολύβι, Ίων

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

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Merlot-Ponty, M. (1991). Cézanne's doubt. The eye and the spirit. Nefeli
Publications
The above information is part of the Curriculum Outline
Department of Performing and Digital Arts, Faculty of Fine Arts, University of
Peloponnese
www.pda.uop.gr

Scenography and the Meaning of Space in Performing Arts: Introductory Elements

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ08	SEMESTER	2 nd
COURSE TITLE	Scenography and the meaning of space in Performing Arts: introductory elements		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (1-hour theory and 2-hour workshop)	5	
COURSE CATEGORY	Optional Compulsory (General background)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/PDA161		

- TEACHING RESULTS

Teaching Results
<p>Aims: The course aims to present the way in which we may give meaning to the staging space through drawing, color, tonality, lighting and sound as well as the way in which these elements are used in contemporary Scenography. Emphasis will be placed on the construction and presentation of staging space as an independent non-static art composition which evolves in line with the performance.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ol style="list-style-type: none"> 1. compose the individual elements (drawing, colour, tonality, lighting, volume, scale textures, sound) giving meaning to the staging space; 2. design a staging space and present their proposal using drawings, collage, storyboard, digital models, plastic scale models; 3. present a brief theoretical work including the relevant bibliography regarding their choices made; 4. know the relationship between scenography and Installation Art, Environmental Art and Contemporary Scenography; 5. apply the theatre costume and mask to the scene composition;
GENERAL SKILLS
<ul style="list-style-type: none"> • Decision making • Respect for natural environment • Team work • Project planning and management • Promotion of free, creative and inductive thinking

- 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	<ul style="list-style-type: none"> • The Cambridge Introduction to Scenography, Cambridge University Press • Theatre and Performance Design, J. Collins, A. Nisbet, Routledge
2. DESIGN OF STAGING SPACE– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube • S. Paez, A. Jew, Professional Storyboarding
4. DIGITAL MODEL/PLASTIC SCALE MODEL– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	<ul style="list-style-type: none"> • Digital media, Projection Design and Technology for Theatre, Routledge • Sketch Up for Scenic Design, D. I. Hall • Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη • T. Brejzek, L. Wallen, J. Mckinney The model as Performance: Staging space in Theatre and Architecture
5. CONTEMPORARY SCENOGRAPHY– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	<ol style="list-style-type: none"> 1. Scenography Expanded: An Introduction to Contemporary Performance Design, Joslin Mckinney, Bloomsbury Publishing PLC. 2. Behind the Scenes: Contemporary set Design, P. Adler, U.K.,2012
6. MEANING OF SPACE THROUGH VOLUME– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	<ol style="list-style-type: none"> 3. H. George, The Elements of Sculpture, Phaidon

7. SCENOGRAPHY, ENVIRONMENTS, INSTALLATIONS, ENVIRONMENTAL ART– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	4. «Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη» Α. Κωτίδης, το ΒΗΜΑ 5. W. Chen, Interactive Installation Art & Design
8. MEANING OF SPACE THROUGH COLOR– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	6. 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 @museedartmoderneparis/
9. TONALITY AND LIGHTING– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	7. Bergman, Gösta M. Lighting in the Theatre, Almqvist and Wiksell International, 1977 8. 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	9. Roesner, David. Musicality in Theatre: Music as Model, Method and Metaphor in Theatre-Making, Routledge, 2016 10. 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	11. Το κοστούμι, Μανωλεδάκη-Λαζαρίδη Ιωάννα)
12. HOW A THEATRE COSTUME IS MADE– LABORATORY- 1- HOUR THEORY + 2-HOUR WORKSHOP	<ul style="list-style-type: none"> • 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

- 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	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13</td> </tr> <tr> <td>Art workshop</td> <td>26</td> </tr> <tr> <td>Project-Artistic creativity</td> <td>47</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester Workload</i>	Lectures	13	Art workshop	26	Project-Artistic creativity	47
<i>Activity</i>	<i>Semester Workload</i>								
Lectures	13								
Art workshop	26								
Project-Artistic creativity	47								

	Educational visits	12
	Seminars	2
	Independent study	25
	Total	125
EVALUATION OF STUDENTS	<p>Language of evaluation: Greek, English</p> <p>Method of evaluation:</p> <ul style="list-style-type: none"> • Summative evaluation (40%) including: <ul style="list-style-type: none"> • 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. 	

- **RECOMMENDED BIBLIOGRAPHY**

<p>COURSE BOOKS {EVDOXOS}:</p> <ul style="list-style-type: none"> • Μοντέρνα και Σύγχρονη Σκηνογραφία-Ορόσημα και Εξελίξεις, Μαρία Κονόμη, εκδ. Κουλεδάκης Θεόδωρος {κωδ.102073318} • Τι είναι σκηνογραφία, Pamela Howard, εκδ. Επίκεντρο {κωδ.15169} • Γ.Τσαρούχης, Μαθήματα ζωγραφικής, εκδ. Άγρα (κωδ.133039526) • Εικαστικές και Σκηνικές Πρωτοπορίες στο πρώτο Μισό του 20ου αιώνα, Β.Καραϊσκού, εκδ. Παπασωτηρίου (κωδ.9622) <p>EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES</p> <ul style="list-style-type: none"> • 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. <i>Camera Lucida: Reflections on Photography.</i>, Vintage, 2000. • Lehmann, Hans-Thies. <i>Postdramatic Theatre.</i>, Routledge, 2006. • Karttunen, Anssi. Programme Note Notes on Light (2006). • Δ. Μυταράς, Η Σκηνογραφία της Ζωγραφικής, Ιανός • Όπυ 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.

Sociology of Cultural Institutions and Organizations

COURSE OUTLINE

SCHOOL	Fine Arts		
ACADEMIC UNIT	Performing and Digital Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	3rd / 5th / 7th
COURSE TITLE	Sociology of Cultural Institutions and Organizations		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	
Practical Exercises		1	
Total		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific field (specialized background)		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4204/		

10. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

The course aims to study and analyze cultural institutions and organizations.

Specifically, it examines:

- their role in shaping cultural identity and social cohesion,
- their evolution and management from a historical perspective, and
- their contribution to economic and social development.

Upon successful completion of the course, students will be able to:

- describe cultural institutions and organizations
- identify key characteristics of cultural industries
- apply cultural theories
- analyze the role of cultural institutions and organizations in society
- evaluate their contribution in the economy

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

.....

The course aims to develop the following skills:

- Search for, analysis and synthesis of data and information, with the use of necessary technology
- Working independently
- Teamwork
- Production of new research ideas
- Production of free, creative, and inductive thinking

11. SYLLABUS

The course covers the following topics:

- Culture and Civilization: Basic concepts
- Cultural institutions and organizations in historical perspective
- Cultural (re)production: Theoretical approaches
- Museums, society, and cultural heritage
- Performance and social integration: The role of theatre and festivals

- Cultural policy
- Culture, economy, and society: Arts and the market
- Cultural institutions and social inequalities
- Technology and culture in the digital society
- Globalization, deglobalization, and cultural policies
- Analysis of cultural organizations (case study)
- Cultural theories and policies: Discussion / critical approach
- Review of key course points

12. TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face in class</p>												
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of modern ICT methods and electronic teaching support tools.</p> <p>Support of the learning process through the e-class platform.</p>												
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">39</td> </tr> <tr> <td>Application of cultural sociology in case studies</td> <td style="text-align: center;">40</td> </tr> <tr> <td>Assignment preparation</td> <td style="text-align: center;">31</td> </tr> <tr> <td>Independent study</td> <td style="text-align: center;">40</td> </tr> <tr> <td style="text-align: right;">Course total</td> <td style="text-align: center;">150</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	39	Application of cultural sociology in case studies	40	Assignment preparation	31	Independent study	40	Course total	150
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13. ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p><i>Cultural Industries</i>. Edited by Nikolas Vernikos et al.</p> <p><i>Museum: Warehouse or Living Organism</i>. Maria Oikonomou</p> <p>- <i>Related academic journals:</i></p> <p><i>International Journal of Cultural Policy</i></p> <p><i>Journal of Cultural Management and Cultural Policy</i></p>

Sociology of emotions

COURSE OUTLINE

14. GENERAL

SCHOOL	Fine Arts		
ACADEMIC UNIT	Performing and Digital Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	4th / 6th / 8th
COURSE TITLE	Sociology of Emotions		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	
Practical exercises		1	
Total		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific field (specialized background)		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4205/		

15. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> ● <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> ● <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> ● <i>Guidelines for writing Learning Outcomes</i>
<p>The aim of the course is to study emotions at both micro- and macro-sociological levels. Emotions are examined as social constructions, as well as objects of social control, negotiation, and social change, with reference to class, racial, and gender categories. The emotional dimensions of the relationship between humans, space, and the environment are also analyzed, along with the policies that shape this relationship. Emphasis is placed on applied empirical research that approaches emotions through</p>

the sociology of interaction.

Upon successful completion of the course, students will be able to:

- describe the role of emotions at micro- and macro-sociological levels
- identify factors that influence the social construction of emotions
- apply Erving Goffman's theory of impression management
- analyze the main characteristics of theoretical approaches within symbolic interactionism

General Competences

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

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

The course aims to develop the following skills:

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Working independently
- Teamwork
- Production of new research ideas
- Production of free, creative, and inductive thinking

16. SYLLABUS

The course includes the following topics:

- Introduction to the sociology of emotions (Jonathan H. Turner)
- Empirical applied research in the sociology of emotions (Scott R. Harris)
- Social dramaturgy and emotions (Erving Goffman)
- From ritual to theatre: The human seriousness of play (Victor Turner)
- The fragility of human bonds (Zygmunt Bauman)
- The rise of emotional capitalism (Eva Illouz)
- Senses and urban space (Georg Simmel)
- Emotional Labor (Arlie Russell Hochschild)
- Inequalities of emotional experiences
- The role of emotions in politics
- The role of emotions in the economy
- Emotions and social change (Norbert Elias)
- Presentation of assignments and critical evaluation



17. TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face in class</p>												
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of modern ICT methods and electronic teaching support tools.</p> <p>Support of the learning process through the e-class platform.</p>												
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18. ATTACHED BIBLIOGRAPHY

<p>Suggested bibliography:</p> <p><i>The Presentation of Self in Everyday Life</i>, Erving Goffman</p> <p><i>Liquid Love: On the Frailty of Human Bonds</i>, Zygmunt Bauman</p> <p>Related academic journals:</p> <p><i>Emotions and Society</i></p> <p><i>Emotion, Space and Society</i></p>
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Human and Machine

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΥΠΕ02	SEMESTER	2nd
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/4025/		

1. TEACHING RESULTS

TEACHING RESULTS
<p>The course is an introduction to Human Computer (Machine) Interaction, i.e. the theory and practice that concerns the design, development and evaluation of digital interfaces, interactive products and human-centered systems. Basic concepts of the subject are introduced, such as Usability, and User Experience, the characteristics of human perception, information processing, and the modern interactive systems (machines) that we encounter both in our daily lives and in more specialized fields with emphasis on the field of Arts (Performing and Digital) are presented. Finally, methods and procedures for designing and evaluating interfaces (e.g. websites and applications) are presented. At the end of the course, students of the Department will be able to:</p> <ul style="list-style-type: none"> - Be able to define the object of Human Computer Interaction, understand and apply concepts such as Usability, User Experience, and User-Centered Design - Understand and analyze the elements of human perception, machine characteristics and design interfaces based on usability principles and design rules. - To get to know the tools and methods for designing interfaces and evaluating Usability/User Experience and to propose interfaces and solutions. - Combine the above with applications in 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.

2. COURSE CONTENT

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

1. Introduction to Human-Computer Interaction
2. Human: senses, perception, memory, information processing, thinking, decisions
3. The machine: computer features (devices), ergonomics elements (communication and cooperation)
4. Interfaces, Interaction, and Usability
5. User-centric and iterative design
6. Tools and methods for designing interactive systems
7. User Requirements Analysis/ User Personas and Usage Scenarios
8. Interface Design Principles -Usability and User Experience
9. Evaluation of interfaces (websites, applications)
10. Evaluation and User Experience (Methods and Tools)
11. Contemporary Trends Embodied Interaction -Modern Forms of Interaction
12. Prototypes and Wireframes
13. Performing/Digital Arts and Interactive Systems

3. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>FIELD WORK AND ARTISTIC PRACTICE</td> <td>28</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>45</td> </tr> <tr> <td>TOTAL HOURS</td> <td>125</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	26	FIELD WORK AND ARTISTIC PRACTICE	28	AUTONOMOUS STUDY	45	TOTAL HOURS	125
ACTIVITY	SEMESTER WORKLOAD													
LECTURES	26													
INTERACTIVE TEACHING	26													
FIELD WORK AND ARTISTIC PRACTICE	28													
AUTONOMOUS STUDY	45													
TOTAL HOURS	125													
EVALUATION OF STUDENTS	The final grade is the average of the written exams (45%), group work (30%) with presentations (20%).													

4. 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 Έκδοση, 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).

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

www.pda.uop.gr

3rd SEMESTER — PERFORMING ARTS

Acting: Key Principles and Methods

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ 04-ΠΤ	SEMESTER	3rd
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/		

1.

2. TEACHING RESULTS

TEACHING RESULTS

This introductory course on the art of acting is practice-based and experiential in orientation. It aims to familiarize students with the fundamental challenges of stage expression—a field continuously redefined by emerging ideas, aesthetic developments, and ideological trends. Despite the evolution from the traditional dramatic actor to the contemporary performer, certain core principles remain universal across diverse traditions and forms of acting. Concepts such as presence, address, inventiveness, form, gesture, voice, physicality, the notion of the event, and the spatial dimension constitute the foundational principles of stage performance that students will explore through practice-based methodologies.

Upon successful completion of the course, students should be able to:

- Demonstrate a foundational understanding of the primary historical phases in the art of acting.
- Identify and articulate the media and methodologies associated with major acting movements and schools.
- Gain experiential knowledge of the core expressive media utilized in the art of acting.
- Engage in artistic expression by utilizing the specialized tools and objectives of the acting craft.
- Apply, both individually and collaboratively, the actor's media through targeted exercises and assignments.
- Develop and present artistic projects by synthesizing the tools and techniques acquired throughout the course.

GENERAL SKILLS

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

3. COURSE CONTENT

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

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

1.

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Leontaris, Yannis, *Κάτοικοι της σκηνής*, Ύψιλον, Athens 2024.
- Στανισλάφσκι, Κωνσταντίν, *Η δουλειά του ηθοποιού 1. Βίωμα*, Πλέθρον, Athens 2015
- Στανισλάφσκι, Κωνσταντίν, *Η δουλειά του ηθοποιού 2. Ενσάρκωση*, Πλέθρον, Athens 2015

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Barba, E. & Savarese. N, *Η Μυστική Τέχνη του Ηθοποιού*, Athens, Κοάν, 2008.
- Λεκόκ Ζακ, *Το ποιητικό σώμα*, Κοάν, Athens 2005.
- Μουρ Σόνια, *Το σύστημα Στανισλάφσκι: η επαγγελματική εκπαίδευση ενός ηθοποιού*, Παρασκήνιο, Athens 2001.
- 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 Γίτσι, *Ο ακυβέρνητος ηθοποιός*, Κοάν, Athens 2001
- Τσέχοφ, Μάικλ, *Για τον ηθοποιό*, Μεταίχμιο, Athens 2008.

The above information is part of the Curriculum Outline
Department of Performing and Digital Arts, Faculty of Fine Arts, University of
Peloponnese
www.pda.uop.gr

Pedagogy of Performing Arts I: Contemporary Approaches on Performing Arts in Education

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	03EPKX 05-PT	SEMESTER OF STUDIES	3rd
COURSE TITLE	Pedagogy of the Performing Arts I: Contemporary approaches to the performing arts in education		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS	CREDIT UNITS	
	3 (2 hours theory and 1 hour laboratory)	6	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Scientific Area/Special Background		
PREREQUISITE COURSES:	NO		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/1083/		

1. LEARNING OUTCOMES

<p>Learning Outcomes <i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i> <i>Please consult Appendix A.</i></p> <ul style="list-style-type: none"> • <i>Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning</i> <p><i>and Annex B</i></p> <ul style="list-style-type: none"> • <i>Summary Guide to Writing Learning Outcomes</i>

3. The course is an introduction to Pedagogical Science with an emphasis on the role and importance of the Performing Arts. The basic concepts of pedagogical practice, teacher/student relationships, the importance and methods of teaching practice and the importance of performing arts as a content and teaching tool in various learning subjects and independently are presented and analyzed. The course is interspersed with specific teaching practices and seminars.
4. At the end of the course, students should:
 - They have **become familiar** with the basic concepts of modern pedagogical theory
 - to **know** basic elements and techniques of teaching theory and practice
 - to **produce** teaching scenarios on performing arts topics
 - to **implement** teaching scenarios in the classroom with an emphasis on performing arts
 - adapt their scenarios **to** the student population they are addressing

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies
Adapting to new situations
Decision making
Autonomous work
Teamwork
Working in an international environment
Working in an interdisciplinary environment
Generation of new research ideas

Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
Practicing criticism and self-criticism
Promoting free, creative and inductive thinking

- Autonomous & teamwork
- Decision making
- Respect for diversity and multiculturalism
- Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
- Promoting free, creative and inductive thinking

2. COURSE CONTENT

**The course content is broken down into 13 teaching units.
Below are indicative titles of thematic areas.**

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 intelligences & making sense of culture.
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 interdisciplinary approaches to the implementation of curricula.
13. Fields of educational applications for the Performing Arts.

LABORATORY

1. Discussion – analysis of basic concepts.
2. Short teaching videos-search for information/discussion.
3. Presentation of texts and practices on modernity.
4. Presentation of texts and practices on post-modernity.
5. Comparative presentation of teaching techniques.
6. Lesson goal setting exercises
7. Practical examples of teaching methods.
8. Presentation/discussion of examples (style, intelligence, culture).
9. Reading – understanding syllabi. Examples.
10. Practical applications of performing arts teaching.
11. Exercises in organizing a performing arts program.
12. Examples/analysis of interdisciplinary approaches.
13. Production and presentation of an educational application.

3. TEACHING AND LEARNING METHODS - EVALUATION

<p>DELIVERY METHOD <i>Face to face, Distance learning, etc.</i></p>	<p>Face-to-face, distance learning</p>				
<p>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i></p>	<p>Use of PowerPoint and audiovisual examples. Support of the learning process through eClass with weekly provision of audiovisual material, links, photos, extra bibliography and related information, in personal and group communication.</p>				
<p>TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i></p>	<table border="1"> <thead> <tr> <th data-bbox="635 1955 963 1995">Activity</th> <th data-bbox="970 1955 1289 1995">Semester Workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="635 1995 963 2036">Lectures</td> <td data-bbox="970 1995 1289 2036">26</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	26
Activity	Semester Workload				
Lectures	26				

<p><i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	Interactive Teaching	61
	Laboratory	13
	Independent Study	50
	Total	150
<p>STUDENT EVALUATION</p> <p><i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Oral exam (40%) Production of a Teaching Scenario (60%)</p>	

4. RECOMMENDED BIBLIOGRAPHY

Course Textbooks [EUDOXOS]

- Book [11559], Teaching at the intersection of modern and postmodern thought, Kritiki ed.
- Book [77115260], Introduction to Pedagogy. Fundamental Problems of Pedagogical Science, Xochellis D. Panagiotis, Kyriakides Publishing House.

Additional Recommended Reading

- Grammatas, Th. (2014). Theatre in education. Artistic expression and pedagogy. Athens: Babalis.
- Kladaki, M. (2019). Teacher training in theatre education. The example of Finland. Gregory Publishing.
- Kontogianni, A. (2008). Black Cow, White Cow. Athens: Motivo.
- Lenakakis, A. (2014). The theatre educator. The profile of an innovative educator. Diadarasi Publishing House.
- Sextou, P. (2005). Theatre education programs in schools. Athens: Metaichmio.
- Fanouraki, K. (2016). Theatre in education using digital technologies, Papazisis Publishing House.

Dance and Technology: Approaches in Composition and Research

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03EΠKX05-ΠΤ	SEMESTER	3
COURSE TITLE	Dance and Technology: Approaches in Composition and Research		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures, Seminars & Workshops	3	6	
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	YES «The Body in the Performing Arts: Dance and Performance»		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE URL	https://eclass.uop.gr/courses/PDA139/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>This module introduces students to the interplay between technology and current approaches in contemporary choreography and dance research. Developments in the use of technology in modern and contemporary dance are discussed historically and are placed in socio-historical context. The module explores examples of existing works, specialist companies and artists that experiment with the use of computers and the camera and discusses current trends in the field. The multifaceted collaboration between dance and technology is examined in its various manifestations including references in creative processes, the emergence of new technologies, production, documentation and archiving. The role of digital technologies in dance research is examined and current topics of debate are discussed, such as the way this interplay may address the notion of dance as intangible cultural heritage. The relationship of dance and technology is examined as new understanding of notions such as embodiment, kinaesthesia, participation, and an ontology of dance are revealed.</p> <p>Learning Objectives After completing this course students will be able to:</p> <ol style="list-style-type: none"> 1. Identify and experiment with different approaches in the interaction between 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

0. 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

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face											
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	ICT will be used in the delivery and communication with students.											
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>SEMINARS/INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE/WORKSHOP</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>111</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	SEMINARS/INTERACTIVE TEACHING	13	ART PRACTICE/WORKSHOP	13	INDEPENDENT STUDY	111
ACTIVITY	SEMESTER WORKLOAD											
LECTURES	13											
SEMINARS/INTERACTIVE TEACHING	13											
ART PRACTICE/WORKSHOP	13											
INDEPENDENT STUDY	111											

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

0. 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

Σαντοριναίος, Μ. κ.α. (2015). *Από τις σύνθετες τέχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης*. Kallipos eBook

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.

Butterworth, J. And Wildschiut, L. (2017). *Contemporary Choreography: A Critical Reader*, 2nd edition. London: Routledge.

Cho, Y-S (2001) "Dance and the New Technology: Integrating Dance and the New technology for Live Performance", *The Korea Journal of Dance Documentation*, pp123-140

De Spain, K. (2000) Dance and technology: A pas de deux for post-humans. *Dance Research Journal*. 32 (1), pp. 2-17.

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

Dixon, S. (2007) *Digital Performance: A History of New Media in Theatre, Dance, Performance art and Installation*. MA: The MIT Press

Flatt, K. (2019) *Choreography: Creating and Developing Dance for Performance*, Crowood.

Hunter, C. (2015). *Moving Sites: Investigating site-specific dance performance*. London: Routledge.

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

Kozel, S. 1994. Spacemaking: Experience of a virtual body. *Dance Theatre Journal*. 11(3): pp.12-13, 31, 46-47.

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

Olsen, A. (2014) *The Place of Dance: A Somatic Guide to Dancing and Dance Making*. Wesleyan University Press.

Popat, S. (2006) *Invisible Connections*, Routledge.

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.

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

The above information is part of the Curriculum Outline

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

Peloponnese

www.pda.uop.gr

4th SEMESTER — PERFORMING ARTS

Multimedia and Direction: Theory and Applications

1.

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ01-ΠΤ	SEMESTER	4th
COURSE TITLE	Multimedia and Interactive Performance: Theory and Applications		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	6	
COURSE CATEGORY			
PREREQUISITES	no		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	no		
COURSE URL	https://eclass.uop.gr/courses/4028/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>Starting from the theoretical tradition of multimedia, the course examines the transformations that have occurred both in artistic practice and aesthetic perception, as well as in the ways we understand today the limits of reality and the human body. Within this framework, the concepts of hypertext, navigation, and interaction acquire increased importance, influencing different aspects of the performing arts. Through specific examples drawn from digital games, animation, and digital art, the course explores the new challenges that have emerged, as well as the new possibilities available to contemporary creators.</p> <p>Learning Outcomes (upon completion)</p> <p>Upon successful completion of the course, students will be able to:</p> <ol style="list-style-type: none"> Acquire knowledge of the fundamental principles of multimedia performance Understand the conditions that led to the integration of multimedia in the performing arts Develop critical thinking regarding the relationship between performing arts, and video games Understand the new conditions emerging in contemporary performance practices
GENERAL SKILLS

- Adaptation to new situations
- Ability to work in an international environment
- Ability to work in interdisciplinary environments
- Generation of new research ideas
- Respect for diversity and multiculturalism
- Social, professional, and ethical responsibility, including sensitivity to gender issues
- Critical thinking and self-reflection
- Promotion of free, creative, and inductive thinking

0. COURSE CONTENT

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

1. **Introduction to Multimedia and Multimedia Experiences**
Introduction to key concepts
2. **Media Genealogy**
Historical overview of media representation
3. **Multimedia, Interaction and Performance**
Study of performances where the level of interaction with audiences and digital media shifts
4. **Image, Sound, Lighting and Aesthetic Conception**
Their role and function in contemporary digital work
5. **Principles of Direction in Multimedia Experiences**
Case studies from digital games and animation
6. **Production of Multimedia Experiences I**
Production organization – available tools – design of a multimedia performance
7. **Production of Multimedia Experiences II**
Production organization – available tools – design of a multimedia performance
8. **Interaction and Interaction Design**
Basic principles of interaction design
9. **Multimedia, Performance and Digital Games**
Convergences and differences
10. **Playformance – Performance and Digital Games**
Theoretical approaches and analysis of artistic works
11. **Playformance Design I**
Conceptual analysis and game design “deconstruction”
12. **Playformance Design II**
The digital game as performance
13. **Playformance Presentation**

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face (in class)
USE OF INFORMATION AND COMMUNICATION	Use of PowerPoint and audiovisual examples (13 lectures)

TECHNOLOGIES	Support of the learning process through eClass with weekly provision of audiovisual material, links, images, additional bibliography, and related information (exhibitions, cultural institutions, etc.)														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>46</td> </tr> <tr> <td>INVITED TALK/EDUCATIONAL VISIT</td> <td>14</td> </tr> <tr> <td>ART PRACTICE</td> <td>25</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	26	INDEPENDENT STUDY	46	INVITED TALK/EDUCATIONAL VISIT	14	ART PRACTICE	25	TOTAL CONTACT HOURS AND TRAINING	150
	ACTIVITY	SEMESTER WORKLOAD													
	LECTURES	39													
	INTERACTIVE TEACHING	26													
	INDEPENDENT STUDY	46													
	INVITED TALK/EDUCATIONAL VISIT	14													
	ART PRACTICE	25													
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Class participation: 20% Final project / written examination: 80%														

0. BIBLIOGRAPHY

Course Textbooks (EUODOXUS)

- Zevgolis, D. & Styliaras, G. (2011). Multimedia
- Dimitriadis, S., Pombortsis, A., & Triantafyllou, E. (2004). Multimedia Technology: Theory and Practice

Additional Recommended Bibliography (Greek)

- Vasilakos, A. (2008). Digital Forms of Art
- Lazarinis, F. (2007). Multimedia Technologies: Theory, Hardware, Software
- Skarpeolos, G. (1999). Terra Virtualis: The Construction of Cyberspace
- Benjamin, W. (2013). Three Essays
- Bolter, J. D. (2006). Writing Space
- Cadoz, C. (1997). Virtual Reality
- Caldwell, D. (2007). History of Technology

Additional Recommended Bibliography (International)

- Liveness: Performance in a Mediatized Culture – Auslander, P. (2005)
- Cyberculture: The Key Concepts – Bell, D. (2004)
- Illuminations – Benjamin, W. (1968)
- Digital Performance – Dixon, S. (2007)
- Live Performance and Video Games: Inspirations, Appropriations and Mutual Transfers – Dreifuss, R., Hagemann, S., & Pluta, I. (Eds.) (2023)
- Visual Literacy – Elkins, J. (2008)
- Performing the Digital – Leeker, M. et al. (2017)
- Multimedia: From Wagner to Virtual Reality – Packer, R. & Jordan, K. (2002)
- New Media in Late 20th Century Art – Rush, M. (1999)



Dance, Creation and Gender

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE25- ΠΨΤ	SEMESTER	4th-6th-8th
COURSE TITLE	Dance, Creation and Gender		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2 hours theory and 1 hour practice)	6
COURSE CATEGORY	Elective course		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/3713/		

5. TEACHING RESULTS

TEACHING RESULTS

Dance, of all the arts working with the human body in space, because of its ephemeral form and its resistance to logos/discourse, was associated, perhaps to an exaggerated degree, with feminine “nature”. In our days, more social recognition and respect for the male dancer's profession is established. Dance is still a female-dominated art, even if men seem to retain dominant artistic and managerial positions.

The course focuses on the study of choreographers, mainly women, between artistic work and an experiential relationship with their work (Is. Duncan, M. Graham, Yv.Rainer, M. Wigman, P. Baush, Z.Nikoloudi, etc.). The artists live, dance and use in their artistic process concepts such as patriarchy, gender identity, race, colonialism, ecological destruction, etc. At the second part of the course, there will be workshops focusing on physical improvisation in space, playing with gravity, dynamics, flow and rhythm.

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

- understand elements of conceptualizations of gender and identities, the concepts of masculinity/femininity, patriarchy, gender-power relations
- know about the work of creators/choreographers, the history of dance
- have a critical attitude towards gender representations and especially the way and practices that constituted them,
- locate the influence of gender theory and sexuality in dance and in discourse about art.
- develop their own kinesthetic vocabulary

GENERAL SKILLS
<ul style="list-style-type: none"> ● Search, analyze and synthesize 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

6. COURSE CONTENT

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

<p>THEORY (2 hours)</p> <ol style="list-style-type: none"> 1. Introduction to feminism: V. Woolf, A room of her own - Simone de Beauvoir, The second sex - Chimamanda Ngozi Adichie, Let us all be feminists 2. Dance and gender: Gender and Sexuality in Art (Athanasidou-Butler) 3. Ballet: the stereotypical roles of the pas des deux 4. Isadora Duncan: a new dynamic performer (Ruth St. Denis, L. Fuller) 5. Martha Graham: a new modern technique (Ted Shawn + M. Cunningham) 6. Yvonne Rainer : not on show, not on virtuosity (St. Paxton) 7. Mary Wigman: dance in the Third Reich + racism (R. Laban) 8. Pina Baush: for a dancetheatre 9. Anne Terese de Keersmaeker: the body in space and time 10. Koula Pratsika/Rallou Manou/Zouzou Nikoloudi: Greek identity in dance 11. Choreographies of students 12. Choreographies of students 13. Epilogue: the transformative power of live performance on bodies and identities, dancing the gendered body (+ perception of movement) <p>PRACTICE (1 hour) The workshop focuses on physical improvisation in space, playing with gravity, dynamics, levels, flow and rhythm.</p>

7. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (11 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions, and feedback												
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #e0e0e0;">ACTIVITY</th> <th style="background-color: #e0e0e0;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LABORATORY</td> <td>57</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>41</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	57	INTERACTIVE TEACHING	26	INDEPENDENT STUDY	41	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	26												
LABORATORY	57												
INTERACTIVE TEACHING	26												
INDEPENDENT STUDY	41												
TOTAL CONTACT HOURS AND TRAINING	150												

EVALUATION OF STUDENTS

Oral Presentation/ Choreography (50%) and Research Paper (50%).

8. BIBLIOGRAPHY**OFFICIAL BIBLIOGRAPHY**

Κωδικός [133035842] : Μέγα, Μέντη (επιμ.) *Σώματα παρόντα, μια εισαγωγή στη θεωρία του χορού*, University Studio Press, 2024

Κωδικός [4908]: Αθηνά Αθανασίου (επιμ.), *Φεμινιστική θεωρία και πολιτισμική κριτική*, εκδόσεις Νήσος, 2006

Κωδικός [59395595] Cooper-Albright, Ann, *Χορογραφώντας της διαφορά, Το σώμα και η ταυτότητα στον σύγχρονο χορό*, μτφρ. Ελένη Μιχαλοπούλου, Νήσος, 2016

EXTRA BIBLIOGRAPHY

Butler Judith, *Αναταραχή Φύλου: Ο Φεμινισμός και η Ανατροπή της Ταυτότητας*, μτφρ. Γιώργος Καραμπέλας, εισαγωγή και επιστημονική επιμέλεια Βενετία Καντσά, επίμετρο Αθηνά Αθανασίου. Αθήνα: Αλεξάνδρεια 2009 [1990].

Butler Judith, *Σώματα με Σημασία: Οριοθετήσεις του «Φύλου» στο Λόγο*, μτφρ. Πελαγία Μαρκέτου, επιμέλεια-εισαγωγή Αθηνά Αθανασίου. Αθήνα: Εκκρεμές, 2008 [1993].

Cameron Deborah, *Φεμινισμός. Παρελθόν και Παρόν ενός κινήματος*, μετ. Φιλώτας Δήτσας, Πανεπιστημιακές Εκδόσεις Κρήτης, 2020

Ντε Μποβουάρ Σιμόν, *Το δεύτερο φύλο*, μετ. Τζένη Κωνσταντίνου, Μεταίχμιο 2021 [1949]

Leigh Foster, Susan (ed.), *Corporealities, Dancing Knowledge, Culture and Power*, Routledge, 1996

Καντσά Β., Μουτάφη Β., Παπαταξιάρχης Ευθ. (επιμ.), *Μελέτες για το φύλο στην ανθρωπολογία και την ιστορία*. Αθήνα: Αλεξάνδρεια 2012.

Laqueur Th., *Κατασκευάζοντας το φύλο. Σώμα και κοινωνικό φύλο από τους αρχαίους Έλληνες ως τον Φρόιντ*. Αθήνα: Πολύτροπον 2003.

Παπαταξιάρχης Ευθ. – Παραδέλλης Θεοδ. (επιμ.), *Ταυτότητες και φύλο στη σύγχρονη Ελλάδα. Ανθρωπολογικές προσεγγίσεις*. Αθήνα: Καστανιώτης – Πανεπιστήμιο Αιγαίου 1992.

Αθανασίου, Αθηνά. *Ζωή στο όριο. Δοκίμια για το σώμα, το φύλο και τη βιοπολιτική*. Αθήνα: Εκκρεμές, 2007.

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

Καραμπά Ελπίδα - Λυκουριώτη Ίρις (επιμ.), *Φεμινιστικές θεωρίες, αισθητικές πρακτικές και παγκοσμιοποιημένες τεχνολογίες*. Βόλος, Πανεπιστημιακές Εκδόσεις Θεσσαλίας & Κέντρο Νέων Μέσων και Φεμινιστικών Πρακτικών στον Δημόσιο Χώρο, 2022.

The above information is part of the Curriculum Outline
 Department of Performing and Digital Arts, School of Arts, University of the Peloponnese
www.pda.uop.gr

Stage Directing: Key Principles and Methods

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ0 4-ΠΤ	SEMESTER	4th (Spring)
COURSE TITLE	Stage 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/		

1.

2. TEACHING RESULTS

TEACHING RESULTS

The course Stage Directing: Key Principles and Methods aims to provide students with a deep understanding of the tools, methodologies, skills, and creative resources employed by stage directors. Throughout the course, students will explore the creative media of directing and the multifaceted challenges directors encounter across the various stages of preparing a production.

The curriculum covers the roles of key creative collaborators and introduces methods for managing artistic teams. Furthermore, the course examines the directorial approaches of influential artists to illustrate diverse ways of synthesizing available creative means. Students will be required to develop projects (individually or in groups) on subjects of their choice, focusing specifically on the essential preliminary research and groundwork that precedes the rehearsal process.

Upon successful completion of the course, students should be able to:

- Demonstrate a foundational knowledge of the primary media and major movements in the art of stage directing.
- Analyze the directorial methodologies of key figures who have shaped the history of the field.
- Identify the roles, responsibilities, and resources of the creative team, as well as the functions of the broader cast and crew.
- Execute the comprehensive groundwork required to formulate and develop a coherent directorial vision (staging idea).
- Communicate and present a component of their staging concept through a medium of their choice.

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

Outline

Workshop

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 stage 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
	<i>Total contact hours and training</i>	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 Τζιριτζιλάκη, 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 Σαραφειδού, 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.
- Jaqueline 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.

The above information is part of the Curriculum Outline Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese
www.pda.uop.gr

5th SEMESTER — PERFORMING ARTS

Performance in Greece

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	Elective Course	
PREREQUISITES	YES	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO	
COURSE URL	https://eclass.uop.gr/courses/PDA167/	

● **TEACHING RESULTS**

TEACHING RESULTS	
<p>The course examines the history of performance in Greece. Chronologically, the historical retrospective extends from the late 1960s to the present day, focusing on visual creation and including performance with live actions in front of an audience or video - performance recorded by visual or acoustic means. We focus particularly on the functions of the body, its relationship to space, communication with the audience, and the hybrid nature of performance as a genre that brings together different arts. In the course, performance in Greece is also placed in a political-social context, with an emphasis on its antisystemic functions during the period of dictatorship and post-independence. Greek works are correlated with developments in the international art world in order to assess their significance. Works by important artists such as Leda Papakonstantinou, Maria Karavela, Theodoros, Dimitris Alithinos, Thanasis Chondros and Alexandra Katsiani are studied, as well as more recent artists such as Georgia Sagri, Angeliki Avgitidou and Mary Zygouri.</p> <p>By the end of the course, students should be able to:</p> <ol style="list-style-type: none"> 1. know the work of the most important Greek artists of the performance since the late 60s until today 2. understand the place of performance in the social and political context of the time of its presentation 3. discuss and apply the ingredients of performance in artistic practice. 	
GENERAL SKILLS	
<ul style="list-style-type: none"> ● 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 	

● **COURSE CONTENT**

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

THEORY (2 hours)
1. Introduction I: Historical and socio-cultural context, 60s-70s

2. Introduction II: Definition of performance + issues of translation + “other spaces” outside the visual arts (theatre, dance, music)
3. Introduction III: The origins of performance art + the use of objects in performance
4. Minimalist + Conceptual Art
5. Performance art in dictatorship and “metapolitefsi”: issues of national identity
6. Political activism and performance related to Greek historical context I : Dimitris Alithinos
7. Political activism and performance related to Greek historical context II : Maria Karavela
8. Political activism and performance related to Greek historical context III : Georgia Sagri + be political in art today
9. Feminist art, diversity, identity, the sacred and the mystique: Leda Papakonstantinou + Aspa Stasinopoulou
10. private - public spaces : galleries, foreign institutes, discussions on a museum of contemporary art (Thodoros)
11. Performance by students based on the work of Greek artists I.
12. Performance by students based on the work of Greek artists II
13. Institutional reviews, the importance of archives: Per Art Archives (Evangelia Basdeki 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 course’s theme.

• 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%) Research Paper (50%)	

● BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Κωδικός [145961]: Ελένη Σαρόγλου (επιμ.), *Λήδα Παπακωνσταντίνου, Performance*, Film, Video 1969-2004, Αθήνα: Cube Editions
 2. Κωδικός [8844] Νίκος Δασκαλοθανάσης, *Ο καλλιτέχνης ως ιστορικό υποκείμενο από τον 19ο στον 21ο αιώνα*, Αθήνα: 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 Αληθινός*, Αναδρομική, Αθήνα: Εθνικό Μουσείο Σύγχρονης Τέχνης, 2013.
- Αρετή Αδαμοπούλου (επιμ.), *Η γλώσσα του σώματος. Σημειώσεις για την performance*, πρακτ.συνεδρίου, Σχολή Καλών Τεχνών του Πανεπιστημίου Ιωαννίνων, Ιωάννινα 2014. (<http://www.arts.uoi.gr/ekdoseis/NotesOnPerformanceSept2014.pdf>)
- Φαίη Ζήκα, *Απορία τέχνες και σκέψεις κατεργάζεται, Φιλοσοφικές έρευνες στη σύγχρονη τέχνη*, Αθήνα : Άγρα, 2018.

The above information is part of the Curriculum Outline
Department of Performing and Digital Arts, School of Arts, University of the Peloponnese
www.pda.uop.gr

Pedagogy of Performing Arts II: Contemporary Approaches on Performing Arts in Education

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE		SEMESTER OF STUDIES	5 °
COURSE TITLE	Pedagogy of the Performing Arts II: Contemporary approaches to the performing arts in education		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS	CREDIT UNITS
		3 (1 hour theory and 2 hours laboratory)	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Scientific Area/Special Background		
PREREQUISITE COURSES:	Pedagogy of the Performing Arts I: Contemporary approaches to the performing arts in education.		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/PDA116/		

1. LEARNING OUTCOMES

<p>Learning Outcomes</p> <p><i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i></p> <p><i>Please consult Appendix A.</i></p> <ul style="list-style-type: none"> • <i>Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning</i> <p><i>and Annex B</i></p> <ul style="list-style-type: none"> • <i>Summary Guide to Writing Learning Outcomes</i>

1. The course delves into the pedagogical approach of the performing arts at various levels of the educational process. The Performing Arts are presented through the prism of specialized thematic presentation (subject topics) but also of the overall relationship of students with the world. Modern teaching practices of the performing arts are presented and students are given the opportunity to develop their own educational scenarios as, in this semester, students will present their ideas in practical exercises in schools and will gain a first teaching experience.
2. At the end of the course, students should:
 - have **become familiar** with basic concepts of modern pedagogical theory.
 - to **know** the orientations and applications of performing arts in education.
 - to **express** innovative ideas and **implement them**.
 - to **organize** teaching scenarios and **implement them** in the classroom.
 - to actively **orient** their pedagogical practice according to the group.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies
Adapting to new situations
Decision making
Autonomous work
Teamwork
Working in an international environment
Working in an interdisciplinary environment
Generation of new research ideas

Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
Practicing criticism and self-criticism
Promoting free, creative and inductive thinking

- Generation of new research ideas
- Demonstrate social, professional and ethical responsibility on gender issues
- Adapting to new situations
- Project planning and management
- Decision making

2. COURSE CONTENT

The course content is broken down into 13 teaching units. Below are indicative titles of thematic areas.

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THEORY

1. Introduction to aesthetic education.
 2. Importance and role of performing arts in education. Scenarios and programs
 3. Importance and role of dramatic art in education. Scripts 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 performing arts
 7. Methods of teaching performing arts. The Greek experience.
 8. Methods of teaching performing arts. International experience.
 9. Learning styles, multiple intelligences & making sense of culture
 10. Learning communities and teaching of the performing arts
 11. Art teaches and is taught: organization of an educational program 12.
- Organization of internships – topics.
13. Organization of practical training - teaching - applications - use of multimedia.

LABORATORY

1. Presentation, analysis, discussion of aesthetic education scenarios.
2. Organization of educational scenarios – ideas.
3. Organization of educational scenarios – ideas.
4. Presentation and classroom management
5. Presentation and classroom management
6. Microteachings - discussion
7. Thematic presentation – mini-lessons - discussion
8. Thematic presentation – mini-lessons - discussion
9. Analyze with a line the workshop/theme per week
10. Examples - analysis - discussion
11. Organization of a training program – ideas - practices
12. Suggestions – planning
13. Suggestions – planning

3. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face-to-face, distance learning						
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	Use of PowerPoint and audiovisual examples - Support of the learning process through eClass with weekly provision of audiovisual material, links, photos, extra bibliography and related information. Meetings with school leaders for practical exercises.						
TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i>	<table border="1"><thead><tr><th>Activity</th><th>Semester Workload</th></tr></thead><tbody><tr><td>Lectures</td><td>13</td></tr><tr><td>Interactive Teaching</td><td>60</td></tr></tbody></table>	Activity	Semester Workload	Lectures	13	Interactive Teaching	60
Activity	Semester Workload						
Lectures	13						
Interactive Teaching	60						

<p><i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	Laboratory	26
	Independent Study	51
	Total	150
<p>STUDENT EVALUATION</p> <p><i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Oral exam (25%) Practical training (50%) Detailed internship report (25%)</p>	

4. RECOMMENDED BIBLIOGRAPHY

Course Textbooks [EUDOXOS]

- Book [122090424], Theatre in Education: Contemporary Trends, Developments and Prospects, Maria Kladaki, Konstantinos Mastrothanasis, 2023, Patakis Publishing.
- Book [32997717], New Learning, Mary Kalantzis, Bill Cope, 2013, Kritiki Publishing.

Additional Recommended Reading

- Grammatas, Th. (2014). Theatre in education: artistic expression and pedagogy. Athens: Diadarasi.
- Thomadaki, M. (1999) Theatrical mirroring, an introduction to performance studies. Athens: Hellenic Letters.
- Kladaki, M., Mastrothanasis, K. (2023). Emerging technologies in applied theatre and educational drama. Athens: Gutenberg.
- Lenakakis, A. (2008). Theatre education as a model of intervention in the education of individuals with barriers to life and learning. In H. Kourkoutas & JP Chaerter (Eds.). Children and adolescents with psychosocial and learning disorders. (pp. 455-470), Athens: :Topio.
- Papadopoulos, S. (2021). Theatre in education and ancient Greek thought. Imitation of the best life. Athens: Papazisis.

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

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ02-ΠΤ	SEMESTER	05
COURSE TITLE	PERFORMANCE AND SPACE: THE AUDIENCE, THE ARTIST AND THE PERFORMANCE AS MEETING GROUND		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	6	
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE URL	https://eclass.uop.gr/courses/PDA106/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> -approach performance space theoretically and liaise it to the act of performance; -recognize the historical evolution of performance space; -know the different kinds and functions of performance space within a performance creation through practical artistic application.
GENERAL SKILLS
<p>Adaptation to new situations; Decision-making; Production of new research ideas; Autonomous work; Teamwork; Respect for diversity and multiculturalism;</p>

Respect for the natural environment;
Exercise criticism and self-criticism;
Demonstration of social, professional and moral responsibility and sensitivity towards gender issues;
Promotion of free, creative and inductive thinking.

0. COURSE CONTENT

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

1.Theories of space.
Performance space: definition, characteristics.
Distinction between theatrical and non-theatrical space.

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

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

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

5.Spectatorship in Performance: new spatialities, new approaches, and new practices.
Practical workshop: questions on site, reception and audience participation in the new topographies of Performance.

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

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

8.Performance space I. The sacred/ritual space and processional space.
Case study: The sacred/ritual space and processional space in Ancient Greece.
Practical workshop: Promenade performance and processional space.

9. Performance space II. Public/urban space and street performance.
Case study: The street as performance space of cultural activism, from the 1960's to the present day.
Practical workshop: Public/urban space in performance.

10. Performance space III. Symptotic space.
Case study: Symptotic space in the Banquet Performances by Barbara Turner Smith, Daniel Spoerri (Eat Art), Emmanuel Giraud, and Rirkrit Tiravanija.
Practical workshop: The Banquet and the table as performance space.

11.Site-specific performance I: Performing arts in museum spaces.
Case study: Marina Abramović, Tino Sehgal, and the Okypus Theatre Company.
Practical workshop: Creation of site-specific performances.

12. Site-specific performance II: Performing in archaeological sites.
Case study: Iannis Xenakis, Brith Gof, Efthimis Theou, and the Okypus Theatre Company (Argolid).

13.The digital space as performance space: new realities.
Practical workshop: Experimentation in the coexistence and the interaction between performers and spectators in digital performance spaces.

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In person										
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes										
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>ART PRACTICE</td> <td>13</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>98</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	ART PRACTICE	13	INDEPENDENT STUDY	98	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD										
LECTURES	39										
ART PRACTICE	13										
INDEPENDENT STUDY	98										
TOTAL CONTACT HOURS AND TRAINING	150										
EVALUATION OF STUDENTS	Written exam Artistic project, Public presentation										

0. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Bachelard, G. 2014. *Η ποιητική του χώρου*, Ε. Βέλτσου (μτφ.). Αθήνα: Χατζηνικολή
Surgers, A. 2014. *Σταθμοί της σκηνογραφίας του Δυτικού θεάτρου*, Ι. Λακίδου (επιμ. και μτφ.). Αθήνα: Αιγόκερως

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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The above information is part of the Curriculum Outline
 Department of Performing and Digital Arts, Faculty of Fine Arts, University of
 Peloponnese
www.pda.uop.gr

Methodology II: Scientific Research and Writing

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ03-ΠΤ	SEMESTER	4 th
COURSE TITLE	Methodology II: Scientific Research and Writing		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	
	1-hour theory + 2-hours laboratory		
COURSE CATEGORY	Direction Selection		
PREREQUISITES:	Methodology I: Introduction to Paper Writing		
TEACHING LANGUAGE AND EXAMINATION:	Greek/English for Erasmus students		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes		
COURSE URL	https://eclass.uop.gr/courses/PDA109/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>Description</p> <p>The aim of the course is students to become familiar with basic functions and techniques of artistic research with an emphasis on bibliographic research, source indexing, the use of research tools (questionnaire, interview, etc.), the basic techniques of artistic practice, methodology and ethics of practice research (practice-based, practice-led, practice as research) and the methodology of writing and presenting an artistic work.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Organize the complete framework of their artistic research • Complete bibliographic research • Combine thematic material (literature review) • Combine and compare examples of case studies • Understand the stages of writing • Understand the methodologies and practices of artistic/practice research
GENERAL SKILLS
<ul style="list-style-type: none"> • Retrieve, analyse and synthesise data and information, with the use of necessary technologies

- Work autonomously.
- Work in an interdisciplinary & international environment
- Generate new research ideas
- Project planning and management
- Adaptation to new situations
- Creative and inductive thinking

0. COURSE CONTENT

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

Theory/Lab

1. Introduction to artistic research
2. Research design. Formulation of research hypotheses and proposals. Elements, search, synthesis.
3. Process of searching and recording information. The importance of sources. The bibliographical research process and techniques. Synthesis of ideas / opinions.
4. Decoding: Technique of recording basic information.
5. Organisation/structure of a scientific text: The Literature Review
6. Organization/structure of a scientific text: The Case Study and Primary Research.
7. Ethics and deontology in Research
8. Quantitative and qualitative means of data collection.
9. Techniques: Research diary, questionnaire, interview, focus group
10. Techniques: Observation, experiment and action research
11. Techniques: The Artist Researcher
12. Familiarity with basic bibliographic reference systems (APA/Harvard).
13. Presentation of an artistic research/scientific text outline.

0. 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 creative software in lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback. Communication with students via e-mail and through an electronic chat room in the e-class									
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>LABORATORY WORK/INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td>32</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	LABORATORY WORK/INTERACTIVE TEACHING	26	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	32	
ACTIVITY	SEMESTER WORKLOAD									
LECTURES	13									
LABORATORY WORK/INTERACTIVE TEACHING	26									
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	32									

	AUTONOMOUS STUDY	49
	WRITTING	30
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Presentation (40%) Written assessment (60%)	

0. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Βιβλίο [94689903], Η Καλλιτεχνική Δημιουργία ως Μέθοδος. Έρευνα μέσω της τέχνης, Leavy Patricia, επιστ. επιμ. Λέτσιου Μαρία, εκδ. Γ. ΔΑΡΔΑΝΟΣ - Κ. ΔΑΡΔΑΝΟΣ κ ΣΙΑ ΕΕ
- Βιβλίο [102074480], Εισαγωγή στην Έρευνα με Βάση την Τέχνη, Leavy Patricia, επιστ. επιμ Κωστής Χρηστίδης, Αντώνης Χουρδάκης, Βασίλης Βλασταράς, εκδ. ΔΙΣΙΓΜΑ ΙΚΕ
- Βιβλίο [122074998], Επιστημονική Έρευνα και Συγγραφή στις Τέχνες, Μαρία Ι. Ασλανίδη, εκδ. ΚΛΕΙΔΑΡΙΘΜΟΣ ΕΠΕ

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- 2. Ίσαρη, Φ., Πουρκός, Μ., (2015). Ποιοτική μεθοδολογία έρευνας. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/5826>
- 3. Λιαργκόβας, Π., Δερμάτης, Ζ., Κομνηνός, Δ. (2021). Μεθοδολογία της έρευνας και συγγραφή επιστημονικών εργασιών. Θεσσαλονίκη: Τζιόλας
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6th SEMESTER — PERFORMING ARTS

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

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ 01-ΠΤ	SEMESTER	6th
COURSE TITLE	THE SYNTHESIS OF THE ARTS: THE CONTEMPORARY TOTAL WORK OF ART		
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/PDA102/		

4. TEACHING RESULTS

TEACHING RESULTS
<p>By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> -know the concept of Total work of art historically; -comprehend the Total work of art by emphasizing contemporary practice and new media; -evaluate the Total work of art critically, through the study of artistic works, movements, and trends.
GENERAL SKILLS
<p>Autonomous work; 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.</p>

5. COURSE CONTENT

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

1. Introduction. Wagner and the concept of “ <i>Gesamtkunstwerk</i> ”.
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 <i>symposion</i> 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: Gardens 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. The Banquet as a Total Work of Art.
9. The work of Fluxus as a Total Work of Art.
10. The work of Samuel Beckett as a Total Work of Art.
11. Immersive Theatre as a Total Work of Art.
12. Group presentations.
13. Course overview.

6. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In person											
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and communicating with the students.											
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>STUDY AND ANALYSIS</td> <td>40</td> </tr> <tr> <td>INDEPENDENT STUDY OF BIBLIOGRAPHY</td> <td>31</td> </tr> <tr> <td>ACADEMIC WRITING</td> <td>40</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	STUDY AND ANALYSIS	40	INDEPENDENT STUDY OF BIBLIOGRAPHY	31	ACADEMIC WRITING	40
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	Written exam (60%), Oral presentation (20%), Class participation (20%)	

7. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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

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

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

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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

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

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

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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

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The above information is part of the Curriculum Outline

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

www.pda.uop.gr

Theatre of the Real: Theory and Applications

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ0 1-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/		

1.

2. TEACHING RESULTS

TEACHING RESULTS

This course aims to familiarize students with the historical trajectories and diverse methodologies of the Theatre of the Real. Currently, the Theatre of the Real occupies an ever-expanding space within the fields of performing arts and performance. Rooted in political theatre and the historical avant-gardes, it has evolved through a variety of trends and applications, including documentary theatre, verbatim theatre, theatre of the witness, courtroom theatre, non-fictional theatre, autobiographical theatre, site-specific theatre, and ethnodrama, among others. The course presents the fundamental methods of the Theatre of the Real, while practical application focuses on those methodologies most frequently encountered in contemporary artistic production.

Upon successful completion of the course, students should be able to:

- Demonstrate a comprehensive knowledge of the primary forms of the Theatre of the Real.
- Identify and distinguish between the distinct methodologies associated with various trends within the field.
- Employ the research methods of a specific form of the Theatre of the Real in the development of a complete project.
- Synthesize the acquired knowledge and understanding to demonstrate a substantive artistic approach to their chosen subject, formulating critical judgments that reflect upon relevant social, ethical, 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

1.

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

Workshop

The practical component of the course builds upon the aforementioned theoretical units, implementing the various processes and trends of the Theatre of the Real. Students engage with specialized tools and methodologies, including interviews, transcriptions, the composition of performance texts, dramaturgy, and the directorial conception of a Theatre of the Real project, etc.

1.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching, laboratory education, communication with students																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>26</td> </tr> <tr> <td>Laboratory Work</td> <td>13</td> </tr> <tr> <td>Tutorial</td> <td>13</td> </tr> <tr> <td>Study and analysis of scientific papers and book chapters</td> <td>21</td> </tr> <tr> <td>Art practice</td> <td>36</td> </tr> <tr> <td>Autonomous study</td> <td>41</td> </tr> <tr> <td>Total contact hours and training</td> <td>150</td> </tr> </tbody> </table>	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
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%)																

1.

5. BIBLIOGRAPHY

BIBLIOGRAPHY (Eudoxus)

- Βερβεροπούλου, Ζωή, *Το σύγχρονο θέατρο του πραγματικού*, Παπαζήσης, Αθήνα 2023.
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- Dreyse, Miriam & Florian Mazacher (ed.), *Rimini Protokoll: Experts of the Everyday. The theatre of Rimini Protokoll*, Alexander Verlag, Berlin 2008.
- Forsyth, Alison & Chris Megson (ed.), *Get Real: Documentary Theatre Past and Present*, Palgrave Macmillan, Basingstoke and New York 2009.
- Martin, Carol, *Theatre of the Real*, Palgrave, London 2013.
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In Greek

- Abram, Lyπη, *Θεωρία προφορικής ιστορίας*, Πλέθρον, Αθήνα 2016.
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- 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.

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

www.pda.uop.gr

Contemporary Choreographic Practice and Performance: Somatic and Intermedial Approaches

1.

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ04-ΠΤ	SEMESTER	6
COURSE TITLE	Contemporary Choreographic Praxis and Performance: Somatic & Intermedial Approaches		
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/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>This module introduces and studies contemporary practices in dance and movement, and performance theories with a focus on the lived experience of the performer. The course focuses on somatic approaches to movement and to the creative process of a choreographic piece of work or a performance. It studies examples from modern, post-modern and contemporary dance. Drawing connections between 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 Merleau-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</p>

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

0. 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 – Assignment planning & project design
- 7th Week – Corporeality in Intermedial Performance
- 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

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-face
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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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>ART PRACTICE/WORKSHOP</td> <td>39</td> </tr> <tr> <td>BIBLIOGRAPHIC ANALYSIS AND STUDY</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>85</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	ART PRACTICE/WORKSHOP	39	BIBLIOGRAPHIC ANALYSIS AND STUDY	26	INDEPENDENT STUDY	85	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD										
ART PRACTICE/WORKSHOP	39										
BIBLIOGRAPHIC ANALYSIS AND STUDY	26										
INDEPENDENT STUDY	85										
TOTAL CONTACT HOURS AND TRAINING	150										
EVALUATION OF STUDENTS	<p>Presentation / Performance: 100%</p> <p>Assessment criteria will be offered analytically during the course of the module and will be available in the course's e-class webpage.</p>										

0. BIBLIOGRAPHY

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- Γκαρωντύ, Ροζέ, (2008) *Ο Χορός στη ζωή*, 2η Έκδοση, Εκδόσεις Ηριδανός.
- Μπαρμπούση, Βάσω (2004) *Ο Χορός στον 20ο Αιώνα*, 5η Έκδοση, Εκδόσεις Καστανιώτη.
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- Gallagher, S. & Zahavi D. (2008) *The Phenomenological Mind*. London:Routledge.

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- Hay, D. (2000) *My Body, The Buddhist*. Hanover NH USA: Wesleyan University Press.
- Huwylar, J.S. (1999) *The dancer's body: a medical perspective on dance and dance training*. Alton: Dance Books.
- Johnson, M. (2008) *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago Press
- Kuppers, P. (2007) *The Scar of Visibility: Medical Performances and Contemporary Art*. Minneapolis: University of Minnesota Press.
- Lepecki, A. (Ed.) (2004) *Of the Presence of the Body: Essays on dance and Performance Theory*. Hanover USA: Wesleyan University Press.
- Leder, D. (1990) *The Absent Body*. Chicago: University of Chicago Press.
- Merleau-Ponty, M. (2002) *Phenomenology of Perception*. London: Routledge.
- Olsen, A & McHose, C. (2004) *Bodystories: A Guide to Experiential Anatomy*. Lebanon, USA: New England University 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.
- Pallant, C. (2006) *Contact Improvisation: An Introduction to a Vitalizing Dance Form*. Jefferson USA: McFarland & Company, Inc., Publishers.
- 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.
- Tufnell, M & Crickmay, C (1993) *Body, Space, Image: Notes toward Improvisation and Performance*. Alton: Dance Books.
- 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
www.pda.uop.gr

Performance: Readings

	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ06-ΠΤ	SEMESTER	6th
COURSE TITLE	Reading Performances		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, state the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	6	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail in section (4).</i>			
COURSE TYPE <i>general background, special background, specialization, general education, skills development</i>	specialization		
PREREQUISITE COURSES	None		

LANGUAGE OF INSTRUCTION AND OF ASSESSMENT	Greek. Study of bibliography in English required
MODE OF TEACHING <i>in-person (%)</i> <i>synchronous distance learning (%)</i> <i>asynchronous distance learning (%)</i> <i>(In the case of synchronous distance learning, the total weekly duration of teaching is recorded)</i>	Face to face
AVAILABILITY TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	New course

LEARNING OUTCOMES

Upon completion of this course, students will be able to appreciate the complex nature of a theatrical performance and interpret it, taking into account all of its constituent elements. They will also be able to distinguish between various types of performances—such as those dominated by language, imagery, improvisation, or interactivity—and compare them. Furthermore, they will be able to appreciate the distinction between different kinds of theatre performance as well as of performance art. Furthermore, they will be able to identify how aesthetic choices of media and factors such as the audience or the space contribute to the overall production of meaning in a performance or show. Through the analysis of diverse examples, students will appreciate the range of trends prevailing in contemporary theater and will acquire the ability to recognize them in performances they watch or create themselves.

On a more philosophical level, the experimental contemporary trends discussed in the course encourage students to develop arguments regarding the nature of theater and theatricality.

Learning Outcomes

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

Consult Appendix A

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

General Competences

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

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

<i>Production of new research ideas</i>	<i>Other...</i>

<i>Searching for, analyzing, and synthesizing data and information, using the necessary technologies</i>	
<i>Adapting to new situations</i>	
<i>Decision-making</i>	
<i>Working independently</i>	
<i>Teamwork</i>	
<i>Exercising criticism and self-criticism</i>	
<i>Promoting free, creative, and inductive thinking</i>	

COURSE SYLLABUS

Focusing on contemporary theater, the course teaches students how to interpret theatrical productions and performances. It also introduces them to the diverse approaches that characterize contemporary art and theater, using examples primarily from the international scene, including works by artists such as R. Wilson, T. Suzuki, A. Mnouchkine, M. Abramovich, S. Calle, and E. Jacir. A production can “serve” the text, subvert it, or be improvisational, approaching performance art. How does a theater production differ from performance art, and how do distinct genres of performance art emerge? What is the relationship between classical performances where the actor plays a central role and others where the actor is part of an almost visual composition, as in the Theater of Images? How do aesthetic choices regarding the medium, as well as factors such as space or the audience, contribute to the interpretation of a performance? We will also explore issues concerning the relationship between theater and performance and life or the other arts. The aim of the course is to encourage students to gain a deeper understanding of and participate in the theater making of our time.

1. 2. 3. Introduction

H. Th. Lehmann (2025), *Postdramatic Theater*. Athens, Patakis/Epilogos

E. Varopoulou, “Toward a New Consciousness of Time and the Gaze” and “The Twilight of the Great Directors” in *Live Theater* 17-52.

Sophie Calle, “Prenez Soins de Vous” and Emily Jacir “Where We Come From”

E. Jacir, “Where We Come From” *Grand Street 72 Detours* (2003), pp. 95–105.

Sophie Calle, on Take Care of Yourself, in a psychotherapy session at <https://www.youtube.com/watch?v=bhhY6fuNi4&list>

M. Kotzamanis, “Emily Jacir and Sophie Calle: Repression, Transgression, and Collectivity in Contemporary Art,” in *Theater and Otherness. Proceedings of the Sixth Panhellenic Theater Studies Conference*, (Nafplio 2017), at <https://ikee.lib.auth.gr/record/337772/files/7.IV>.

K. Houston, “Remote Control: Distance in Two Works by Emily Jacir and Wafaa Bilal” *SECAC Review* XVI (2).

Jordan, Sh. “Performance in Sophie Calle’s *Prenez Soins de Vous*” *French Cultural Studies* 2 (4) (2013).

Marina Abramovic “The artist is present”, “Rhythm 0”, “Balkan Baroque”

Arthur Danto, “Danger and disturbance: The Art of Marina Abramovic” and

Marina Abramovic, “Marina Abramovic on Performance Art” in Marina Abramovic (2010), *The Artist is Present*.

4. 5. 6. 7. A. Mnouchkine, 1789

S. Shepherd, ed. “A. Mnouchkine,” in *The Great European Stage Directors* (2019)

M. Shevtsova, Ariane Mnouchkine in *Fifty Key Theater Directors*, 160–166

Kotsamanis, M. “Hélène Cixous and the Theater of the City,” in *Multicolored Fragments. Francophonie and Interculturality*, 237–252

Mnouchkine, A. *The Art of Now. Conversations with Fabien Pascot*. Koan 2010. Excerpts

C. Vilpoux, Ariane Mnouchkine, *L'aventure du Théâtre du Soleil*.
Documentary on the Théâtre du Soleil

Official website of the Théâtre du Soleil:

<https://www.theatre-du-soleil.fr/fr/notre-theatre/histoire-et-sources>

P. Brook, *Marat/Sade* by P. Weiss

P. Brook, *The Empty Space*. Cohen, 2016, excerpts.

P. Brook, "From the World as a Can Opener" (1973) in R. Drain,
Twentieth Century Theater. A Sourcebook

S. Shepherd, ed. "Peter Brook" in *The Great European Stage Directors* (2019)

Sh. Mitter, "Peter Brook" in *Fifty Key Theatre Directors* (2005) 97-10

Robert Wilson, *Les Fables de La Fontaine*

based on La Fontaine's fables at

<https://www.youtube.com/watch?v=yVxDBojxnKA&t=2725s>

Shomit Mitter, "Robert Wilson" in *Fifty Key Theater Directors*, 185–190.

M. Shevtsova, “Methods, elements and principles” in Robert Wilson, 41-82

B. Marranca, “Introduction” in *The Theatre of Images*

E. Varopoulou, “Wilson the Mime” in *Live Theatre* 108-112.

H-Th Lehmann, “Wilson or the Landscape” in *Postdramatic Theatre*, 77–81

B. Brantley, “On the Surface the Moral: Beneath That, the Blood.” *The New York Times*, July 12, 2007.

A. Arto, *Theater and Its Image (Selections)*, pp. 77–83 and 95–114.

R. Wilson,

<https://robertwilson.com/t19dcgsruzsdm40qwfhtml48isxb2id>

Robert Wilson’s official website

“How Robert Wilson bends time” at <https://vimeo.com/660375039>

8. 9. 10. **Antoine Vitez, *Electra***

Sophocles, *Electra*. Selected translation

E. Papazoglou, *The Face of Mourning. Sophocles’ Electra between text and performance*, Polis, 2014, selections pp. 13–14, 29–48.

S. Chaviaras, *Sophocles’ Electra by Antoine Vitez* pp. 11–14.

Tadashi Suzuki, *Electra*

At <https://www.youtube.com/watch?v=B7JUH4zZoZI>

I. Carruthers, Tadashi Suzuki, in *Fifty Key Theater Directors*, pp. 167–173.

Kim, Jae Kyoung. "Electra." *Theatre Journal* 61.3 (2009): 472–474.

Eckard, Bonnie Jean. "Electra." *Theatre Journal* 55.1 (2003): 138–140.

E. Varopoulou, "Suzuki and Tragedy" in *The Living Theater*, pp. 474–479.

D. Tsatsoulis, *Western Hegemonic "Paradigm" and Intercultural Theater* (excerpts).

T. Suzuki, *Culture Is the Body* (excerpts)

11, 12 Oral presentations in class related to the topic of the second

assignment.

13. Review

<p>MODE OF TEACHING <i>Face-to-face, distance learning, etc.</i></p>	<p>Face to face</p>
<p>MODE AND FREQUENCY OF COMMUNICATION WITH THE STUDENTS</p>	<p>Through e-class, communication on a weekly basis</p>
<p>ENSURING THE MODE OF COMMUNICATION AMONG STUDENTS <i>Team assignments and discussions, collaborative learning platforms with the use of AI, video conference, QA sessions, κ.α.</i></p>	<p>Team work and discussion, video-conferences, e-class</p>
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, in laboratory training, in the communication with students</i></p>	<p>Yes</p>
<p>TECHNOLOGICAL EQUIPMENT REQUIREMENTS</p>	<p>Specialized knowledge of technology not required</p>
<p>PLAGIARISM POLICY/ PLAGIARISM DETECTION TOOLS</p>	<p>Use of Turnitin. In case of plagiarism the student fails the course</p>

**ARTIFICIAL
INTELLIGENCE
POLICY**

2

(1) The use of Artificial Intelligence is prohibited in all circumstances

(2) The use of Artificial Intelligence is allowed only with the permission of the instructor

(3) The use of Artificial Intelligence is allowed only with an explicit reference to the literature

(4) Students are free to use Artificial Intelligence

ORGANISATION OF TEACHING		
<p><i>The mode and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, work placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artworks, etc.</i></p> <p><i>The student's study hours for each learning activity are stated, as well as the hours of independent study, according to the principles of the ECTS.</i></p>	Activity	Semester workload
	Lecturing	25
	Interactive teaching	17
	Essay writing	21
	Second essay and public presentation	32
	Oral exam	30
	Performance review	10
	Exercises in class -oral presentation	15
Course total	150	

STUDENT ASSESSMENT

Description of the assessment method

Language of assessment, methods of assessment, formative or summative assessment, multiple choice questions test, short answer questions, essay questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory assignment, clinical examination of patient, art interpretation, other

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.

Language of Assessment: Greek and/or English

Assessment Methods:

Formative and Summative

Short-answer questions 10%

Essay questions 50%

Public presentation 20%

Oral exam 20%

The assessment methods are listed in the course syllabus and posted on e-class at the beginning of the semester. The syllabus is explained to students during the first class of each semester

RECOMMENDED BIBLIOGRAPHY

- *Suggested bibliography:*

Lehmann H. Th. (2025), *Μεταδραματικό θέατρο*. Πατάκης, Αθήνα.[κωδ. Εύδοξος 143562642]

Von Rosen, A. και V. Kjellmer, σκηνογραφία και ιστορία της τέχνης. Καρδαμίτσα, Αθήνα. [κωδ. Εύδοξος 122092503]

📖 Abramovic, Marina (2010). *The Artist is Present*. Exhibition Catalogue. Museum of Modern Art, New York.

📖 Αδαμοπούλου, Αρετή (2014). “Εισαγωγή στην ιστορία της περφόρμανς” στο Α. Αδαμοπούλου (επιμ.) *Η γλώσσα του σώματος. Σημειώσεις για την περφόρμανς*. Πανεπιστήμιο Ιωαννίνων.

📖 Aronson, A. (2000). *American Avant-garde Theater: A History*. London and New York: Routledge.

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

📖 Brook, P. (2016). *Ο άδειος χώρος*. Κοάν

📖 Carlson, M. 1996). *Performance: A Critical Introduction*. London and New York: Routledge.

📖 Delgado, M. & Heritage, P. (1996). *In Contact with the Gods? Directors Talk Theater*. Manchester and New York: Manchester University Press.

📖 Kiernander, A. (1993). *Ariane Mnouchkine and the Theatre du Soleil*. Cambridge and New York: Cambridge University Press.

📖 Κοτζαμάνη Μ. (2021) «Emily Jacir και Sophie Calle: καταστολή, παράβαση και συλλογικότητα στη σύγχρονη τέχνη», στο *Θέατρο και Ετερότητα. Πρακτικά του Έκτου Πανελληνίου Θεατρολογικού Συνεδρίου* Έντυπη και ηλεκτρονική έκδοση Πανεπιστήμιο Πελοποννήσου

📖 Mitter, Sh. & Shevtsova, M. (2005). *Fifty Key Theatre Directors*. London and New York: Routledge.

📖 Παπάζογλου, Ε. (2014). *Το πρόσωπο του πένθους. Η Ηλέκτρα του Σοφοκλή ανάμεσα στο κείμενο και την παράσταση*. Πόλις.

📖 Πατσαλίδης, Σ. (2012). *Θέατρο και Παγκοσμιοποίηση*. Αθήνα: Παπαζήσης.

📖 Πατσαλίδης, Σ. (2004). *Από την αναπαράσταση στην παράσταση*. Αθήνα: Ελληνικά Γράμματα.

📖 Shevtsova, M. (2007). *Robert Wilson*. London and New York: Routledge.

📖 Suzuki T. (2024) *Πολιτισμός είναι το σώμα. Κείμενα*

📖 Suzuki, T. (1990). *The way of acting*. Nick Hern Books.

📖 Τσατσούλης, Δ. (2011). *Διάλογος Εικόνων*. Αθήνα: Παπαζήσης.

📖 Τσατσούλης, Δ. *Δυτικό ηγεμονικό «παράδειγμα» και διαπολιτισμικό θέατρο*. Εκδόσεις Παπαζήση, Αθήνα, 2017.

- Συναφή επιστημονικά περιοδικά:

Theater Research International

New Theatre Quarterly

TDR

PAJ

Theatre/Yale School of Drama

Θέατρο

Σκηνή

3rd SEMESTER — DIGITAL ARTS

Video Art and Multimedia

1.

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ 02-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/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course aims to present the historical, methodological, social and technological perspectives of Video Art, through selected artists' cases (1960-today), by exploring the important impact of video art in the international contemporary art scene 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 practice part.</p>

- 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 **organize** 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

0. 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 I (creative 1)
4. Editing video II
5. Editing video III (creative 2)
6. Editing video IV (feedback art projects)
7. Editing video V (creative 3)
8. Editing video VI
9. Editing video VII creative 4)
10. Editing video VIII
11. Artistic practice: Live feedback for undergraduates projects III
12. Critical reflections and review I
13. Critical reflections and review II

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>73</td> </tr> <tr> <td>INVITED TALKS / MUSEUM VISITS</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB	13	ART PRACTICE	26	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALKS / MUSEUM VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
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INVITED TALKS / MUSEUM VISITS	6																
TOTAL CONTACT HOURS AND TRAINING	150																
EVALUATION OF STUDENTS	Written reflection essay (10%) Art project (50%) Audiovisual practice (40%)																

0. BIBLIOGRAPHY

BIBLIOGRAPHY [Eudoxus]

- Σκοπετέας, Ι. (2016). Κάμερα, Φως και Εικόνα στην Ψηφιακή Οπτικοακουστική Καταγραφή. Αθήνα: Εκδόσεις Ιων. [κωδικός: 59384091]
- Μήτρου, Ι. (2023). Φαινομενολογία και Αισθητική των Μέσων και σωματικότητα στην ψηφιακή εποχή. Εκδόσεις Μπαρμπουνάκης [κωδικός: 122091571]
- Σαντοριναίος, Μ. κ.α. (2015). Από τις σύνθετες τεχνες στα υπερμέσα: Ένα εγχειρίδιο για τον καλλιτέχνη της ψηφιακής τέχνης. Kallipos eBook [[ηλεκτρονικό εγχειρίδιο](#)]

- Μπουμπάρης, Ν. (2024). *Πολιτισμός και πολυμέσα*. Kallipos eBook [[ηλεκτρονικό εγχειρίδιο](#)]
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Programming and Art I

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	01ΥΠΧ02	SEMESTER	01
COURSE TITLE	Programming and Art I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	4	5	
COURSE CATEGORY	Compulsory / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES:	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/565/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course has the following key objectives: a. introduction to the concepts and applications of programming in creative artistic practice b. introduction to the fundamental principles of digital design and interaction, c. introduction to computing and programming for creative artists. To attend the course no previous programming experience is needed. The course aims at developing computing skills and understanding the procedural programming and its application in artistic context. In the framework of this course, the programming language and environment of Processing (https://processing.org/), developed by artists, for artists, is used as a tool for achieving the aforementioned objectives.</p>
GENERAL SKILLS
<p>Retrieve, analyse and synthesise data and information, with the use of necessary technologies Adapt to new situations Work autonomously Participatory learning and providing feedback to each other Multidisciplinary approach Creative thinking Artistic practice</p>

0. COURSE CONTENT

The content of the course is analyzed in 13 teaching units. Each module corresponds to the relevant laboratory with examples on the computer. The following are indicative titles of thematic areas.

1. Import

Course presentation (structure of obligations, attendance, assignments, workshops)
What is Creative Programming/ Programming in Art
Examples of artistic creations with programming

2. Programming and Art

Historical retrospective relationship between art and programming (Bauhaus school, formalism, pop art, generative/algorithmic art) and in the relationship between art and science (mathematics, informatics, etc.) Definitions (Algorithm, Programming, Code, Algorithmic Art, Reproduction, Interaction)

3. Algorithms, Programs, and Execution Flow

Introduction to Algorithmic Thinking /What is an Algorithm/ Representations and Pseudocode
Parts of an algorithm – from the computational problem to the code

4.The Programming Environment and Language and Processing Environment

Software and Programming Languages
A language of artists for artists
Basic Principles of Processing
Parts of a program

5.Digital Design I- Image and Visual Perception

Form and Shapes in Contemporary Art
Drawing a 2D object on the screen
Cartesian Coordinates - Polar Coordinates
Points, Lines, Surfaces, Vectors

6.Digital Design II- Color

Digital Coding
Color in Digital Art
Editing (color, properties, animation)

7.Digital Design II Typography-Text

Language and Writing/Text as Visual Information
Digital Text/Fonts
Gestalt Rules in Typography and Negative Space

8. Variables and Functions

Introduction to Procedural Planning
Variables
Operations and operators
Functions

9. Random Values -Randomness

<p>Variables in space, in color Variables and Randomness in Art Random Variables in Processing-Examples</p> <p>10. Repetition (bronchi) Repetition in Algorithmic Art and Programming Repetition in Processing Application and Examples</p> <p>11. Conditions and Controls Errors and debugging Conditions and Logical Diagrams - Examples</p> <p>12- Examples from interactive, algorithmic art and applications in performing/digital arts (live-coding, net-art, data-art, AI art)</p> <p>13- The project -program- (Image, Animation, Interaction) Creation and discussion /Features, challenges</p>
--

4.TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures, Laboratory Exercise, Study &analysis of bibliography, Interactive teaching, Project, Writing/coding of a project, Writing of a paper / papers.														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides and laboratory exercises, use of multimedia to demonstrate examples, use of internet live coding technique (development of code examples in Processing live with students). Use of e-class.														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>30</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>50</td> </tr> <tr> <td>ART PRACTICE</td> <td>18</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>20</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>2</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	30	INTERACTIVE TEACHING	50	ART PRACTICE	18	INDEPENDENT STUDY	20	INVITED TALKS [...]	2	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	30														
INTERACTIVE TEACHING	50														
ART PRACTICE	18														
INDEPENDENT STUDY	20														
INVITED TALKS [...]	2														
TOTAL CONTACT HOURS AND TRAINING	125														
EVALUATION OF STUDENTS	Projects and final tests The final grade results as a weighted average of the Written exam (45%), Group work (30%) with presentations (20%)														

0. BIBLIOGRAPHY

<p>ΕΥΔΟΞΟΣ</p> <p>1.Βιβλίο [18549065]: Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος Λεπτομέρειες</p>

- 2.Βιβλίο [59359104]: ΔΙΑΔΡΑΣΤΙΚΑ ΠΟΛΥΜΕΣΑ ΚΑΙ ΨΗΦΙΑΚΗ ΤΕΧΝΟΛΟΓΙΑ ΣΤΙΣ ΤΕΧΝΕΣ, Γιάννης Δεληγιάννης [Λεπτομέρειες](#)
- 3.Βιβλίο [32997672]: Δομές Δεδομένων & Αλγόριθμοι σε JAVA, Michael T. Goodrich, Roberto Tamassia [Λεπτομέρειες](#)
- 4.Βιβλίο [102070465]: Η ΓΛΩΣΣΑ JAVASCRIPT, ΓΙΩΡΓΟΣ ΛΙΑΚΕΑΣ [Λεπτομέρειες](#)
- 5.Βιβλίο [86197611]: Αντικειμενοστραφείς γλώσσες προγραμματισμού JAVA, Ευθύμιος Αλέπης, Ιωάννης Χρήστος Παναγιωτόπουλος [Λεπτομέρειες](#)

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- Pearson, Matt. *Generative Art: A Practical Guide Using Processing*. 1st ed. Shelter Island, NY: Manning Publications, 2011. ISBN 978-1935182627
- Περιβάλλον και Γλώσσα Προγραμματισμού Processing (Java-based) <https://processing.org/>
- Διαδραστικά Παραδείγματα από τον Daniel Schiffman learningprocessing.com
- Διαδικτυακή εκδοχή της processing (JavaScript bases) p5.js - <https://p5js.org/>
- Παραδείγματα τεχνουργημάτων με p5js.org openprocessing.org

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

www.pda.uop.gr

Pedagogy of Digital Arts I: Arts and Technology in Education

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ0 3-ΨΤ	SEMESTER	3rd
COURSE TITLE	Digital Arts Pedagogy I: Arts and Technology in Education		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	EC TS	
Lectures per week	3 (2h theory + 1h practice)	6	
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES:	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	eclass.uop.gr ΠΑΙΔΑΓΩΓΙΚΗ ΤΩΝ ΨΗΦΙΑΚΩΝ ΤΕΧΝΩΝ...		

• TEACHING RESULTS

TEACHING RESULTS
<p>Description</p> <p>The course "Pedagogy of Digital Arts I: Arts and Technology in Education" is offered to students of the 3rd semester of the Department of Performing and Digital Arts of the School of Fine Arts of the University of Peloponnese.</p> <p>The purpose of the course is to introduce students to the concepts of pedagogy and education, so that they are able to define and understand concepts such as pedagogical purpose, goals, needs, lesson design, teaching methods and learning theories. Emphasis is placed on understanding the concept of creativity in teaching, while the aim is for them to get to know modern approaches to Arts and Technology in education, through their familiarity with specific applications and examples. The course moves along two main axes: 1. The understanding of basic concepts of pedagogy and teaching, 2. Getting to know the concepts of creativity and interdisciplinarity in education. Through this lens, the teaching of digital arts functions as a vehicle for both the development of multiple skills and the understanding of scientific concepts (STEAM approach).</p> <p>After completing the course, students will be able to:</p> <ul style="list-style-type: none"> • Describe the basic concepts of pedagogical science • Combine the basic elements and techniques of didactic theory and practice

- Synthesize objectives, learning outcomes and activities to produce instructional scenarios
- Organize micro-teaching stages with an emphasis on digital arts

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

- **COURSE CONTENT**

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

Theory (2 hours)

1. Introduction to educational theory and research (Pedagogy-necessity and possibility of education)
2. Historical dimension of pedagogy (from the 19th to the 21st century) - Functions of the school
3. Transformations of social inequalities through the school institution - Typologies of students and teachers
4. The pedagogical relationship and interpersonal communication in the school classroom - central educational ideals and analytical curricula
5. Learning theories (models and theories - from behaviorism to cognitive theory and constructivism)
6. Learning theories (models and theories - from sociocultural theories to Connectionism - Contribution of learning theories to the creation of computational learning environments)
7. Intelligence and Education - The Theory of Multiple Intelligences - Developing Skills for the 21st Century - The Need for Creativity, Critical Thinking and Emotional Intelligence
7. New Literacies & Aesthetic Education - Digital Literacies in Education
8. Types of digital arts & new media aesthetics - Digital Art in Education - Examples and Tools
9. E-learning and categories of educational digital environments
10. Digital objects and micro-teaching
11. Education-Technology-Art: A relationship with multiple possibilities
12. Technologies in General and Artistic Education, Part I- (Playful Learning, Virtual Reality in Education, etc.)
13. Technologies in General and Art Education, Part B - Examples of art education using technology

Laboratory (1 hour)

1. Critical discussion regarding the impact of pedagogical theory and research on shaping educational reality

2. Critical discussion regarding the influences exerted by pioneering educators in shaping education – the institutional role of the school
3. Critical discussion regarding the leveling of inequalities - Role play regarding student and teacher typologies
4. Role play regarding teacher behaviors and impact on students – Practice Bloom's taxonomy
5. Analysis and comparison of the basic learning theories - examples in e-learning
6. Analysis and comparison of modern learning theories - examples in e-learning
7. Group-collaborative activities regarding digital literacies
8. Group-collaborative activities regarding the types of digital arts
9. Browsing through the categories of educational digital environments
10. Group-collaborative activities of Micro-teachings
11. Presentation of the assignments in class and discussion with the aim of exchanging perspectives and getting to know the participatory learning
12. Presentation of the assignments in class and discussion with the aim of exchanging perspectives and getting to know the participatory learning
13. Presentation of the assignments in class and discussion with the aim of exchanging perspectives and getting to know the participatory learning

• **TEACHING AND LEARNING METHODS – EVALUATION**

TEACHING METHOD	Face to face (in class), Lectures and reflection/discussion on exercises and projects															
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of creative software in lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback															
TEACHING STRUCTURE	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td style="text-align: center;">39</td> </tr> <tr> <td>FIELD WORK</td> <td style="text-align: center;">13</td> </tr> <tr> <td>LABORATORY WORK</td> <td style="text-align: center;">13</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td style="text-align: center;">XX</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td style="text-align: center;">85</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td style="text-align: center;">150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	FIELD WORK	13	LABORATORY WORK	13	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	XX	AUTONOMOUS STUDY	85	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD															
LECTURES	39															
FIELD WORK	13															
LABORATORY WORK	13															
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	XX															
AUTONOMOUS STUDY	85															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	<p>Midterm Written Exam: 25%</p> <p>Class participation and assignments with class presentation: 25%</p> <p>Final Written Exam: 50%</p>															

• **BIBLIOGRAPHY**

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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

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2. Εισαγωγή στην Παιδαγωγική Επιστήμη, Ιωάννης Ε. Πυργιωτάκης. ΠΕΔΙΟ ΕΚΔΟΤΙΚΗ, ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΡΑΔΙΟΤΗΛΕΟΠΤΙΚΩΝ ΠΑΡΑΓΩΓΩΝ Α.Ε., 978-960-9552-33-2, 1/2011
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4. Τζιφόπουλος, Μενέλαος Χ. "Τα ψηφιακά κόμικς στο σχολείο του 21ου αιώνα: προετοιμάζοντας τους σύγχρονους εκπαιδευτικούς." Παιδαγωγική επιθεώρηση 65 (2019).

The above information is part of the Curriculum Outline

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

www.pda.uop.gr

Digital Arts Pedagogy II: Arts and Technology in Education

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06EPKE04-ΨΤ	SEMESTER	4 th
COURSE TITLE	Digital Arts Pedagogy II: Arts and Technology in Education		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	EC TS	
Lectures per week	i.e. 3	6	
	i.e. 2-hours theory + 1-hour laboratory		
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES:	Digital Arts Pedagogy I: Arts and Technology in Education		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		

COURSE URL	URL
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• TEACHING RESULTS

TEACHING RESULTS

Description

The course Pedagogy of Digital Arts II, Arts and Technology in Education, is a natural continuation and development of the course Pedagogy of Digital Arts I, Arts and Technology in Education, It aims at deepening pedagogical concepts and goals and achieving them through digital arts , but also in the application of contemporary digital arts in a range of formal (eg school) non-formal and informal learning environments (eg cultural spaces) and the cultivation of a variety of corresponding skills. Finally, students are introduced to a multitude of case examples and are challenged to study, analyze and design contemporary digital learning experiences.

and

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

- identify 21st century education and digital technologies, drawing on the digital arts categorizations
- combine new pedagogical strategies and digital learning technologies, leveraging educational tools and environments for teaching digital arts
- to rank or even create educational resources
- develop learning designs using digital tools, such as learning scenarios, lesson plans and micro-lessons
- make use of Web 2.0 applications and open and creative classrooms to develop lesson plans or learning objects

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

• COURSE CONTENT

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

Theory (2 h)

1. 21st century education and digital technologies - Digital technologies in art education - Contemporary perspectives and art education (Media art and Media literacy) I
2. Contemporary perspectives and artistic education (Media art and Media literacy) II -Inclusion of technology in arts lessons- Digital storytelling as a learning tool.
3. Exploring AI Educational Tools: Enhancing Teaching and Learning
4. ICT as a component of the learning environment - Categorizations in 21st century education - Digital educational tools and environments for teaching digital arts
4. Open Educational Resources – Open Content Repositories
5. Digital learning objects and their inclusion in the educational process
6. Web explorations as exploratory learning tools - Evolution of the Internet (Web 1.0, Web 2.0 or Collaborative Internet, Web 3.0 or Semantic Internet)
7. Educational Blogs - Educational Wikis - Electronic learning portfolios (E-Portfolios)
8. Creative Thinking Program in the context of Project Zero", Artful Thinking teaching methodology

9. Open and creative classrooms – Modern pedagogical practices – Flipped Classroom Model
10. Open and creative classes - Modern pedagogical practices - Mobile learning, Bring Your Own Device, Virtual Reality, Augmented Reality
11. Video games and their genres, gamification of learning
12. The Teaching Script and its structure - Examples of teaching scripts for art education
13. Learning designs using digital tools, for the preparation of educational scenarios, lesson plans and micro-teachings.

Laboratory (1h)

1. Critical discussion after watching a TEDx talk on the issue of educational paradigm shift
2. Group collaborative activities based on selected digital projects presenting opinions on the integration of technology, its impact and its educational use
3. Teamwork activities using digital storytelling (Monitoring and evaluating digital storytelling – writing a digital storytelling script)
4. Creating a teaching scenario using artificial intelligence - Presenting interactive stories using an artificial intelligence educational tool
5. Quest and evaluation of artistic content on Search Portals
6. Evaluation of open educational resources from open content repositories
7. Evaluation of selected web searches
8. Application of thinking routines to digital artworks
9. Creation of a teaching activity with the pedagogical strategy of the Flipped Classroom
10. Virtual Reality and Augmented Reality applications and their pedagogical use
11. Electronic games and discussion of their pedagogical use
12. Implementation of an individual teaching scenario
13. Planning learning activities using ICT. - Web 2.0 applications and educational designs

• **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 creative software in lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback															
TEACHING STRUCTURE	<table border="1" style="width: 100%;"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td style="text-align: center;">39</td> </tr> <tr> <td>FIELD WORK</td> <td style="text-align: center;">13</td> </tr> <tr> <td>LABORATORY WORK</td> <td style="text-align: center;">13</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td style="text-align: center;">72</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td style="text-align: center;">13</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td style="text-align: center;">150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	FIELD WORK	13	LABORATORY WORK	13	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	72	AUTONOMOUS STUDY	13	TOTAL CONTACT HOURS AND TRAINING	150
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STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	72															
AUTONOMOUS STUDY	13															
TOTAL CONTACT HOURS AND TRAINING	150															
EVALUATION OF STUDENTS	<ul style="list-style-type: none"> • Class attendance: 10% • Assignments with presentation in class: 40% • Attendance of classes in Primary & Secondary Education schools with exemplary teaching of a prepared teaching 															

	scenario/Presentation of the teaching scenario in the plenary session of the class: 50% • Notes for the course are also distributed electronically.
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• **BIBLIOGRAPHY**

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Griffin, P. & McGaw, B., & Care, E. (2012). *Assessment and Teaching of 21st Century Skills*. Dordrecht: Springer

Κόμης, β. (2004). *Εισαγωγή στις εκπαιδευτικές εφαρμογές των Τεχνολογιών της Πληροφορίας και των Επικοινωνιών*. Αθήνα: Εκδόσεις Νέων Τεχνολογιών.

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

4th SEMESTER — DIGITAL ARTS

Programming and Art II

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	02ΕΠΕ03	SEMESTER	04
COURSE TITLE	Programming and Art II		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	5	
COURSE CATEGORY	Elective		
PREREQUISITES:	Programming and Art I		

TEACHING LANGUAGE AND EXAMINATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO
COURSE URL	https://eclass.uop.gr/courses/1685/

0. TEACHING RESULTS

TEACHING RESULTS
Continuation of the course Programming and Art I, this course is based on the Processing programming language and environment (https://processing.org/), an environment that was developed by artists, for artists. The course aims at familiarizing students with the basic features of coordinate systems, applying their knowledge into programming the movement of digital objects and learning the basic principles of design and development of interactive works of art. In the course Programming and Art II, after the introduction of Programming and Art I, students are presented with the concepts of procedural and object-oriented programming and with the ways of using the capacity of modern technologies for artistic expression. The aim is to both familiarize and utilize the concepts of programming and algorithms in the making of art.
GENERAL SKILLS
Retrieve, analyse and synthesise data and information, with the use of necessary technologies Adapt to new situations Work autonomously Participatory learning and providing feedback to each other Multidisciplinary approach Creative thinking Artistic practice

0. COURSE CONTENT

<p>The content of the course is analyzed in 13 teaching units. Each module corresponds to the corresponding laboratory with examples on the computer. The following are indicative titles of thematic areas.</p> <p>1st Lesson - Introduction to the subject and structure of the course</p> <ul style="list-style-type: none"> - Course presentation (structure of obligations, attendance, assignments, workshops) - Introduction to Interactive and Computational Art - Examples <p>2nd Lesson - Design in 3D through Programming</p> <ul style="list-style-type: none"> - Movement and interaction - Objects 2D, 3D - Examples <p>3th Lesson - Arrays and Tables</p> <ul style="list-style-type: none"> - One-dimensional, two-dimensional and multidimensional tables - Object Tables

- Examples

4th Lesson Polygons, Shapes, Patterns and Patterns

- Iteration
- Loops and patterns
- Examples

5th Lesson - Types of Object Movement

- Linear, circular motion
- Movement dimensions
- Application Examples

6th Lesson - Object Properties and Methods

- Design of simple objects
- Application Examples

7th Lesson - Inheritance and Object Polymorphism

- Programming Objects
- Application Examples

8th Lesson – Working with image files

- Image Import, Algorithmic Processing
- Filters as methods

9th Lesson – Working with sound files

- Audio input algorithmic editing
- Audio and video editing via interaction
- Playing with sound

10th Lesson – Working with data

- Import data, the data as part of the artistic work

11th Lesson - Image Processing and Camera

- Computer Camera Video Combination and Processing
- Application and examples

12th Lesson – Data Processing Input and Input Modules A

- Detection of hands, body parts
- Application and examples

13 th Lesson - Works and examples from contemporary art

- Proposals and discussion
- From idea to implementation

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures, Laboratory Exercise, Study & analysis of bibliography, Interactive teaching, Project, Writing/coding of a project, Writing of a paper / papers.														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of slides and laboratory exercises, use of multimedia to demonstrate examples, use of internet live coding technique (development of code examples in Processing live with students). Use of e-class.														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>30</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>50</td> </tr> <tr> <td>ART PRACTICE</td> <td>18</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>20</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>2</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>125</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	30	INTERACTIVE TEACHING	50	ART PRACTICE	18	INDEPENDENT STUDY	20	INVITED TALKS [...]	2	TOTAL CONTACT HOURS AND TRAINING	125
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	30														
INTERACTIVE TEACHING	50														
ART PRACTICE	18														
INDEPENDENT STUDY	20														
INVITED TALKS [...]	2														
TOTAL CONTACT HOURS AND TRAINING	125														
EVALUATION OF STUDENTS	Projects and final tests The final grade results as a weighted average of the Written exam (45%), Group work (30%) with presentations (20%)														

0. BIBLIOGRAPHY

ΕΥΔΟΞΟΣ

- 1.Βιβλίο [18549065]: Ψηφιακές μορφές τέχνης, Βασιλάκος Αθανάσιος [ΛΕΙΠΤΟΜΕΡΕΙΕΣ](#)
- 2.Βιβλίο [59359104]: ΔΙΑΔΡΑΣΤΙΚΑ ΠΟΛΥΜΕΣΑ ΚΑΙ ΨΗΦΙΑΚΗ ΤΕΧΝΟΛΟΓΙΑ ΣΤΙΣ ΤΕΧΝΕΣ, Γιάννης Δεληγιάννης [ΛΕΙΠΤΟΜΕΡΕΙΕΣ](#)
- 3.Βιβλίο [32997672]: Δομές Δεδομένων & Αλγόριθμοι σε JAVA, Michael T. Goodrich, Roberto Tamassia [ΛΕΙΠΤΟΜΕΡΕΙΕΣ](#)
- 4.Βιβλίο [102070465]: Η ΓΛΩΣΣΑ JAVASCRIPT, ΓΙΩΡΓΟΣ ΛΙΑΚΕΑΣ [ΛΕΙΠΤΟΜΕΡΕΙΕΣ](#)
- 5.Βιβλίο [86197611]: Αντικειμενοστραφείς γλώσσες προγραμματισμού JAVA, Ευθύμιος Αλέπης, Ιωάννης Χρήστος Παναγιωτόπουλος [ΛΕΙΠΤΟΜΕΡΕΙΕΣ](#)

Σύνδεσμοι και ξενόγλωσση βιβλιογραφία

- Shiffman, D. (2008). *Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction*. Morgan Kaufmann. ISBN 978-0123736024
- Pearson, Matt. *Generative Art: A Practical Guide Using Processing*. 1st ed. Shelter Island, NY: Manning Publications, 2011. ISBN 978-1935182627
- Περιβάλλον και Γλώσσα Προγραμματισμού Processing (Java-based) <https://processing.org/>
- Διαδραστικά Παραδείγματα από τον Daniel Schiffman learningprocessing.com
- Διαδικτυακή εκδοχή της processing (JavaScript bases) p5.js - <https://p5js.org/>
- Παραδείγματα τεχνουργημάτων με p5js.org openprocessing.org

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

www.pda.uop.gr

Pedagogy of Digital Arts II: Arts and Technology in Education

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ04- ΨΤ	SEMESTER	4 th
COURSE TITLE	Digital Arts Pedagogy II: Arts and Technology in Education		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	EC TS	
Lectures per week	i.e. 3	6	
	i.e. 2-hours theory + 1-hour laboratory		
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES:	Digital Arts Pedagogy I: Arts and Technology in Education		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	URL		

• TEACHING RESULTS

TEACHING RESULTS

Description

The course Pedagogy of Digital Arts II, Arts and Technology in Education, is a natural continuation and development of the course Pedagogy of Digital Arts I, Arts and Technology in Education, It aims at deepening pedagogical concepts and goals and achieving them through digital arts , but also in the application of contemporary digital arts in a range of formal (eg school) non-formal and informal learning environments (eg cultural spaces) and the cultivation of a variety of corresponding skills. Finally, students are introduced to a multitude of case examples and are challenged to study, analyze and design contemporary digital learning experiences.

and

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

- identify 21st century education and digital technologies, drawing on the digital arts categorizations
- combine new pedagogical strategies and digital learning technologies, leveraging educational tools and environments for teaching digital arts

- to rank or even create educational resources
- develop learning designs using digital tools, such as learning scenarios, lesson plans and micro-lessons
- make use of Web 2.0 applications and open and creative classrooms to develop lesson plans or learning objects

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

• COURSE CONTENT

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

Theory (2 h)

1. 21st century education and digital technologies - Digital technologies in art education - Contemporary perspectives and art education (Media art and Media literacy) I
2. Contemporary perspectives and artistic education (Media art and Media literacy) II -Inclusion of technology in arts lessons- Digital storytelling as a learning tool.
3. Exploring AI Educational Tools: Enhancing Teaching and Learning
4. ICT as a component of the learning environment - Categorizations in 21st century education - Digital educational tools and environments for teaching digital arts
4. Open Educational Resources – Open Content Repositories
5. Digital learning objects and their inclusion in the educational process
6. Web explorations as exploratory learning tools - Evolution of the Internet (Web 1.0, Web 2.0 or Collaborative Internet, Web 3.0 or Semantic Internet)
7. Educational Blogs - Educational Wikis - Electronic learning portfolios (E-Portfolios)
8. Creative Thinking Program in the context of Project Zero", Artful Thinking teaching methodology
9. Open and creative classrooms – Modern pedagogical practices – Flipped Classroom Model
10. Open and creative classes - Modern pedagogical practices - Mobile learning, Bring Your Own Device, Virtual Reality, Augmented Reality
11. Video games and their genres, gamification of learning
12. The Teaching Script and its structure - Examples of teaching scripts for art education
13. Learning designs using digital tools, for the preparation of educational scenarios, lesson plans and micro-teachings.

Laboratory (1h)

1. Critical discussion after watching a TEDx talk on the issue of educational paradigm shift
2. Group collaborative activities based on selected digital projects presenting opinions on the integration of technology, its impact and its educational use
3. Teamwork activities using digital storytelling (Monitoring and evaluating digital storytelling – writing a digital storytelling script)
4. Creating a teaching scenario using artificial intelligence - Presenting interactive stories using an artificial intelligence educational tool
5. Quest and evaluation of artistic content on Search Portals
6. Evaluation of open educational resources from open content repositories
7. Evaluation of selected web searches
8. Application of thinking routines to digital artworks
9. Creation of a teaching activity with the pedagogical strategy of the Flipped Classroom
10. Virtual Reality and Augmented Reality applications and their pedagogical use
11. Electronic games and discussion of their pedagogical use
12. Implementation of an individual teaching scenario

13. Planning learning activities using ICT. - Web 2.0 applications and educational designs

• **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 creative software in lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>FIELD WORK</td> <td>13</td> </tr> <tr> <td>LABORATORY WORK</td> <td>13</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td>72</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>13</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	FIELD WORK	13	LABORATORY WORK	13	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	72	AUTONOMOUS STUDY	13	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	39														
FIELD WORK	13														
LABORATORY WORK	13														
STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	72														
AUTONOMOUS STUDY	13														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	<ul style="list-style-type: none"> • Class attendance: 10% • Assignments with presentation in class: 40% • Attendance of classes in Primary & Secondary Education schools with exemplary teaching of a prepared teaching scenario/Presentation of the teaching scenario in the plenary session of the class: 50% • Notes for the course are also distributed electronically. 														

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1. Ψηφιακές τεχνολογίες και μάθηση του 21ου αιώνα, Τζιμογιάννης Αθανάσιος, ΕΚΔΟΣΕΙΣ ΚΡΙΤΙΚΗ ΑΕ, 86055478/ 2019
2. Σοφός, Α. Λ., Κώστας, Α., Παράσχου, Β., Σπανός, Δ., Γιασιράνης, Σ., Τζόρτζογλου, Φ., & Βρατσάλη, Ν. (2023). Σχεδιασμοί εκπαιδευτικού υλικού & τεχνολογίες για την ψηφιακή εκπαίδευση

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

Digital Technology and Character Animation I

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	05EΠKX01- ΨΤ	SEMESTER	5th (Winter)
COURSE TITLE	DIGITAL TECHNOLOGY & CHARACTER ANIMATION I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (2 hours lectures and 1 lab)	6	
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/3829/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course provides an introduction to the theory and practice of the Art of Character Animation, focusing on the fundamental principles and techniques that define this art form. The theoretical section includes a historical overview of the evolution of animation in Europe and America, with a special focus on Greece, as well as a presentation of the different types and techniques of animation. Special emphasis is placed on the 12 fundamental principles of animation, which define the dynamics and expressiveness of movement. Through these principles, students will gain an understanding of the essence of animation and apply them to their own creations. Students will also explore modern trends and technological applications of animation in film and digital arts, analyzing animation parameters such as posture, movement, and character expressiveness within the context of digital storytelling. The practical component of the course will focus on 2D animation using computer software, where students will apply the 12 principles and familiarize themselves with modern digital tools. The aim is for students to effectively capture their ideas and design animated characters within expressive and narrative frameworks.</p>

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

- Identify and define the main types of animation.
- Understand and apply the 12 fundamental principles of animation.
- Use digital tools to create 2D animation.
- Produce character animation projects based on the principles of movement and digital storytelling.

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

0. COURSE CONTENT

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

Each "lesson" consists of two hours of theory and one hour of laboratory work. During lectures, the theoretical aspects of each topic will be presented, while during lab sessions, students will complete practical examples related to the corresponding lesson. At the end of each lecture, the slides will be uploaded to the course website (eClass). In labs, students will work in groups and actively participate in various activities. Both lectures and lab sessions encourage student engagement through questions and other interactive activities.

Week-by-Week Outline

- **Week 1**
Theory: Introduction to Animation: History and Development (Focus on Global and Greek Animation History)
Lab: Introduction to Basic 2D Animation Tools (Software installation and basic functions in Adobe Animate or OpenToonz)
- **Week 2**
Theory: Types of Animation: Traditional, 2D, 3D, Stop-motion, Motion Graphics
Lab: Designing Basic Movements (First Movements: Frame-by-frame drawing and creating simple motion sequences)
- **Week 3**
Theory: Core Principles of Animation (Timing, Spacing, Squash and Stretch)
Lab: Creating a "Bouncing Ball" (Applying Timing and Squash & Stretch in practice)
- **Week 4**
Theory: Digital Animation Tools and Software (Introduction to essential digital tools and technologies)
Lab: Familiarization with the 2D Animation Digital Environment (Creating simple scenes with a static background and moving objects)
- **Week 5**
Theory: Characteristics and Structure of Animated Characters (Analysis of expressive characters and body mechanics)
Lab: Character Design (Creating and structuring a simple character for animation)

- **Week 6**
Theory: Analyzing Motion: Industrial Standards (Arc, Follow-through, Overlapping Action)
Lab: Applying Motion to Characters (Animating character movement in scenes: basic walk cycles and expressions)
- **Week 7**
Theory: Storyboarding: Organizing Narrative (Scene structure and visual storytelling)
Lab: Creating a Simple Storyboard (Designing the key frames of a story)
- **Week 8**
Theory: Contemporary Trends and Techniques in Animation (Introduction to modern trends and innovations in animation)
Lab: Creating a Basic Scene with Character Motion and Expressions (Expanding on the storyboard design and animation)
- **Week 9**
Theory: Motion Graphics and Their Application in Video and Film
Lab: Motion Graphics Design (Creating simple titles and graphics for video)
- **Week 10**
Theory: Character Development in Digital Storytelling (Expressiveness, movement, and interaction with the environment)
Lab: Character Interaction with the Environment (Character movement in relation to objects)
- **Week 11**
Theory: Animation for Performing Arts and Film (Combining animation with other art forms)
Lab: Complementary Movements (Creating detailed movement and scenes with greater expression and interaction)
- **Week 12**
Theory: Use of Animation in Modern Applications: Gaming, VR, and Interactive Media
Lab: Project Completion in Animation
- **Week 13**
Theory: Review and Critical Analysis of Animation Works (Presentation, analysis, and critique of projects)
Lab: Presentation of Final Projects and Feedback (Each student presents their final project)

0. 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	Participation in the workshop and completion of frequent small exercises/assignments: 10%, Projects: 70%, and Written Exam: 20%.	

0. BIBLIOGRAPHY

1. Frame by Frame, Ελένη Μούρη, Έκδοση: 2/2009, ISBN: 960-8152-03-8 NEXUS PUBLICATIONS ΑΝΩΝΥΜΗ ΕΚΔΟΤΙΚΗ ΔΙΑΦΗΜΙΣΤΙΚΗ ΚΑΙ ΕΜΠΟΡΙΚΗ ΕΤΑΙΡΙΑ, Κωδικός Βιβλίου στον Εύδοξο: 20241
2. Θέματα Πληροφορικής Κινηματογραφίας, Κυριακούλακος Παναγιώτης, Έκδοση 1/2007, ISBN: 978-960-03-4547-6, Κωδικός Βιβλίου στον Εύδοξο: 16821
<https://repository.kallipos.gr/handle/11419/6370>
3. Βιβλίο [86183354]: Animation, Γιάννης Βασιλειάδης, Έκδοση: 1η/2006, ISBN: 9603222615, Διαθέτης (Εκδότης): Εκδόσεις Αιγόκερως- Θεονύμφη Βενιανάκη
4. Δημιουργική πράξη και παραγωγή στα κινούμενα σχέδια, Ελένη Μούρη, Παναγιώτης Κυριακούλακος (επιμ.), Κωδικός Βιβλίου στον Εύδοξο: 112694250 Έκδοση: 1/2021 Διαθέτης (Εκδότης): ASIFA HELLAS ΕΛΛΗΝΙΚΗ ΕΝΩΣΗ ΚΙΝΟΥΜΕΝΩΝ ΣΧΕΔΙΩΝ ΑΜΚΕ, ISBN: 9786188282711
5. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, Ματθαίος Σαντοριναίος, Ηλεκτρονικό βιβλίο, Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", ISBN 978-960-603-374-2, Κωδικός βιβλίου στον Εύδοξο 59303612

Software

Storyboarding, visualising a story <https://wonderunit.com/storyboarder/>,
<https://storyboarder.com/>

Free and open-source animation software <https://www.synfig.org/>

Open-source Animation Production Softwa <https://opentoonz.github.io/e/>

2D animation software, Flash

animation https://www.adobe.com/gr_en/products/animate.html

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

www.pda.uop.gr



Design of Video Projections in the Performative Space

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ06- ΨΤ	SEMESTER	3rd (Winter)
COURSE TITLE	Video Projection Design in the Performative Space		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (1 theory + 2 practice)	6	
COURSE CATEGORY	Specialisation Elective (SE)		
PREREQUISITES	YES - (Video Art and Multimedia, 3rd semester)		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/4188/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The aim of the course is to explore the artistic, historical and technological implications of video projection in the performative space of contemporary art/performance practices. Being primarily artistic/practical in nature and considering the historical trajectories of pre-cinematic constructions/devices and their audiovisual extensions in the field during the 20th century (i.e. video art, installations, expanded cinema), the course attempts to introduce students to the field of video projection design in relation to surface, space, materiality and body, towards an understanding of the mapped projected image (static image and digital video) as a performative topology and a dynamic narrative space. In addition, the course aims to develop a hybrid aesthetic and artistic thinking, focusing on applied artistic compositions of a projection in space (object, body) through the use of image, video, with the intention of converging digital art forms and performative practices in space [collaboration with performing arts courses].</p>

- To **analyse** and **understand** the basic characteristics/qualities of video projections (video, projected image, surface, mapping) and their performative relationship with space, media and body,
- To **apply** and **operate** projection technologies and digital composition/projection software (projector, video editing software and video mapping software)
- To **design** and **implement** visual projection environments in relation to space, materiality and body
- To **develop** a hybrid artistic approach through a combination of digital media, performative features and poetic expression

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

0. COURSE CONTENT

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

THEORY (1h)

1. Histories of projection: Pre-cinema constructions (19th)
2. Histories of projection: Avant-Garde and expanded cinema
3. Histories of projection: Installation, theatre, dance (20th) and interactive/algorithmic approaches (21st)
4. Projection, surface, beam, layer, narration, materials and space: Physical, digital, performative approaches
5. Projector: Historical trajectories and technical parameters
6. Video projections I: Introduction to video mapping - art cases, materials, objects
7. Video projections II: Introduction to video mapping - art cases, performance/body
8. Video projections III: Introduction to video mapping - art cases and space
9. Video projections IV: Introduction to video mapping - art cases and public space
10. Collaborative work - practice with DPDA module I (*project 3*)
11. Collaborative work - practice with DPDA module II (*project 3*)
12. Invited artist - speaker
13. Review

LAB (2h)

1. Introduction to softwares (digital video, mapping) I
2. Introduction to softwares (digital video, mapping) II
3. Video projection design on everyday object [[project 1](#)]

4. Video projection design on everyday object [\[project 1\]](#)
5. Video projection design on everyday object [\[project 1\]](#)
6. Video projection design on space [\[project 2\]](#)
7. Video projection design on space [\[project 2\]](#)
8. Video projection design on space [\[project 2\]](#)
9. Video projection design on body [\[project 3\]](#)
10. Video projection design on body [\[project 3\]](#) - collaboration with module]
11. Video projection design on body [\[project 3\]](#) - collaboration with module]
12. Feedback on projects / invited artist talk
13. Review and final feedback on students projects

Note: All students are kindly suggested to bring their own laptop during the lab for practical purposes during projects. The department provides small mobile projectors for such projects, which will stay at the lab of the DPDA.

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face																	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																	
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>LAB</td> <td>26</td> </tr> <tr> <td>ART PRACTICE</td> <td>29</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>73</td> </tr> <tr> <td>INVITED TALKS / MUSEUM VISITS</td> <td>3</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	LAB	26	ART PRACTICE	29	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALKS / MUSEUM VISITS	3	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD																	
LECTURES	13																	
LAB	26																	
ART PRACTICE	29																	
INTERACTIVE TEACHING	6																	
INDEPENDENT STUDY	73																	
INVITED TALKS / MUSEUM VISITS	3																	
TOTAL CONTACT HOURS AND TRAINING	150																	
EVALUATION OF STUDENTS	<ul style="list-style-type: none"> • Written reflection (20%) • Video projection projects (80%) accompanied by visual documentation of the results on objects/space/body 																	

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5th SEMESTER — DIGITAL ARTS

Virtual Reality I

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ03- ΨΤ	SEMESTER	5th
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/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course focuses on applications of Virtual Reality (VR) technologies. It covers various technological approaches to VR, virtual environments, and virtual worlds, along with their key characteristics. Methods for utilizing and designing research with VR technologies are proposed. Both the underlying technology of such systems and the interaction methods for human users in VR systems are analyzed. Special emphasis is placed on VR applications in the field of contemporary digital arts and on the development of software applications for both stationary and mobile computing environments.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the specific characteristics of Virtual Reality technology • Explain the use of virtual environments as tools for reality representation • Comprehend the stages involved in developing a Virtual Reality application • Use basic tools to create Virtual Reality content
GENERAL SKILLS
<p>Retrieve, analyse and synthesise data and information, with the use of necessary technologies.</p> <p>Adaptation to new situations.</p> <p>Work autonomously.</p> <p>Participatory and Peer Learning.</p>

Multidisciplinary approach.
Creative thinking.

0. COURSE CONTENT

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

Theory

- Introduction to Virtual Reality (VR): definitions and historical background
- Key characteristics of VR: immersion and realism
- Human factors in VR: perception, intellect, action
- Input-output devices in VR environments
- Interaction in VR environments
- VR systems architecture and taxonomy
- Introduction to 3D graphics and 3D models
- Content development, techniques and tools
- Experience design
- Interaction design
- Lighting, physics modeling, and virtual characters
- Applications of VR: focus on arts, culture, and education
- Digital Exhibitions and VR

Laboratory

- VR development tools
- Modeling tools
- Creating a Digital Virtual Exhibition part 1
- Creating a Digital Virtual Exhibition part 2
- Introduction to 3D models, basic objects
- Creating a Virtual World part 1
- Creating a Virtual World part 2
- Interaction within a VR environment
- VR applications in gaming
- Creating an Augmented Reality Application Part 1
- Creating an Augmented Reality Application Part 2
- Evaluation of a Mixed Reality environment
- Issues and challenges in VR usage

0. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab					
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web					
TEACHING STRUCTURE	<table border="1" style="width: 100%;"> <thead> <tr> <th style="background-color: #d3d3d3;">ACTIVITY</th> <th style="background-color: #d3d3d3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26
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%)	

0. BIBLIOGRAPHY

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EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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- Scientific Journals and Articles.

The above information is part of the Curriculum Outline
 Department of Performing and Digital Arts, Faculty of Fine Arts, University of
 Peloponnese
www.pda.uop.gr

Performance Art: Theory and Applications

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	04ΕΠΚΕ01- ΨΤ	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/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course aims to present contemporary perspectives of performance art during the 20th and 21st century; having body, public space and technology as central motifs ; focusing on poetic, site-oriented and technological aspects of the performative gesture. Having selected 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.</p> <ul style="list-style-type: none"> ● To analyse and comprehend conceptual, historical and aesthetic elements of performance art. <ol style="list-style-type: none"> 1. To apply performative methods and being able to integrate multimedia/audiovisual media as part of the performance and the documentation of the action. <ul style="list-style-type: none"> ● 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 and ability towards synthesis of data, ideas
- Develop social, ethical and professional awareness

1. COURSE CONTENT

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

THEORY (2 hours)

5. Introduction: Historical trajectories of performance art and course framework
6. Introduction: Analyzing the performative gesture and the paradox
7. Performing lines and shapes : Body and visual elements
8. Performing natural elements : Geopoetics
9. Performing text : Words, sentences and scores
10. Walking as an aesthetic practice I : Flaneur and psychogeography
11. Walking as an aesthetic practice II : Contemporary urban performances
12. Walking as an aesthetic practice III : Locative media and performances
13. Aural walks and performance : Environment, sonic experience
14. Performing time : Duration, repetition, ephemerality, rhythms
15. Performing space and audience : Participatory performances and place
16. Invited artist speech – student artworks feedback
17. Module revision – student artworks feedback

(LABORATORY) PRACTICE (1 hour)

ΕΡΓΑΣΤΗΡΙΟ (1 ώρα)

- Shaping the performative gesture : Idea, body, space (I)
- Shaping the performative gesture : Idea, body, space (II)
- **Shape** : poetic and embodied approaches
- **Repetition** : poetic and embodied approaches
- **Rhythm** : poetic and embodied approaches
- **Object** : poetic and embodied approaches
- Walking as art I (**solitary body**) – flanerie
- Walking as art II (**shared body**) – psychogeography
- Walking as art III (**augmented body**) – GPS and location
- Taking a **sound for a walk**: Soundscape and sonic intervention
- **Counting time** with different materials: poetic and embodied approaches
- Feedback student projects I
- Feedback student projects II

2. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing

TECHNOLOGIES	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	<p>Written reflection on practice (10%)</p> <p>Art project (video performance) (50%)</p> <p>Creative performances (40%)</p>	

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3D Content Creation I

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	DEPARTMENT PERFORMING & DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	03ΕΠΚΧ0 1 -ΨΤ	SEMESTER	4th
COURSE TITLE	3D Content Creation I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>			
		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Skills development		
PREREQUISITE COURSES:			

LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/3012/

(5) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

The purpose of this course is to develop students' skills and abilities in the basic principles of designing three-dimensional models. Furthermore, their understanding of three-dimensional space. Provides the fundamental knowledge to students interested to work in the industry of 3D graphics.

After successful completion of the course, students will be able to:

- Understand basic principles of 3D Modeling
- Create 3D models using three-dimensional geometric shapes
- Use techniques for animating objects and cameras in 3D space (key frame animation, camera walkthrough)
- Use lighting and rendering techniques for their 3D models and scenes
- Understand the importance of 3D graphics in different fields

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

- Understanding the production stages of a 3D audiovisual project
- Capture and draw ideas in 3D graphics
- Creation capabilities while using 3D design software
- Development of creative abilities

(6) SYLLABUS

The content of this course is presented into 13 indicative teaching units

THEORY (1 hour)

1. Introduction to 3D Content Creation I. Course objectives and purpose
2. Presentation of the User Interface Menu of 3Ds Max and Blender
3. Introduction to 3D modeling in 3Ds Max 1/2
4. 3D modeling in 3Ds Max 2/2
5. Materials and textures in 3D graphics. Lighting and rendering 1/2
6. Materials and textures. Lighting and rendering 2/2
7. Simulations in 3D graphics. Cloth simulation
8. Creating 3D models using 2D lines and shapes
9. Personal Project - Creating a model with materials and textures
10. Basic theory of three-dimensional animation. Introduction to 3D animation and video creation in 3Ds Max
11. Introducing the Arnold Renderer. A modern and realistic rendering engine (render engine). Comparison and differences versus the default rendering engine (Scanline Renderer)
12. Presentation and execution of all steps from the idea to the completion - Creation of a complete Project and discussion.
13. Discussion and analysis of final projects and implementation problems that may exist

LABORATORY PRACTICE (2 hours)

1. *-(theory)*
2. Basic tools in 3Ds Max & Blender. Program navigation & main menus
3. 3D modeling using basic geometric shapes
4. Additional 3D modeling and additional tools and settings
5. Creating materials and textures, lighting and rendering 1/2
6. Materials and textures. Use of additional maps (e.g. bump, normal displacement) to create more realistic materials and additional lighting methods (e.g. self-illuminating materials) 2/2
7. Create fabric simulation
8. Three-dimensional modeling using two-dimensional lines and shapes as a basis
9. Personal Project – creating a 3D model with materials and textures
10. 3D animation. Adding movement to models (keyframe animation)
11. Creating materials and textures in Arnold Renderer. Lighting and rendering
12. Transforming an idea into a complete project. Presentation of techniques & steps required
13. *-(Discussion-analysis)*

(7) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face to face</p>														
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Slides, audiovisual examples, laboratory exercises using relevant software. E-class usage</p>														
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th data-bbox="638 555 986 600">Activity</th> <th data-bbox="986 555 1315 600">Semester workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="638 600 986 633">Lectures</td> <td data-bbox="986 600 1315 633">16</td> </tr> <tr> <td data-bbox="638 633 986 667">Laboratory practice</td> <td data-bbox="986 633 1315 667">23</td> </tr> <tr> <td data-bbox="638 667 986 701">Independent study</td> <td data-bbox="986 667 1315 701">41</td> </tr> <tr> <td data-bbox="638 701 986 734">Personal Project</td> <td data-bbox="986 701 1315 734">10</td> </tr> <tr> <td data-bbox="638 734 986 768">Final Project</td> <td data-bbox="986 734 1315 768">60</td> </tr> <tr> <td data-bbox="638 768 986 801">Course total</td> <td data-bbox="986 768 1315 801">150</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	16	Laboratory practice	23	Independent study	41	Personal Project	10	Final Project	60	Course total	150
Activity	Semester workload														
Lectures	16														
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Personal Project	10														
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Course total	150														
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>The evaluation of each student is the average grade which is calculated after combining the final project (70%) and the individual work (personal project, 30%).</p>														

(8) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

- Introducing Autodesk 3ds Max 2011, Randi L. Derakshani, Dariush Derakshani, 2011
- Autodesk 3ds Max 2022: A Comprehensive Guide, 22nd Edition, Sham Tickoo, 2021
- 3D Modeling for animation. Siakas, 2020
- The digital tools of artistic expression concerning the new images (3D graphics). Santorinaios, Zoi, Diamantopoulos, Mpardakos, 2016
- 3D Art Essentials-The Fundamentals of 3D Modeling, Texturing, and Animation, Ami Chopine, 2011

Software links:

- Autodesk 3Ds Max <https://www.autodesk.com/education/edu-software/overview?sorting=featured&filters=individual>

Blender <https://www.blender.org/>

6th SEMESTER — DIGITAL ARTS

Digital Technology and Character Animation II

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΧ01- ΨΤ	SEMESTER	06
COURSE TITLE	Digital Technology and Character Animation II		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	
	2-hours lectures + 1-hour laboratory		
COURSE CATEGORY	Elective - Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES:	<i>Digital Technology and Character Animation I</i>		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE URL	https://eclass.uop.gr/courses/2859/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>General Description: The course "Digital Technology and Character Animation II" is a continuation of "Digital Technology and Character Animation I". In this context, greater emphasis is placed on practice and the artistic creation of short sequences and projects using modern 3D digital tools. The aim of the course is for students to deepen the knowledge acquired in the prerequisite course and become familiar with tools and software to understand the basic principles and concepts of motion, facial expression, character development, and their placement within a narrative framework (e.g., in a digital game). The course focuses on creating expressive animated characters in a game environment, character modeling, and narrative development through visual characteristics, motion, proper placement in the appropriate background, as well as the use of sound and lighting. Special emphasis is placed on modern Hybrid Workflows and the use of Artificial Intelligence (AI-assisted animation) tools. Students are trained in the transition from traditional keyframing to using Motion Capture data, applying Physics-based animation via specialized software, and rapid prototyping to produce high-level artistic results (game-ready animations).</p> <p>Learning Outcomes: Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the basic principles and concepts of motion, facial expression, character development, and their placement within a narrative context.

- Comprehend the stages of developing and animating a character for a digital game.
- Develop skills in 3D art production methods for digital applications and games.
- Utilize modern Artificial Intelligence (AI) and Physics (Auto-physics) tools to accelerate production and improve the realism of motion (weight, inertia).
- Apply hybrid workflows (Pipeline: Modeling Auto-Rigging Mocap/Physics Cleanup Facial Animation) by combining multiple software 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.

0. COURSE CONTENT

The course content is divided into 13 teaching units. Each "class" consists of two hours of theory and one hour of laboratory practice.

- **Week 1: Introduction to Game Animation & Production Pipeline**
 - **Theory:** The 12 Disney principles and the 5 rules of Game Animation (Feel, Fluidity, Readability, etc.). Differences between Linear (Cinema) and Interactive Media (Video Games).
 - **Lab:** Critical analysis of movement in contemporary digital games.
- **Week 2: Getting Familiar with Maya & Traditional Keyframing**
 - **Theory:** Basic Animation Principles: Keyframes and Frames Per Second (FPS). Understanding Timing and Spacing.
 - **Lab:** Autodesk Maya UI overview. Formatting and positioning objects. The "Bouncing Ball" exercise.
- **Week 3: Rapid Character Prototyping (Character Prep)**
 - **Theory:** The modern Production Pipeline and the use of Character Generators.
 - **Lab:** Creation of 3D Avatars (Adobe Fuse) and application of Auto-Rigging systems (Mixamo).
- **Week 4: Motion Capture & AI Tools (Mocap Event Day)**
 - **Theory:** Motion Capture technology in 3D Animation production.
 - **Lab:** Extracting raw motion data (Raw Mocap) using hardware suits or AI tools (e.g., Rokoko Vision from video).
- **Week 5: Introduction to Physics-Based Animation**
 - **Theory:** Center of Mass, momentum, and ballistic trajectories.
 - **Lab:** Introduction to Cascadeur. Importing Mocap characters into a physics-based environment.
- **Week 6: Body Mechanics & Action Stunts**
 - **Theory:** Anticipation, Hit-Stop, and Game Feel in action scenes. Using Exaggeration to enhance impact.
 - **Lab:** Utilizing Auto-Physics and Auto-Posing in Cascadeur to adjust weight, balance, and jumps.
- **Week 7: Cinematics, Expression and Acting**
 - **Theory:** The importance of Facial Animation in storytelling. Generating control curves using the Node Editor.

- **Lab:** Returning to Maya. Importing the character to control Facial Rigs (gaze, micro-expressions).
- **Week 8: Retiming and Rhythm of Motion**
 - **Theory:** Basic Animation Principles: Synchronization and Rhythm. Character performance and Secondary Action.
 - **Lab:** Retiming animations like a professional using the Time Editor. Dialogue synchronization (Lip-sync) in Maya.
- **Week 9: Hybrid Workflow Integration**
 - **Theory:** Merging Gameplay Animation (Body) with Cinematic Animation (Face). Principles of Staging.
 - **Lab:** Scene composition, Props, and Camera placement. Adding environmental effects (e.g., clouds/smoke) using Bifrost FX.
- **Week 10: Texturing and Lighting**
 - **Theory:** Lighting principles to enhance the silhouette (Readability).
 - **Lab:** Coloring, Texturing (Materials), and lighting applications on 3D models in Maya.
- **Week 11: Assessment & Polish (Studio Feedback)**
 - **Theory:** The role of the Lead Animator in the production flow. Reviewing and feedback processes.
 - **Lab:** Applying final touches (Polish) to the 3D project and technical troubleshooting.
- **Week 12: Game Engine Integration (Demonstration)**
 - **Theory:** State Machines, Blend Trees, and Controller Responsiveness.
 - **Lab:** Demonstration of exporting/importing the final FBX file into a Game Engine (e.g., Unity).
- **Week 13: Final Presentation & The Future of Animation**
 - **Theory:** From 3D Animation to modern applications, the Metaverse, and "Full Service" productions.
 - **Lab:** Final presentation (Pitching) of the students' completed projects.

0. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face lectures, interactive lab											
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of presentation slides, practical laboratory exercises using relevant software, and video analysis of animation techniques. Use of the e-class platform.											
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th data-bbox="624 1765 1075 1839">ACTIVITY</th> <th data-bbox="1075 1765 1385 1839">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="624 1839 1075 1883">LECTURES</td> <td data-bbox="1075 1839 1385 1883">26</td> </tr> <tr> <td data-bbox="624 1883 1075 1921">INTERACTIVE TEACHING</td> <td data-bbox="1075 1883 1385 1921">26</td> </tr> <tr> <td data-bbox="624 1921 1075 2000">FIELD WORK AND ARTISTIC PRACTICE</td> <td data-bbox="1075 1921 1385 2000">57</td> </tr> <tr> <td data-bbox="624 2000 1075 2033">AUTONOMOUS STUDY</td> <td data-bbox="1075 2000 1385 2033">41</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	26	FIELD WORK AND ARTISTIC PRACTICE	57	AUTONOMOUS STUDY	41
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FIELD WORK AND ARTISTIC PRACTICE	57											
AUTONOMOUS STUDY	41											

	TOTAL HOURS	150
EVALUATION OF STUDENTS	Projects (80%) and final test (20%)	

0. 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
- Λαζαρίνης, Φ., 2015. Πολυμέσα. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/2045> (ΚΕΦ. 4 & ΚΕΦ. 10)
- Καρυδάκης, Γ. (2009). Εμφύχωση συνθετικών χαρακτήρων: ανάλυση συναισθήματος στην αλληλεπίδραση ανθρώπου-μηχανής (Doctoral dissertation, Εθνικό Μετσόβιο Πολυτεχνείο (ΕΜΠ). Σχολή Ηλεκτρολόγων Μηχανικών και Μηχανικών Υπολογιστών. Τομέας Τεχνολογίας Πληροφορικής και Υπολογιστών).

Software

- Maya Autodesk educational edition <https://www.autodesk.com/products/maya/overview>
- Unity Game Engine <https://unity.com/>
- Autodesk MotionBuilder <https://www.autodesk.com/products/motionbuilder/>
- Autodesk Mudbox <https://www.autodesk.com/products/mudbox/>
- MakeHuman <https://static.makehumancommunity.org/>
- 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/>

The above information is part of the Curriculum Outline
 Department of Performing and Digital Arts, Faculty of Fine Arts, University of
 Peloponnese
www.pda.uop.gr

3D Content Creation II

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	DEPARTMENT PERFORMING & DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	05ΕΠΚΧ0 2 -ΨΤ	SEMESTER	6th
COURSE TITLE	3D CONTENT CREATION II		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Skills development		
PREREQUISITE COURSES:	3D Content Creation I		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/3013/		

(9) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <p>The aim of this course is to further expand students' knowledge and skills in creating 3D models, scenes and compositions. Three-dimensional modeling and sculpture techniques. Upon completion of the course, they will be able to design entire 3D compositions and scenes and use them in any audiovisual project/creation they</p>

want.

After the successful completion, students will be able to:

- Use advanced 3D modeling techniques
- Understand and use different methods of 3d modeling (polygon modeling-3D sculpturing)
- To create complex 3D models and compositions that can be used in other software (e.g. game engines)
- Use advanced lighting and rendering techniques (e.g. Arnold renderer, HDR lighting)
- Use advanced animation techniques
- Combine 3D graphics and real footage

General Competences

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

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

- The importance of collaboration when creating 3D audiovisual compositions
- Capturing & designing ideas in 3D graphics that can be used in different projects (e.g. video-art, compositions, audio-visual environments, and/or installations)
- Understanding that 3D graphics allow the creation of incredible worlds, restricted only by the imagination of their designers

(10) SYLLABUS

The content of this course is presented into 13 indicative teaching units

THEORY (1 hour)

1. Introduction to 3D Content Creation II. Brief review of the techniques presented in previous semester. Objectives and purpose of the lesson
2. 3D modeling using 3D geometric shapes as a basis
3. Materials and textures in a modern and realistic rendering engine. Lighting & rendering
4. Unwrapping 3D models-2D unwrapping
5. 3D animation techniques
6. Additional 3D animation and video creation techniques
7. Advanced techniques in 3D creation. Modifiers, object scattering and 3D particles
8. 3D graphics and real footage. How to combine and create different visual results

9. Team project – Create a 3D composition with materials and textures
10. Introduction to 3D Sculpturing
11. 3D graphics and graphics engines. Creating a 3D environment suitable for game engine
12. Digital painting (3D Painting) of three-dimensional models and scenes
13. Discussion and analysis of final projects and implementation problems that may exist

LABORATORY PRACTICE (2 hours)

14. -(theory)
15. Creating 3D models using basic geometric shapes (box modeling)
16. Create materials and textures in Arnold Renderer. Lighting and rendering
17. 2D Unwrapping of models and textures
18. Keyframe animation & camera walkthrough
19. Additional animation techniques (Modifiers, animation path, lights, curve editor)
20. Objects scattering, 3d particles, maps mixing
21. Combining real green screen videos (using university's equipment) with 3d scenes
22. Team project - create 3d composition (ex. Interior scene) with materials and textures
23. Introduction to 3D sculpting using Blender
24. Creating a 3D environment and models suitable for game engine
25. Introduction to digital painting using Substance Painter
26. - (Discussion-analysis)

(11) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face														
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Slides, audiovisual examples, laboratory exercises using relevant software. E-class usage														
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: #f2f2f2;"> <th style="text-align: left;">Activity</th> <th style="text-align: right;">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: right;">16</td> </tr> <tr> <td>Laboratory practice</td> <td style="text-align: right;">23</td> </tr> <tr> <td>Independent study</td> <td style="text-align: right;">41</td> </tr> <tr> <td>Team Project</td> <td style="text-align: right;">10</td> </tr> <tr> <td>Final Project</td> <td style="text-align: right;">60</td> </tr> <tr> <td>Course total</td> <td style="text-align: right;">150</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	16	Laboratory practice	23	Independent study	41	Team Project	10	Final Project	60	Course total	150
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Lectures	16														
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<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>The evaluation of each student is the average grade which is calculated after combining the final project (70%) and the team work (team project, 30%).</p>

(12) ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <ul style="list-style-type: none"> ● Introducing Autodesk 3ds Max 2011, Randi L. Derakshani, Dariush Derakshani, 2011 ● Autodesk 3ds Max 2022: A Comprehensive Guide, 22nd Edition, Sham Tickoo, 2021 ● 3D Modeling for animation. Siakas, 2020 ● 3ds Max Design Learning Guide for Building Design, Loulakis, 2012 <hr/> <ul style="list-style-type: none"> ● The digital tools of artistic expression concerning the new images (3D graphics). Santorinaios, Zoi, Diamantopoulos, Mpardakos, 2016 ● 3D Art Essentials-The Fundamentals of 3D Modeling, Texturing, and Animation, Ami Chopine, 2011 <p>Software links:</p> <ul style="list-style-type: none"> ● Autodesk 3Ds Max https://www.autodesk.com/education/edu-software/overview?sorting=featured&filters=individual <p>Blender https://www.blender.org/</p> <ul style="list-style-type: none"> ● Substance Painter https://www.adobe.com/gr_en/products/substance3d-painter.html

Virtual Reality II

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	06ΕΠΚΕ03- ΨΤ	SEMESTER	6th
COURSE TITLE	Virtual Reality II		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (laboratory)	6	
COURSE CATEGORY	Elective / Thematic Area: DIGITAL ARTS (DA)		
PREREQUISITES	Virtual Reality I		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE URL	https://eclass.uop.gr/courses/3392/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course is laboratory-based and is divided into three parts: in the first part, simple virtual reality applications are created with the instructor's guidance; in the second part, the development of more complex examples is assigned to groups; and in the third part, some specific topics are examined.</p> <p>The main goal of the course is to acquire fundamental skills for implementing comprehensive scenarios in virtual environments. After successfully completing the courses, students are expected to:</p> <ul style="list-style-type: none"> • create virtual environments with composite objects and 3D models, • add texture, motion, sound, and other physical properties to entities, • work with lights, cameras, text, and multiple users, • program user interaction with the scene and • develop code to control the flow of the application.
GENERAL SKILLS
<ul style="list-style-type: none"> • Search, analysis and synthesis of data and information, using the necessary technologies • Autonomous work • Production of new research ideas • Promoting free, creative and inductive thinking

0. COURSE CONTENT

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

LAB (3 hours)

1. Introduction.
2. Simple entities with physical properties.
3. Loops and events.
4. Integration of 3D models, animation and sound.
5. Multiple users.
6. Composite objects.
7. Time calculation, constraints and conditions.
8. Texture and photorealism.
9. Camera motion.
10. Brainstorming, selection and implementation of scenarios.
11. Application development with artificial intelligence tools.
12. Body pose estimation and scene control.
13. World composition using recursion and mathematical models.

0. 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LAB EXERCISES</td> <td>39</td> </tr> <tr> <td>PROJECT</td> <td>56</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>55</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LAB EXERCISES	39	PROJECT	56	INDEPENDENT STUDY	55	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD										
LAB EXERCISES	39										
PROJECT	56										
INDEPENDENT STUDY	55										
TOTAL CONTACT HOURS AND TRAINING	150										
EVALUATION OF STUDENTS	Written assignment and oral examination.										

0. BIBLIOGRAPHY

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

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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FREE ELECTIVE COURSES — 3rd / 5th / 7th SEMESTER

Digital Audio Processing: Music Composition

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE10 -ΠΨΤ	SEMESTER	4th
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/		

0. 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 digitized samples in libraries and databases, and create new digital sounds with oscillators, synthesizers, and virtual instruments.

Upon successful completion of the course, students will be able to:

1. know the processes of digitizing audio and its properties
2. understand the operation of basic audio processing algorithms
3. look for sound samples and create their own sounds
4. follow conventional and alternative paths for their musical compositions
5. choose appropriate software and effective methods to edit their music
6. apply filters and sound effects to their artistic creations
7. utilize programming knowledge in the development and execution of their projects
8. 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

1. COURSE CONTENT

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

THEORY (1 hour)

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

LAB (2 hours)

- Sampling, quantization, coding, storage, playback
- Amplification, reverb, normalization, compression
- Equalization, noise reduction, distortion
- Recording and sound effects with Audacity
- Samples and loops libraries and databases
- Oscillators and synthesizers, virtual instruments, MIDI and OSC protocols
- Orchestration, pre-processing, mixing, post-processing
- Composing a piece of music with Muscore
- Music based on mathematical models and stochastic processes
- Parametric music synthesis (SuperCollider platform, HTML5 Web Audio API)
- Sound visualization, motion-based music
- Composition in the Sonic Pi application environment
- Computer accompaniment technology, interactive music composition

2. 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	<p>The final grade is obtained from the average of the grade of the written or oral exam (at the end of the semester) and the grade of the project (delivered before the end of the semester).</p> <p>FINAL EXAM (50%) PROJECT (50%)</p> <p>A score of 5 is required for both the final exam and the project.</p>	

3. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

1. Βιβλίο [86199418]: Εφαρμοσμένη Ψηφιακή Τεχνολογία Ήχου, Κέφαλος Βαγγέλης
2. Βιβλίο [13630]: ΓΛΩΣΣΕΣ ΚΑΙ ΔΙΕΠΑΦΕΣ ΣΤΗ ΜΟΥΣΙΚΗ ΠΛΗΡΟΦΟΡΙΚΗ, ΔΙΟΝΥΣΙΟΣ ΠΟΛΙΤΗΣ

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

1. Christensen, Mads G. Introduction to Audio Processing. Springer, 2019.
2. Reveillac, Jean-Michel. Electronic Music Machines: The New Musical Instruments. John Wiley & Sons, 2019.
3. Réveillac, Jean-Michel. Musical Sound Effects: Analog and Digital Sound Processing. John Wiley & Sons, 2017.
4. Σολωμός Μάκης, Ιάννης Ξενάκης, ΕΚΔΟΣΕΙΣ ΑΛΕΞΑΝΔΡΕΙΑ Α.Ε., 2008
5. Müller, Meinard. Fundamentals of music processing: Audio, analysis, algorithms, applications. Springer, 2015.
6. Camastra, Francesco, and Alessandro Vinciarelli. Machine learning for audio, image and video analysis: theory and applications. Springer, 2015.
7. Tashev, Ivan Jelev. Sound capture and processing: practical approaches. John Wiley & Sons, 2009.
8. Zölzer, Udo. Digital audio signal processing. John Wiley & Sons, 2008.
9. Beauchamp, James W. Analysis, synthesis, and perception of musical sounds. New York: Springer, 2007.
10. Anagnostopoulou, Christina, Miguel Ferrand, and Alan Smaill, eds. Music and Artificial Intelligence: Second International Conference, ICMAI 2002, Edinburgh, Scotland, UK, September 12-14, 2002, Proceedings. Vol. 2445. Springer Science & Business Media, 2002.
11. Kahrs, Mark, and Karlheinz Brandenburg, eds. Applications of digital signal processing to audio and acoustics. Springer Science & Business Media, 1998.

The above information is part of the Curriculum Outline

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

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Digital Technology in Dance Creation, Research and Education

1.

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

0. TEACHING RESULTS

TEACHING RESULTS
<p>This course focuses on the application of digital technology in the creation, research, and education of dance. Driven by examples from the contemporary research and artistic creation fields (e.g., works by the choreographers M. Cunningham, W. McGregor, W. Forsythe) in this course digital technology applications, such as motion capture systems, extended reality equipment, web applications, machine learning techniques, are presented and analysed, focusing on the ways in which technologies can be creatively combined with dance as embodied knowledge, as art, and as a form of intangible cultural heritage. Dance research and creation as a field of studying the human body movement, promotes the design and development of human-centred embodied digital applications and artworks. In the course, emphasis is placed on understanding such examples and developing design skills for similar applications.</p> <p>The objectives of the course are at the end of the course the students</p> <ul style="list-style-type: none"> - 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

0. 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

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD

Lectures, Laboratory Exercise, Study & analysis of bibliography, Interactive teaching, Project, Writing/coding of a project, Writing of a paper / papers.

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

0. 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

0. Dixon, S. (2015). Digital performance: a history of new media in theater, dance, performance art, and installation. MIT press.
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0. 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).
0. 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).

0. Tsampounaris, G., El Raheb, K., Katifori, V., & Ioannidis, Y. (2016, November). Exploring visualizations in real-time motion capture for dance education. In Proceedings of the 20th Pan-Hellenic Conference on Informatics (pp. 1-6)

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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Colour: Theory and Practical Applications

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE16-ΠΨΤ	SEMESTER	3 rd , 5 th , 7 th
COURSE TITLE	COLOR: THEORY AND PRACTICAL APPLICATIONS		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (1-hour theory and 2-hour workshop)	6	
COURSE CATEGORY	Free Elective (Skills development)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/PDA174		

• TEACHING RESULTS

Teaching Results
<p>Aims: The course aims to present the qualities of color as a visual phenomenon and how it affects perception and, at the same time, the application of color to shaping of art syntheses relating to the aesthetic outcomes that it creates.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ul style="list-style-type: none"> • Understand the properties of color 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 color syntheses and color charts as well as to apply color at aesthetic and practical level; • Know about color as a vocabulary of various artists and to make choices; • Recognise color as a semantic element and how it affects perception; • Apply and support their choices though presentations of color syntheses/literature/list of publications
GENERAL SKILLS
<ul style="list-style-type: none"> • Project planning and management • Team work • Criticism and self-criticism • Promotion of free, creative and inductive thinking • Production of new research ideas

• COURSE CONTENT

<p>THEORY: Color theory, color cycles, color star, color sphere, complementary colors, 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</p>
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and space. Synaesthesia – tone color. Color chords. Color and multisensory aesthetics. Color semiotics. Color study in artists and art movements. Digital colors.

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)	<ul style="list-style-type: none"> • Johannes Itten, The Art of Color
2. CHROMATOLOGY II (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Johannes Itten, The Art of Color
3. CHROMATOLOGY III (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Johannes Itten, The Art of Color
4. CHROMATOLOGY IV (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Johannes Itten, The Art of Color • Joseph Albers, Interaction of Color, Yale University Press
5. CHROMATOLOGY V (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • F. Birren, History of Color in Painting
7. COLOR AND ARTISTS II (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • Ν. Δοντάς, «Ζωγραφίζοντας με ήχους», Καθημερινή, 2005 • Harrison, J. (2001). Synaesthesia: The Strangest Thing Oxford: Oxford University Press.
9. SYNAESTHESIA – TONE COLOR II (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • Η. Oiticica: The Body of Color
12. COLOR AND SPACE III (1-hour THEORY + 2-hour WORKSHOP)	<ol style="list-style-type: none"> 2. Π. Πανόπουλος, Από τη μουσική στον ήχο, Αλεξάνδρεια, 2005 3. D. Anfam, M. Rothko: The works on canvas, Yale U. Press, 2019

THEORY + 2-hour WORKSHOP)	4. Color and Space, Berkeley, CA,2012
13. COLOR AND MULTISENSORY AESTHETICS (1-hour THEORY + 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Φ. Ζήκα, «Προς μια πολυαισθητηριακή αισθητική», Περιοδικό Cogito, 2007 • S. Zeki, Εσωτερική όραση, εκδ.ΠΕΚ

• **TEACHING AND LEARNING METHODS - EVALUATION**

TEACHING METHOD	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	<p>Use of ICT in teaching</p> <p>Use of ICT in communication with students</p> <p>Audiovisual examples, support of learning process through eClass by providing audiovisual material, links, photographs, extra bibliography and related information (reports, cultural institutions, etc.)</p>																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13</td> </tr> <tr> <td>Art workshop</td> <td>26</td> </tr> <tr> <td>Artistic creativity</td> <td>51</td> </tr> <tr> <td>Educational visits</td> <td>12</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> </tbody> </table>	<i>Activity</i>	<i>Semester Workload</i>	Lectures	13	Art workshop	26	Artistic creativity	51	Educational visits	12	Seminars	2	Independent study	46	Total	150
<i>Activity</i>	<i>Semester Workload</i>																
Lectures	13																
Art workshop	26																
Artistic creativity	51																
Educational visits	12																
Seminars	2																
Independent study	46																
Total	150																
EVALUATION OF STUDENTS	<p>Language of evaluation: Greek, English</p> <p>Method of evaluation:</p> <ul style="list-style-type: none"> • Summative evaluation (40%) including: <ul style="list-style-type: none"> • 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. 																

• **BIBLIOGRAPHY**

COURSE BOOKS {EUDOXUS}:

- J.W. Goethe, Θεωρία των χρωμάτων, εκδ. Printa, 2008 {κωδ.18110}
- D. Batchelor, Χρωμοφοβία, εκδ. Άγρα, 2008 {κωδ.50656341}
- K. St. Clair, Τα χρώματα και οι Μυστικές Ζωές τους, Παν. εκδ. Κρήτης, 2024 {κωδ.133029301}
- Z. Semir, Εσωτερική Όραση, Παν. εκδ. Κρήτης, Παν. εκδ. Κρήτης, 2002 {κωδ.622}
- Wassily Kandinsky, Για το πνευματικό στην τέχνη, εκδ. Νεφέλη {κωδ.10313}
- Θανάσης Ντινόπουλος, Συναισθησία ή το ημερολόγιο γράφει μπλέ Ιουλίου, εκδ. Παρισιάνου {κωδ.86195943}
- Θανάσης Μουτσόπουλος, Κόμικ και ζωγραφική, εκδ. Διπλογραφία {κωδ.133040413}
- Μισέλ Παστουρώ, Μπλέ, εκδ. Μελάι {κωδ.928}

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

5. W. Sargent, Το χρώμα στη φύση και στην τέχνη, Κάλβος, 1987
6. John Gage: Color and Meaning, Thames and Hudson, 2000
7. John Gage: Color and Culture, Thames and Hudson, 1993/97
8. A. Sloan, Color in decoration, P.F. Lincoln, 1990
9. A. Schopenhauer, Περί οράσεως και χρωμάτων, εκδ. Printa, 2017
10. Θ. Πάντος, Το Χρώμα, εκδ. Κάλβος, 1990.
11. V. Finlay, Color: A Natural History of the Palette, Random House, 2003
12. Όπυ Ζούνη, εκ. Αδάμ, 1997
13. C. Dorosz: Designing with Color: Concepts and Applications
14. E. Opara, J. Cantwell, Color Works: Best Practices for Graphic Designers, Beverly, MA, 2014
15. C. Zwick, Digital Color for the Internet and other Media, U.K., 2003
16. M. Pastoreau, Μπλε, εκδ. Μελάι
17. D. Batcelor, Χρωμοφοβία, Άγρα, 2008
18. C.A. Riley II, Color Codes, UPNE, 1995
19. E. Thomson, Color Vision: A Study in Cognitive Science and the Philosophy of Perception, Routledge, 1995
20. M. Kalderon & D. Hilbert, Color Perception, Oxford UP, 2000
21. A. Byrne & D. R. Hilbert, Readings on Color, MIT PRESS, 1997

Design and Artistic Synthesis

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE17-ΠΨΤ	SEMESTER	3 rd , 5 th , 7 th
COURSE TITLE	DESIGN AND ARTISTIC SYNTHESIS		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECT S	
If credits are awarded for separate components of the course, e.g., lectures, laboratory exercises, etc. If the credits are			

awarded for the whole of the course, give the weekly teaching hours and the total credits		
	3 (1-hour theory and 2-hour workshop)	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at 4.</i>		
COURSE CATEGORY <i>general background, special background, specialised general knowledge, skills development</i>	Free Elective (Skills development/Performing arts)	
PREREQUISITES	NO	
TEACHING LANGUAGE AND EXAMINATION	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO	
COURSE URL	https://eclass.uop.gr/courses/PDA175	

● **TEACHING RESULTS**

<p>Teaching Results</p> <p>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course, are described.</p> <p>Consult Appendix A</p> <ul style="list-style-type: none"> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes <p>Aims: The course aims to illustrate the procedure through which the initial conception of the idea in the form of a sketch, draft or drawing develops into a more integrated artistic synthesis, without cancelling the art value of the initial drawing. The final artistic synthesis will be built through knowledge of the design elements, study and comparison of art syntheses by artists and movements that associated Fine with Applied Arts.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ol style="list-style-type: none"> 1. Draw easily being aware of the formal and expressive elements of design; 2. Visualise clearly the ideas through an art vocabulary;
--

3. Understand spatial relations and comparative design elements and their role in shaping of space;
4. Evolve the ideas of a design into an artistic synthesis concerning the shaping of a space, costume or object;
5. Justify the organisation process of their idea by investigating thematic areas and collecting art material.

GENERAL SKILLS

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

<i>Search for, analysis and synthesis of data and information with the use of necessary technologies</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>
<i>Decision making</i>	<i>Respect for natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and moral responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Work in an international environment</i>	<i>Promotion of free, creative and inductive thinking</i>
<i>Work in a multidisciplinary environment</i>	
<i>Production of new research ideas</i>	

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

● COURSE CONTENT

THEORY: The development process from sketch to draft, drawing and study of design, which leads to an artistic synthesis as one more integrated final stage, will be examined. We will deal mainly with artists of Modernism and Formalism who associated Fine with Applied Arts as well as with the respective schools and movements (P. Cezanne, H. Matisse, Cubism, Russian avant-garde, Constructivism, Bauhaus, De stijl, Neo-plasticism, Minimalism, Art Concrete, Conceptual art, H. Bayer, H. Oiticica). Art vocabulary, elements, rules and methods of synthesis and analysis of synthesis as structuring and style.

ART WORKSHOP: Idea discussion for shaping (design of objects, posters, space, installation or theatre costume) the final presentation may be an individual art proposal or a project (group assignment) which will be accompanied by explanatory texts. Design methods – materials. Importance and properties of materials. Object syntheses, “still life” study, assemblages, human as a “model”. Study of volume, texture, colour and light Study of design in space. Research on personal style, aesthetics and functionality of art syntheses of artists.

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

Indicative titles of thematic areas follow.

1. SKETCH-DESIGN I (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Ελεύθερη Σχεδίαση, μια δημιουργική διαδικασία, εκδ.ΙΩΝ • Hauptman, Jodi. <i>Georges Seurat: The Drawings</i>. New York: The Museum of Modern Art, 2007. • Herbert, Robert L. <i>Seurat's Drawings</i>. New York: Shorewood Publishers, 1962
2. SKETCH-DESIGN II (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Ι.Μανωλεδάκη-Λαζαρίδη, Το σχέδιο, εκδ. Επίκεντρο • W. Wong, Αρχές και Μορφές Σχεδίου • W.Wong, Αρχές Σχεδίασης με Χρώμα
3. SKETCH-DESIGN III (1-hour THEORY and 2-hour WORKSHOP)	
4. SKETCH-DESIGN IV (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • W.Kadinsky, Σημείο, γραμμή, επίπεδο, εκδ. Δωδώνη 4. Μ.Αρφαράς, το Ελεύθερο Σχέδιο, εκδ.ΙΩΝ, τ. Α, Β
5. SKETCH-DESIGN V (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> 5. Karmel, Pepe. "Le Laboratoire central: Cubist Drawings in the Musée Picasso," in <i>Cubist Picasso</i>, 149-62. Paris: Musée Picasso, 2007.
6. COLOUR-DESIGN I (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Johannes Itten, <i>Art of Color</i>
7. COLOUR-DESIGN II (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Joseph Albers, <i>Interaction of Color</i>, Yale University Press
8. PRINCIPLES OF SYNTHESIS I (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Johannes Itten, <i>Design and form</i>. Thames and Hudson, London, 1983
9. PRINCIPLES OF SYNTHESIS II (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Rudolf Arnheim, <i>Τέχνη και Οπτική Αντίληψη</i>, εκδ.Θεμέλιο
10. ARTISTIC SYNTHESIS I (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Π. Κλεέ, <i>Η εικαστική σκέψη</i>, εκδ. Μέλισσα

11. ARTISTIC SYNTHESIS II (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • Ιάκωβος Ποταμιάνος, Αντίληψη, Μορφή και Φως, εκδ. Αντιύλη • Deicher, Susanne (1995). <i>Piet Mondrian, 1872–1944: Structures in Space</i>. Cologne: Benedikt Taschen. ISBN 3-8228-8885-0.
13. DESIGN IN SPACE (1-hour THEORY and 2-hour WORKSHOP)	<ul style="list-style-type: none"> • Davidson, Susan, et al. No Limits, Just Edges. Jackson Pollock: Paintings on Paper. New York: Solomon R. Guggenheim Foundation, 2005 • Reynolds, Jock. Sol LeWitt- Twenty-five Years of Wall Drawings, 1968-1993. Andover: Addison Gallery of American Art. Seattle: University of Washington Press, 1993. • Singer, Susanna, ed. Sol LeWitt Drawings 1958-1992. The Hague: Haags Gemeentemuseum, 1992. • Semff, Michael, and Marla Prather. Ellsworth Kelly: Plant Drawings, 1948-2010. Munich: Schirmer/Mosel, 2011.

• **TEACHING AND LEARNING METHODS - EVALUATION**

TEACHING METHOD <i>Face-to-face, Distance learning, etc.</i>	Face-to-face														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in communication with students 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 <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching,</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13</td> </tr> <tr> <td>Art workshop</td> <td>26</td> </tr> <tr> <td>Artistic creativity</td> <td>51</td> </tr> <tr> <td>Educational visits</td> <td>12</td> </tr> <tr> <td>Seminars</td> <td>2</td> </tr> <tr> <td>Independent study</td> <td>46</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	13	Art workshop	26	Artistic creativity	51	Educational visits	12	Seminars	2	Independent study	46
Activity	Semester Workload														
Lectures	13														
Art workshop	26														
Artistic creativity	51														
Educational visits	12														
Seminars	2														
Independent study	46														

<p><i>educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS.</i></p>	<p>Total</p>	<p>150</p>
<p>EVALUATION OF STUDENTS</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple-choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek, English</p> <p>Method of evaluation:</p> <p>Summative evaluation (40%) including:</p> <p>Presentation of portfolio/draft of the final assignment with documentation of 300 words (10%);</p> <p>Presentation of portfolio and art work with documentation of 300 words (10%);</p> <p>Progress: presentation of portfolio and the progress of the initial draft with documentation of 300 words (20%);</p> <p>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.</p> <ul style="list-style-type: none"> * 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. 	

● **RECOMMENDED BIBLIOGRAPHY**

COURSE BOOKS {EVDOXOS}:

- R.Arnhelm, 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}
- Μ.Φραγκόπουλος, Εισαγωγή στην Ιστορία και τη Θεωρία του Graphic Design, εκδ.Futura, 2006 {κωδ.21285}
- Συλβέστερ Ντέιβιντ, Η ωμότητα των πραγμάτων, εκδ. Άγρα, 1989, {κωδ.12793}

- Δ.Δαββέτας, Μόδα και μοντέρνα τέχνη, εκδ.Φ.Κυδωνιάτης {κωδ.22926717}

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- A.B.Nakov, Non-Objectivity: Art of the Russian Avant-Garde, ed. Continents, 2016
- R.Arnhelm, 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
- P. Klee, Για τη Μοντέρνα Τέχνη, εκδ. Κάλβος, Αθήνα
- Χαραλαμπίδης, Βλέπω, γνωρίζω, αισθάνομαι, εκδ. University Studio Press
- Φ. Αμπλερ, 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
- 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

Contemporary American Theatre and Performance

1.

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	PA	SEMESTER	4 th /6 th /8 th
COURSE TITLE	Theories of Gender and Sexuality in the Theatrical Act		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	6	
COURSE CATEGORY	Free Elective/ Performing Arts /Digital Arts		
PREREQUISITES	No		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE URL			

0. TEACHING RESULTS

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

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

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

4 Analyse performance texts using both theoretical and practical perspectives.

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

GENERAL SKILLS

On Completion of Course Students should :

Undertake independent, self-managed work on creative and research tasks.

Work collaboratively in groups towards creative and research tasks.

Work critically and self-reflexively.

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

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

0. COURSE CONTENT

The course content is taught over a 13-week semester

- 1/ Introduction : Defining Gender and Sexuality
- 2/ The Nature/Nurture Debate
- 3/ The Body
- 4/ The Gaze
- 5/ Spectatorship
- 6/ Violence
- 7/ Space
- 8/ Time
- 9/ Performing Identity
- 10/ Protest
- 11/ Masculinities
- 12/ Queer/Trans-Identities
- 13/ Conclusion : Re-defining Gender and Sexuality

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-Face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes	
TEACHING STRUCTURE	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	35
	INTERACTIVE TEACHING	35
	ART PRACTICE/ASSIGNMENTS	50
	INDEPENDENT STUDY	65
	INVITED TALKS [...]	-
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>Oral Presentation : 20%</p> <p>Short Essay : 30%</p> <p>Long Essay : 50%</p>	

0. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Allain, P. and Harvie, J. *The Routledge Companion to Theatre and Performance* (2006)
- Bernardin, Susan, *The Routledge Companion to Gender in the American West* (2022)
- Butler, Judith. *Bodies that Matter* (2011)
- Butler, Judith. "Critically Queer." *GLQ* 1.1 (1993): 17-32.
- Clark, Anna. *Desire, A History of European Sexuality* (2008)
- Dolan, Jill. *Theatre and Sexuality* (2010)
- Dolan, Jill. *The Feminist Spectator* (2005)
- Dolan, Jill. *Presence and Desire: Essays on Gender, Sexuality, Performance* (1994)
- Fausto-Sterling, Anne. "Dueling Dualisms" and "Should There Be Only Two Sexes?" *Sexing the Body: Gender Politics and the Construction of Sexuality*. New York: Basic Books, 2000, pp. 1-29, 78-114.
- Halberstam, Jack. "'Trans* - Gender Transitivity and New Configurations of Body, History, Memory and Kinship'." *Parallax* 22:3 (2016): 366–375.
- Halferty, Paul and Leeny, Cathy, *Analysing Gender in Performance* (2022)
- Lips, Hilary, M. *Gender: The Basics* (2019)

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

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

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

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

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

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

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Aston, E and Harris, G. (2012), *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance*.

Causey, M and Walsh, F (eds) (2013), *Performance, Identity and the Neo-Political Subject*

Gay, J, Goodman, L (2003), *Languages of Theatre Shaped by Women*

The above information is part of the Curriculum Outline

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

Peloponnese

www.pda.uop.gr

English for Academic Purposes: Writing and Research Skills

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	PDA 163	SEMESTER	3rd/5th/7th
COURSE TITLE	ENGLISH I		
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		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE URL	http://eclass.uop.gr/courses/PDA163		

8. TEACHING RESULTS

TEACHING RESULTS
Recognize 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
Synthesize information from academic texts to support an argument
Organize the material researched and paraphrase or summarize main points

Develop strong introductions and conclusions in academic essays

Learn appropriate referencing style (MLA or Chicago)

Practice 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

9. COURSE CONTENT

The course content is taught over a 13-week semester

Week 1 : Introduction: Writing and Research

Week 2 : Formal Language/Punctuation

Week 3 : Hedging

Week 4 : Paraphrasing/Summarizing

Week 5 : Argument

Week 6 : Reading Skills

Week 7 : Presentation Skills

Week 8 : Mid-Term Exam (end of November)

Week 9 : Introductions/Conclusions

Week 10 : Research Skills (ZOTERO)

Week 11 : Presentations

Week 12 : References/Bibliography

Week 13 : Essay Questions/Feedback – Rough Draft

10. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD

Face to Face

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes														
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>-</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>85</td> </tr> <tr> <td>LAB WORK</td> <td>13</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	13	ART PRACTICE	-	INDEPENDENT STUDY	85	LAB WORK	13	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	39														
INTERACTIVE TEACHING	13														
ART PRACTICE	-														
INDEPENDENT STUDY	85														
LAB WORK	13														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS	Class Participation : 10% Mid-Term Exam : 40% Final Essay : 50%														

11. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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 and Tasks* (2012)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Subject Specific Essays and Articles

The above information is part of the Curriculum Outline

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

www.pda.uop.gr

English: Language, Terminology and Culture

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEEME E2	SEMESTER	3rd / 5th / 7th
COURSE TITLE	English: Language, Terminology and Culture		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (1 HOUR THEORY & 2 HOURS WOPKSHOP)	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
<ul style="list-style-type: none"> ● COURDE DESCRIPTION ● This course has been designed so as students can get a better understanding of certain cultural issues through the study of language related to Culture and the Arts, viewed within a historical context. <p>Students access to international Arts Bibliography being of primary interest, relevant authentic material is being offered for study, followed by a variety of exercises and open, free activities, focusing on balanced linguistic empowerment. Practicing all language skills in a fun way, gradually leads to students' linguistic sufficiency in fields of interest.</p> <p>Students' advanced critical thinking and research skills is also expected.</p> ● TEACHING RESULTS <ul style="list-style-type: none"> ● 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

GENERAL SKILLS

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

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

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	<table border="1"> <tr> <td>ACTIVITY</td> <td></td> </tr> </table>	ACTIVITY	
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

1. 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.
- 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 (4th edition)*. Oxford University Press.
- Μουζακίτης, Γεώργιος Σ. (1996). *The English we use for Arts*. Γ. Παρίκος & Σία ΕΕ

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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Video Games and Art

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΧΕΙΜΕΕ23-ΠΨΤ	SEMESTER OF STUDIES	3rd / 5th / 7th

COURSE TITLE	Video Games and Art		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS	CREDIT UNITS	
	3 hours of theory	6	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Specialization (EU)		
PREREQUISITE COURSES:	NO		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/3373/		

1. LEARNING OUTCOMES

<p>Learning Outcomes <i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i> <i>Please consult Appendix A.</i></p> <ul style="list-style-type: none"> • <i>Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning</i> <p><i>and Annex B</i></p> <ul style="list-style-type: none"> • <i>Summary Guide to Writing Learning Outcomes</i>
<p>The course "Video Games and Art" focuses on the multi-layered relationship that exists between digital games and the broader field of art. Within the context of the course and having as a starting point the theoretical traditions of digital games, we will study the convergences, discontinuities and new fields of artistic expression that emerge. The field of art is approached from the perspective of the production of a work, it dialogues with the field of culture and includes institutional and non-institutional practices and manifestations. Digital games, on the other hand, refer to experimental and independent forms of digital play, their software and hardware, the mechanisms it incorporates and the digital culture it supports.</p>

After completing the course, students should:

3. To know the basic concepts and theoretical approaches of digital games in relation to artistic production
4. To develop critical thinking and an experimental artistic approach in order to be able to later utilize this experience in their own productions.
5. To come into contact with new forms of digital art and works by artists who experimented with the limits of digital play
6. To understand the multidimensional nature of digital games in order to utilize it accordingly, also through other lessons.
7. To become familiar with contemporary art forms and different approaches to the concept of performance

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies

Adapting to new situations

Decision making

Autonomous work

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Generation of new research ideas

Project planning and management

Respect for diversity and multiculturalism

Respect for the natural environment

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

Practicing criticism and self-criticism

Promoting free, creative and inductive thinking

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

2. COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

1. Defining digital games

Theoretical framing of the concept of digital games through modern approaches

2. Can digital games be considered art?

Studying the controversial issue of the interconnection of digital games with the art sector

3. Towards an aesthetic approach to digital games

Digital games, mass culture and the Fluxus movement

4. Digital games as artifacts

Digital games as products and expressions of culture and national identity

5. Digital games and performance

The concept of performance in digital games through philosophical theories of play, gender and gender identities.

6. Digital games as a means of artistic expression and creation I

Through individual examples and digital works, we will study the relationship that develops between digital activism, artistic production and video games.

7. Digital games as a means of artistic expression and creation II

Through individual examples and digital works, we will study the relationship that develops between digital activism, artistic production and video games.

8. Machinima and art games

The practice of Machinima as an early form of convergence of digital games and art, and a presentation of the most important art games.

9. Convergences of digital game culture and contemporary art

Game mods, performances in the digital worlds of games, use of the mechanisms available in games and references to the cyber culture of games, in artistic works

10. Digital games as cultural artifacts

Digital games and the issue of rescuing collective cultural memory

11. Digital games, cultural organizations and museum exhibitions

Exhibitions and permanent collections of digital games

12. Curating a digital games exhibition I

Historical review and introduction to digital game exhibition curation

13. Curator of Digital Games Exhibition II

Introduction to curating digital games exhibitions: challenges and new opportunities

3. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face to face		
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	Use of PowerPoint and audiovisual examples (13 lectures) - Support of the learning process through eClass with weekly provision of audiovisual material, links, photos, extra bibliography and related information (exhibitions, cultural institutions, etc.)		
TEACHING ORGANIZATION	<table border="1"><tr><td>Activity</td><td>Semester Workload</td></tr></table>	Activity	Semester Workload
Activity	Semester Workload		

<p><i>The teaching method and methods are described in detail.</i></p> <p><i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	Lectures	39
	Interactive Teaching	26
	Writing a paper	25
	Independent Study	46
	Guest Speeches	14
	Total	150
<p>STUDENT EVALUATION</p> <p><i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Class participation (20%)</p> <p>Final assignment/written exam (80%)</p>	

4. RECOMMENDED BIBLIOGRAPHY

Course Textbooks [EUDOXOS]

- Santorini. M.20116. From composite arts to hypermedia and new virtual - potential spaces. A manual for the artist who deals with digital art, Kallipos (Book Code in Eudoxos: 59303612)

- Vasilakos, A. 2008. Digital art forms. Tzola (Book Code in Eudoxos: 18549065)

Additional Recommended Reading

- Voulgari H., Roinioti E., Koutromanos G., Sintoris H., Manesis G., 2023. Digital Games and Learning, Kallipos Open University Press
- Bittani M. & Quaranta D. 2008. Gamescenes: Art in the Age of Videogames, Johan & Levi
- Bogost I., 2010. Persuasive Games: The Expressive Power of Videogames. MIT Press
- Dragona D., 2016. The Data Game: Asymmetries of Power and the Possibilities of Resistance in the Playful Internet. EMME-EKPA .
<https://thesis.ekt.gr/thesisBookReader/id/37722#page/1/mode/2up>
- Felan, S. (2013). An Art World for Artgames. Loading... The Journal of the Canadian Game Studies Association, 7(11), 41–60.
- Flanagan M., 2009. Critical Play: Radical Game Design. MIT Press
- Getsy D., 2011. From Diversion to Subversion: Games, Play, and Twentieth-Century Art, Penn State University Press
- Lowood, H. (2013). Video Capture: Machinima, Documentation, and the History of Virtual Worlds. In Henry Lowood, and Michael Nitsche (eds), The Machinima Reader (Cambridge, MA, 2011; online edn, MIT Press Scholarship Online, 22 Aug. 2013),
<https://doi.org/10.7551/mitpress/9780262015332.003.0002>
- Pearce, C. (2006). Games AS Art: The Aesthetics of Play. Visible Language, 40, 66
- Roinioti, E. (2021). Preserving the experience: Digital games as cultural documents. In Alexandra Bounia and Despina Katapoti (Eds.) Emerging Technologies and Cultural Heritage (pp. 43–61). Alexandria Publications.

Dialogues on the Body: Theory and Practice

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE24- ΠΨΤ	SEMESTER	3th-5th-7th (Winter)
COURSE TITLE	Dialogues/ Discourse 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	https://eclass.uop.gr/courses/PDA168/		

0. TEACHING RESULTS

TEACHING RESULTS	
<p>The course analyzes 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 foreign and Greek terminology of the interdisciplinary approach of the body and the familiarization 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:</p> <ul style="list-style-type: none"> • have an overview of the evolution of the body representation in different eras • familiarize themselves with methods of analysis and ways of approaching complex aesthetic, philosophical and scientific questions, • develop critical potential about the conflictual issues between artistic practice and theoretical research • to 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
<ul style="list-style-type: none"> • Search, analyze and synthesize 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

0. COURSE CONTENT

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

THEORY (2 hours)

1. Introduction I: Language as a common place, do words correspond to things? (Saussure)
2. Introduction II: How do we do things with words? (Austin)
3. Introduction II: What do we mean when we talk about text? (De Certeau)
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 (Butler)
8. From the body - machine to the desired machines (Deleuze-Guattari)
9. The phantom limbs (Phenomenology of perception, Merleau-Ponty)
10. The cyborg or the prosthetic body (Haraway)
11. The monster or the dysphoric body (Braidotti, Preciado). The tension between the "natural" and the represented.
12. The dead body (Agamben)
13. Conclusions: Challenges, Risks, Prospects.

PRACTICE (1 hour)

Through interactive practices and exercises during the course, we engage in conversation with the aim of understanding the range of aesthetics, creative dimensions and importance of the body in everyday life and in art.

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual

	material, links, bibliography, suggested exhibitions, and feedback												
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LABORATORY</td> <td>57</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>41</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	57	INTERACTIVE TEACHING	26	INDEPENDENT STUDY	41	TOTAL CONTACT HOURS AND TRAINING	150
	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%).												

0. 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.
- Αδαμοπούλου, Αρετή, επιμ. Η γλώσσα του σώματος. Σημειώσεις για την performance. Ιωάννινα: Πανεπιστήμιο Ιωαννίνων, 2014.
- 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.
- Ντελέζ, Γκαταρί, *Καπιταλισμός και σχιζοφρένεια, ο ΑντιΟιδίππους*, μετ. Χατζηδήμου Καίτη, Ράλλη Ιουλιέτα, Αθήνα, Ράππας, 1981.
- Ντελέζ, Γκαταρί, *Καπιταλισμός και σχιζοφρένεια 2, Χίλια Πλατώματα (1980)*, μετ. Πατσογιάννης Βασίλης, Αθήνα, Πλέθρον, 2017.
- Haraway, Donna, *Ανθρωποειδή, κυβόργια και γυναίκες, Η επανεπιινόηση της φύσης*

Μτφρ. Πελαγία Μαρκέτου, Αλεξάνδρεια 2014

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

www.pda.uop.gr

Introduction to Digital Storytelling

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE2 5	SEMESTER	3rd / 5th / 7th
COURSE TITLE	Introduction to Digital Storytelling		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2h theory and 1 hour practice)	6
COURSE CATEGORY	Free Elective (FE)		
PREREQUISITES	no		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	no		
COURSE URL	https://eclass.uop.gr/courses/4252/		

- TEACHING RESULTS

TEACHING RESULTS
<p>The course “Introduction to Digital Storytelling” aims to establish the fundamental concepts and approaches necessary for the study and understanding of contemporary forms of digital storytelling. Starting from the macro-social transformations that contributed to the formation of contemporary digital culture, the course seeks to highlight the broader context within which new forms of digital expression have emerged.</p> <p>Throughout the course, students will become familiar with the key characteristics of digital storytelling, the available tools, and the creative possibilities they offer. From a design perspective, students will engage with the narrative design of virtual worlds and characters. At the same time, experimental forms of digital expression—such as digital games—as well as examples from science fiction and fantasy will be explored. Special emphasis will also be placed on personal narratives and the transformation of oral history into digital storytelling.</p> <p>Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> -Understand the fundamental concepts and main theoretical approaches of digital storytelling.

- Design and implement their own digital narrative, developing their creative thinking.
- Recognize the specificities and constraints involved in designing digital storytelling.
- Effectively utilize the possibilities offered by contemporary digital tools.

GENERAL SKILLS

Taking into account the general competences that graduates are expected to acquire, the course aims to develop:

1. Search, analysis, and synthesis of data and information using appropriate technologies
2. Adaptation to new situations
3. Autonomous work
4. Teamwork
5. Promotion of free, creative, and inductive thinking

- COURSE CONTENT

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

The course consists of 13 teaching units:

Course Units

1. Digital Culture and the New Digital Condition

The social and cultural conditions that led to the emergence of digital culture and the formation of contemporary cyberspace.

Development of new media and multimodal environments.

2. Characteristics and Types of Digital Storytelling

Definition and main categories of digital storytelling.

Case studies and playful, experimental exercises in digital expression.

3. Designing Multimodal Narratives

Combining visual, audio, and textual elements into a unified narrative experience.

Group exercise: design of a short multimodal story.

4. Designing Virtual Worlds (Worldbuilding I)

Study of the fundamental structural elements of a narrative digital world through sociological theories, video games, and science fiction texts.

5. Designing Virtual Worlds (Worldbuilding II)

Analysis of popular virtual worlds.

Exercise: re-design of existing narrative worlds.

6. Spatial Design of Narrative Worlds

The concept of spatial storytelling through textual and non-textual elements (color, sound, layout).

7. Avatars as Narrative Media

Social and psychological approaches to the role of avatars.

Creative exercise: character design.

8. From Linear to Digital Media

Theories of remediation and adaptation from linear to digital media.

Remediation exercise

9. Oral Histories and Digital Storytelling I

Examples analysis

10. Oral Histories and Digital Storytelling II

Methodology for collecting and processing oral narratives.

11. Oral Histories and Digital Storytelling III

Methodology for collecting and processing oral narratives.

12. Oral Histories and Digital Storytelling IV

Implementation using digital tools.

13. Presentations and Project Feedback

Presentation of student projects and discussion.

- TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face (in class)														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual material (13 lectures) Support through eClass (weekly provision of audiovisual material, links, images) Use of open-access tools such as Canva and WordPress Use of audiovisual material libraries														
TEACHING STRUCTURE	<table border="1"><thead><tr><th>ACTIVITY</th><th>SEMESTER WORKLOAD</th></tr></thead><tbody><tr><td>LECTURES</td><td>26</td></tr><tr><td>LABORATORY</td><td>13</td></tr><tr><td>INTERACTIVE TEACHING</td><td>40</td></tr><tr><td>INDEPENDENT STUDY</td><td>62</td></tr><tr><td>INVITED TALK/EDUCATIONAL VISIT</td><td>9</td></tr><tr><td>TOTAL CONTACT HOURS AND TRAINING</td><td>150</td></tr></tbody></table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	13	INTERACTIVE TEACHING	40	INDEPENDENT STUDY	62	INVITED TALK/EDUCATIONAL VISIT	9	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD														
LECTURES	26														
LABORATORY	13														
INTERACTIVE TEACHING	40														
INDEPENDENT STUDY	62														
INVITED TALK/EDUCATIONAL VISIT	9														
TOTAL CONTACT HOURS AND TRAINING	150														
EVALUATION OF STUDENTS															

	<input type="checkbox"/> Class and lab participation: 10% <input type="checkbox"/> Assignments and presentations: 20% <input type="checkbox"/> Final project / written exam: 70%

- **BIBLIOGRAPHY**

Contemporary Irish Theatre

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE19	SEMESTER	3rd / 5th / 6th
COURSE TITLE	CONTEMPORARY IRISH THEATRE		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3 (2 HOURS THEORY & 1 HOUR WOPKSHOP)	6	
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	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
<ul style="list-style-type: none"> ● COURDE DESCRIPTION <p>A course 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,</p>

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:

5. Improve their analytic skills and inductive thinking
6. Develop personal abilities
7. Develop teamwork skills
8. Enhance their respect for diversity and multiculturalism
9. 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	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>35</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>76</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	INTERACTIVE TEACHING	13	ART PRACTICE	35	INDEPENDENT STUDY	76	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	26												
INTERACTIVE TEACHING	13												
ART PRACTICE	35												
INDEPENDENT STUDY	76												
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

1. The Palgrave Handbook of Contemporary Irish Theatre and Performance (EUDOXOS Code: 91685496)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Primary sources

Plays

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The Night Alive | PDF | Leisure | Nature (scribd.com)
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- 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
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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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Sociology of Cultural Institutions and Organisations

FACULTY	Fine Arts	
DEPARTMENT	Performing and Digital Arts	
LEVEL OF STUDIES	Undergraduate	
COURSE CODE	SEMESTER	3rd / 5th / 7th
COURSE TITLE	Sociology of Cultural Institutions and Organizations	
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS
Lectures	2	
Practical Exercises	1	
Total	3	6

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific field (specialized background)		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4204/		

0. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

The course aims to study and analyze cultural institutions and organizations. Specifically, it examines:

1. their role in shaping cultural identity and social cohesion,
2. their evolution and management from a historical perspective, and
3. their contribution to economic and social development.

Upon successful completion of the course, students will be able to:

- describe cultural institutions and organizations
- identify key characteristics of cultural industries
- apply cultural theories
- analyze the role of cultural institutions and organizations in society
- evaluate their contribution in the economy

General Competences

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

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

Adapting to new situations

Decision-making

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>
<i>Production of new research ideas</i>	<i>Others...</i>

The course aims to develop the following skills:

- Search for, analysis and synthesis of data and information, with the use of necessary technology
- Working independently
- Teamwork
- Production of new research ideas
- Production of free, creative, and inductive thinking

0. SYLLABUS

The course covers the following topics:

1. Culture and Civilization: Basic concepts
2. Cultural institutions and organizations in historical perspective
3. Cultural (re)production: Theoretical approaches
4. Museums, society, and cultural heritage
5. Performance and social integration: The role of theatre and festivals
6. Cultural policy
7. Culture, economy, and society: Arts and the market
8. Cultural institutions and social inequalities
9. Technology and culture in the digital society
10. Globalization, deglobalization, and cultural policies
11. Analysis of cultural organizations (case study)
12. Cultural theories and policies: Discussion / critical approach
13. Review of key course points

0. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in class	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of modern ICT methods and electronic teaching support tools. Support of the learning process through the e-class platform.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i>	Activity	Semester workload

<p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Lectures	39
	Application of cultural sociology in case studies	40
	Assignment preparation	31
	Independent study	40
	Course total	150

<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Assessment is based on: Written assignment (0–100%), on a topic announced at the beginning of the semester</p>
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0. ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*
Cultural Industries. Edited by Nikolas Vernikos et al.
Museum: Warehouse or Living Organism. Maria Oikonomou

- *Related academic journals:*
International Journal of Cultural Policy
Journal of Cultural Management and Cultural Policy

Performance, Stage Direction and the Internet: Theory and Applications

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE15- ΠΨΤ	SEMESTER	3 rd , 5 th , 7 th
COURSE TITLE	Performance, Directing and the Internet		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	
	1-hour theory + 2- hours laboratory		
COURSE CATEGORY	Free Elective Course		
PREREQUISITES:	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek/English		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE URL	https://eclass.uop.gr/courses/4217/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>The course is located at the intersection between performance, directing and contemporary digital artistic practices that use the internet as a performative space, tool and medium (cyberformance). In the theoretical part of the course, students will come into contact with the history and theories of online performance and will learn about and analyse the work of contemporary artists/directors in a global context. During the laboratory sessions, students will become familiar with the hybridised creative process of online performance, through the perspective of the director, and will experiment using their own ways of expression, developing their personal perspective and judgment both on their own work and processes and on those of their fellow students.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand and distinguish the basic strategies and methods of artists in online performance. • Analyze and present the work of contemporary online performance artists/directors • Develop initiative and critical thinking regarding the ways of representing the body and the mediation of the viewing experience through the use of the internet. • Understand and use the basic tools of directing and stage presence that will allow them to express themselves creatively using the internet. • Present their own work with reference to its artistic context.
GENERAL SKILLS

- Retrieve, analyse and synthesise data and information, with the use of necessary technologies.
- Teamwork
- Work autonomously.
- Exercise criticism and self-criticism
- Promote free, creative and inductive thinking
- Respect diversity and multiculturalism
- Adaptation to new situations.

0. COURSE CONTENT

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

Theory

- 1. Cyberformance, what is it? -Introduction
- 2. Cyberformance, what is it? -Theories
- 3. Cyberformance, what is it? – Practices
- 4. Cyberformance during Covid-19
- 5. Directing Online Theatre: The Role of the Director in Cyberformance
- 6. Directing and Performance on Social Media
- 7. Directing and Performance in Virtual Worlds
- 8. Directing and Performance with Immersive Technologies and Augmented Reality
- 9. The Role of the Actor/Performer in Cyberformance
- 10. The Role of the Audience in Cyberformance
- 11. The Role of the Dramaturge/Set and Costume Designer in Cyberformance
- 12. Authorship and Ethical considerations in Online Art/AI
- 13. Post-digital and Post-Internet Performance

Laboratory/

- 1. Workshop: using smartphones in performance
- 2. Workshop: (co-)creating visual material on the Internet
- 3. Workshop: (co-)writing on the Internet
- 4. Directing exercise – Zoom
- 5. Presentation of group work
- 6. Directing exercise – Social Media (Instagram/X/etc.)
- 7. Directing exercise – Gather/Second Life/UpStage
- 8. Group artistic work – the conception and recording of an idea.
- 9. Group artistic work - work in progress.
- 10. Group artistic work - work in progress
- 11. Group artistic work - work in progress (one to one)
- 12. Group artistic work - work in progress (rehearsal)
- 13. Presentation of artistic works

0. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD

- Face to face (in class)
- Interactive, Hybrid learning and Creative co-production

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of creative software in lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback. Communication with students via e-mail and through an electronic chat room in the e-class.													
TEACHING STRUCTURE	<table border="1" data-bbox="555 479 1378 795"> <thead> <tr> <th data-bbox="555 479 1015 562">ACTIVITY</th> <th data-bbox="1015 479 1378 562">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td data-bbox="555 562 1015 600">Interactive Teaching/Lectures</td> <td data-bbox="1015 562 1378 600">13</td> </tr> <tr> <td data-bbox="555 600 1015 638">Laboratory Work</td> <td data-bbox="1015 600 1378 638">26</td> </tr> <tr> <td data-bbox="555 638 1015 676">Practical applications</td> <td data-bbox="1015 638 1378 676">61</td> </tr> <tr> <td data-bbox="555 676 1015 714">Autonomous Study</td> <td data-bbox="1015 676 1378 714">50</td> </tr> <tr> <td data-bbox="555 714 1015 795">Total Contact Hours and Training</td> <td data-bbox="1015 714 1378 795">150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	Interactive Teaching/Lectures	13	Laboratory Work	26	Practical applications	61	Autonomous Study	50	Total Contact Hours and Training	150
ACTIVITY	SEMESTER WORKLOAD													
Interactive Teaching/Lectures	13													
Laboratory Work	26													
Practical applications	61													
Autonomous Study	50													
Total Contact Hours and Training	150													
EVALUATION OF STUDENTS	Group presentation (30%) Art project/Performance (50%) Reflective journal in the form of written essay or blog (20%)													

0. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Βιβλίο [122079024] Αποστολόπουλος Π. (2023) Τα Μυστικά του CHATGPT. εκδ. ΔΙΣΙΓΜΑ.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

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https://www.linkartcenter.eu/public/editions/Abrahams_Jamieson_Cyposium_the_book_Link_Editions_2014.pdf
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- Mastrothanasis, K., & Kladaki, M. (2024). *Το ψηφιακό θέατρο ως μια ζωντανή ψηφιακή μορφή τέχνης: Το ψηφιακό θέατρο ως μια ζωντανή ψηφιακή μορφή τέχνης*. *Open Journal of Animation, Film and Interactive Media in Education and Culture [AFIMinEC]*, 5(1).

Socially Engaged Performance III: Social Theatre

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE07 -ΠΤ	SEMESTER	5th/7th
COURSE TITLE	SOCIALLY ENGAGED PERFORMANCE III: SOCIAL THEATRE		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	Elective / Thematic Area: PERFORMING ARTS (PA)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (in English, French, and Spanish)		
COURSE URL	https://eclass.uop.gr/courses/PDA124/		

12. TEACHING RESULTS

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

0. COURSE CONTENT

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

1. Introduction: what is Social Theatre? Syllabus and course content presentation
2. Terms and cultural origins of Social Theatre
3. The basic issues of Social Theatre: (a) how theatre is used to effect social change, (b) theatre as agent of change, enablement, transformation and inclusion
4. The emergence and development of Social Theatre during the 20th century
5. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
6. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
7. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
8. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
9. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
10. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
11. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
12. Practical workshop on theatre with students with disabilities at the Special Vocational Junior High School and High School of Argolida
13. Final presentation at the Special Vocational Junior High School and High School of Argolida

1. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	In person							
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes							
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>EXERCISES/APPLICATIONS</td> <td>91</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	EXERCISES/APPLICATIONS	91
ACTIVITY	SEMESTER WORKLOAD							
LECTURES	39							
EXERCISES/APPLICATIONS	91							

	INDEPENDENT STUDY	20
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Practical application, Public presentation,	

2. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

In English

Boal, A. 2008. *Games for Actors and Non-Actors*. New York: Routledge
 Boal, A. 1985. *Theatre of the Oppressed*. New York: Theatre Communications Group
 Brecht, B. 1961. «Theatre for Learning», *The Tulane Theatre Review*, 6, 1, 18-25
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In Greek

Boal, A. 2013. *Θεατρικά Παιχνίδια για Ηθοποιούς και για Μη Ηθοποιούς*. (μτφρ. Μ. Παπαδήμα). Θεσσαλονίκη: Εκδόσεις Σοφία
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The above information is part of the Curriculum Outline

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

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Design and Development of Digital Games

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	08ΕΠΚΕ01-ΨΤ	SEMESTER	03 rd or 05 th or 07 th
COURSE TITLE	Design and Development of Digital Games		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	

	2-hours theory + 1-hour laboratory	
COURSE CATEGORY	Elective	
PREREQUISITES:	-	
TEACHING LANGUAGE AND EXAMINATION:	Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-	
COURSE URL	https://eclass.uop.gr/courses/2858/	

- TEACHING RESULTS

TEACHING RESULTS
<p>The course focuses on the design and development of digital games. Its purpose is to: a) Introduce students to the theoretical background underlying the research area of game design (rules, goals, aesthetic choices, carefully structured worlds), through an interdisciplinary approach to studying video games and their role as an art medium. b) Introduce the understanding of basic programming principles and practices used in the gaming industry.</p> <p>In terms of design, it examines the development cycle, player profiles, game elements, the Game Design Document (GDD), narrative techniques, level design, and evaluation. Regarding development, students create functional prototypes by choosing between digital narrative games (Visual Novels) or 2D/3D action and exploration games, utilizing modern game engines (Godot, Ren'Py) and 3D modeling tools (Blender, Sketchfab). The structure, function, and influence of games on society, culture, and the arts are also studied.</p> <p>Learning Outcomes: Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the development stages of a digital game and the roles of those involved in the process. • Distinguish and evaluate characteristics regarding player profiles, mechanics, narrative techniques, and level design. • Analyze digital games through their structure, function, and influence on society, culture, and education. • Create a comprehensive Game Design Document (GDD) and develop complete games, selecting appropriate software (e.g., Godot or Ren'Py) depending on the type of project (narrative or action). • Manage digital assets and integrate them into 2D or 3D environments, ensuring the functionality and aesthetic quality of the game.
GENERAL SKILLS
<p>Retrieve, analyse and synthesise data and information, with the use of necessary technologies.</p> <p>Adaptation to new situations.</p> <p>Work autonomously.</p> <p>Participatory and Peer Learning.</p> <p>Multidisciplinary approach.</p> <p>Creative thinking.</p>

- COURSE CONTENT

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

Theory (2 hours)

- Introduction to Digital Games – Historical background, evolution, games as art.
- What is a Game? – Rules, goals, player experience (MDA framework).
- Game Genres & Player Profiles – Genres, needs, and expectations.
- Game Development Cycle – From concept to prototype.
- Gameplay & Mechanics – Interaction, flow, core loop.
- Narrative & Game Worlds – Storytelling, world-building, atmosphere.
- Character Design & User Experience – Player-character relationship, UI/UX.
- Core Mechanics, Feedback & Balancing – Difficulty, rewards, balancing.
- Progression & Challenge – Level structure, pacing, increasing complexity.
- Aesthetics & Audio – Visual language, sound design, art style.
- Social & Ethical Implications (and use of AI) – Representation, diversity, societal impact, modern production tools.
- Game as Art – Indie scene, art games, experimental approaches.
- Recap & The Future of Games – Trends, new technological and artistic movements.

Laboratory (1 hour)

- Introduction to Ren'Py – First visual novel (dialogues, images).
- Character creation & branching narrative (Ren'Py).
- Variables, choices & story flow (Ren'Py).
- Mini-games, screens & transitions (Ren'Py).
- Game Design Document (GDD) – 1-pager pitch & canvas.
- Comprehensive GDD (Google Docs) – Story, gameplay, aesthetics.
- Introduction to Godot (2D/3D) – Basic project setup, node system, and scenes.
- Basic Movement & Asset Importing – Player movement, collisions, and use of 3D models (e.g., from Sketchfab/Blender).
- Level design & Interaction – Building levels (Tilesets/3D environments) and interaction systems (Raycast, Interact).
- Interface & Atmosphere – UI, menus, lighting, audio, and effects (Godot).
- Playtesting & feedback – Exchanging early builds.
- Polishing & finalization of the selected project (Ren'Py or Godot 2D/3D).
- Project Presentations – Feedback.

- 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%)	

- **BIBLIOGRAPHY**

OFFICIAL BIBLIOGRAPHY

- Book[122093783]: The art of game design, JESSE SCHELL
- 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 Στουραϊτης, Ηρώ Βούλγαρη, Ελεάνα Πανδιά, Ελίνα Ροϊνιώτη, Χάρης Παπαευαγγέλου, Πέτρος Πετρίδης, Γεώργιος Ν. Γιαννακάκης, Αντώνιος Λιάπης, Εκδόσεις CREATIVE FORCE O.E., Κωδικός Βιβλίου στον Εύδοξο: 86183314.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Proceedings of the International Conference FDG on the Foundations of Digital Games, ACM DL.
- Proceedings of the International Conference GALA– Games and Learning Alliance Conference, Springer.
- Proceedings of the International Conference CHI-PLAY, ACM DL.
- Rogers, S. (2014). Level Up! The guide to great video game design. John Wiley & Sons.
- Schell, J. (2008). The Art of Game Design: A book of lenses. CRC press.
- Macklin, C., & Sharp, J. (2016). Games, Design and Play: A detailed approach to iterative game design. Addison-Wesley Professional.
- Koster, R. (2013). Theory of fun for game design. " O'Reilly Media, Inc."
- Karpouzis, K., & Yannakakis, G. N. (2016). Emotion in Games. Cham: Springer.
- Swink, S. (2008). Game feel: a game designer's guide to virtual sensation. CRC press.
- Yannakakis, G. N., & Togelius, J. (2018). Artificial intelligence and games (Vol. 2, pp. 2475-1502). New York: Springer.
- Scientific Journals and Articles.

Software

- Godot Game Engine <https://godotengine.org/>
- 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>

The above information is part of the Curriculum Outline

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

Peloponnese

www.pda.uop.gr

Performance and Social Applications IV: Activism and the Public Sphere

LEISURE	Fine Arts		
PART	Performing and Digital Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	08EPKE01-PT	SEMESTER OF STUDIES	Spring (4th / 6th / 8th)
COURSE TITLE	Performance and Social Applications IV: Activism and the Public Sphere: Theory and Applications		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
		1.5 theory & 1.5 laboratory	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in (d).</i>			
COURSE TYPE <i>general background, specific background, specialization, general knowledge, skills development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	NO		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek (with the possibility of translation into English/French)		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (English/French)		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/3770/ https://despinazacharopoulou.wixsite.com/performancounters https://www.instagram.com/performancounters/		

● LEARNING OUTCOMES

Learning Outcomes

The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Please consult Appendix A.

8. Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area
9. Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Annex B
10. Summary Guide to Writing Learning Outcomes

Upon completion of the course, students will be able to:

- They know basic concepts, examples and applications related to activism, the public sphere and performative practices, placing them in the respective historical context.
- They understand the ethical, social, ontological, ideological and aesthetic components of a living work related to activism in the public sphere.
- They use the knowledge and methodological tools they have acquired to compose written texts and carry out performative actions, within the context of the course but also in their own subsequent practice and research.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies
Adapting to new situations

Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment

Decision making	Demonstrate social, professional and ethical responsibility
Autonomous work	and sensitivity to gender issues
Teamwork	Practicing criticism and self-criticism
Working in an international environment	Promoting free, creative and inductive thinking
Working in an interdisciplinary environment
Generation of new research ideas	Other...

- Search, analysis and synthesis of data and information, using the necessary technologies
- Adaptation to new situations • Decision-making • Autonomous work
- Teamwork
- Production of new research ideas • Project planning and management • Respect for diversity and multiculturalism • Respect for the natural environment • Demonstration of social, professional and ethical responsibility and sensitivity to gender issues
- Exercise of criticism and self-criticism • Promotion of free, creative and inductive thinking

● COURSE CONTENT

The course focuses on activism and the public sphere through contemporary examples of performance art, seen through the prism of contemporary and innovative methodologies, theories and literature from the fields of political philosophy, contemporary feminist thought and queer theory, with the aim of understanding the complexity of different performative methodological practices that can constitute acts of resistance and activism. The contemporary performative works presented are placed in relation to examples of live art from the history of performance art, dramaturgy, but also the performative culture of marginalized social groups. Particular emphasis is given to ethical issues, inclusion, visibility and decolonization. The teaching of the course seeks mutual feedback of theory and practice, aiming to intertwine the two in a single scheme that abolishes the dichotomy of theoretical thinking vs. physical practice. In addition to attending lectures, students are invited to participate in a physical/performance exercise workshop, present their work to their fellow students, carry out live actions, practice their critical thinking, receive and formulate critical comments, and undertake creative tasks during the semester that will compose a comprehensive portfolio with images, sketches, photographs, and texts.

The course content is broken down into 13 teaching units (TUs).

Below are indicative titles of thematic areas.

- D.E.1.** Introduction and brief presentation of the thematic units of the course.
- D.E.2.** Activism – hegemony – resistance: Terminology and methodological approaches.
- D.E.3.** Disturbances – interventions – ruptures – cuts in the public sphere.
- D.E.4.** Immobility – slowing down – mourning – fragility – vulnerability - horizontality – interdependence – care as forms of resistance.
- D.E.5.** Laboratory.
- D.E.6.** Presentation of events in the lesson.
- D.E.7.** Feedback – discussion.
- D.E.8.** Queer activism and performance - voguing as a performative practice of activism in the public sphere - clothing and dance as tools of activist action.

D.E.9. Political activism and symbols: appropriation, distortion, decolonization, and other methodological approaches.

D.E.10. Participatory/collective dramaturgy/performance in public space - Social Sculpture - Happening – Event – Fluxus.

D.E.11. Activism beyond the Anthropocene: climate change – energy crisis – migration issue – ecosystems – coexistence with non-human entities.

D.E.12. Presentation of events in public space.

D.E.13. Feedback – discussion – review – recap.

● **TEACHING AND LEARNING METHODS - EVALUATION**

<p>DELIVERY METHOD <i>Face to face, Distance learning, etc.</i></p>	<p>Face to face.</p>																				
<p>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i></p>	<ol style="list-style-type: none"> 0. Use of ICT during teaching: use of PowerPoint, videos, and links from the internet during lectures by the teacher and during presentations by the students. 1. Posting educational material, links, via the e-class electronic platform. 2. Posting announcements and communicating with students via an electronic chat room in e-class. 																				
<p>TEACHING ORGANIZATION <i>The teaching method and methods are described in detail. Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed as well as the hours of unguided study according to ECTS principles.</i></p>	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13</td> </tr> <tr> <td>Performance Experiments Art Workshop</td> <td>15</td> </tr> <tr> <td>Performances in public space</td> <td>6</td> </tr> <tr> <td>Preparation of a semester-long art portfolio (images/texts)</td> <td>25</td> </tr> <tr> <td>Independent study</td> <td>25</td> </tr> <tr> <td>Artistic creation (Project)</td> <td>35</td> </tr> <tr> <td>Interactive teaching</td> <td>13</td> </tr> <tr> <td>Writing Assignments</td> <td>17</td> </tr> <tr> <td>Total Course</td> <td>150</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester Workload</i>	Lectures	13	Performance Experiments Art Workshop	15	Performances in public space	6	Preparation of a semester-long art portfolio (images/texts)	25	Independent study	25	Artistic creation (Project)	35	Interactive teaching	13	Writing Assignments	17	Total Course	150
<i>Activity</i>	<i>Semester Workload</i>																				
Lectures	13																				
Performance Experiments Art Workshop	15																				
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Total Course	150																				
<p>STUDENT EVALUATION <i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Evaluation language: Greek (with the possibility of using English/French for Erasmus students)</p> <ol style="list-style-type: none"> 1. Collective attendance in class. 10% 2. Creative tasks during the semester. 10% 3. Collective/participatory action in the middle of the semester. 20% 4. Final project/portfolio. 30% 5. Final collective/participatory action. 30% 																				

● **RECOMMENDED BIBLIOGRAPHY**

BOOKS

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Stavrakakis, Yannis, and Kostis Stafilakis (2008) *The Political in Contemporary Art*, Athens: Ekkremes. [Code Eudoxos: 77111869]

Avgitidou, Angeliki, Ed. (2021) *Public Art Public Sphere*, Thessaloniki: University Studio Press. [Code Eudoxos: 102075401]

Additional Greek-language bibliography

Carlson, M. (2014) *Performance: A Critical Introduction*, E. Raptou (ed.), Athens: Papazisis.

Daskalothanasis, Nikos (2004) *The Artist as a Historical Subject from the 19th to the 20th Century*, Athens: Agra Publications.

Loizidi, Niki (1992) *The Rise and Crisis of Avant-Garde Ideology*, Athens: Nefeli.

Chondrou, Danae (2006) *Visual actions*, Athens: Apopeira.

Additional foreign language Bibliography

Butler, Judith (2006) *Precarious Life: The Powers of Mourning and Violence*, New York: Verso.

Caygill, Howard (2013) *On Resistance: A Philosophy of Defiance*, London: Bloomsbury Academic.

Cavarero, Andriana (2016) *Inclinations: A Critique on Rectitude*, Redwood City: Stanford University Press.

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Haraway, Donna J. (2016) *Staying with the Trouble: Making Kin in the Chthulucene*, Durham & London: Duke University Press.

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Polgovsky Ezcurra, Mara (2019) *Touched Bodies: The performative turn in Latin American Art*, New Brunswick & London: Rutgers University Press.

Ramos, Afonso Dias and Tom Snow (2023), *Documents in Contemporary Art: Activism*, London: Whitechapel Gallery.

Rancière, Jacques (2000) *Le Partage du Sensible: Esthétique et Politique*. Paris: La Fabrique / Les Belles Lettres.

Sharpe, Christina (2016) *In the Wake: On Blackness and Being*. Durham and London: Duke University Press.

Shalson, Lara (2018) *Performing Endurance: Art and Politics since 1960* , Cambridge: Cambridge University Press.

Wood, Catherine (2022) *Performance in Contemporary Art* , London: Tate Publishing.

Zacharopoulou, Despina (2022) "being surface," in: Performance Philosophy Journal, Open Issue Vol 7.1 (June 2022).

Zacharopoulou, Despina (2023) "Contracts as Protocols of Governmentality in Performance Art," in: Performance Research, Vol. 28, No. 1: 'On Meeting' (December 2023).

Contemporary and Avant-Garde Music

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE07	SEMESTER	3 rd , 5 th , 7 th
COURSE TITLE	Contemporary music and the avant-garde		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3 (Theory)	6	
COURSE CATEGORY	Free Elective Course		
PREREQUISITES:	NO		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	https://eclass.uop.gr/courses/3932/		

0. TEACHING RESULTS

TEACHING RESULTS
<p>Description</p> <p>The course examines developments in Avant-Garde and contemporary music from the beginning of the 20th century to the present, with an emphasis on radical movements and new technologies that have changed and shaped contemporary artistic expression. Students can study the transition from musical modernism to the experimental techniques of musique concrète, acousmatic music and electroacoustic composition, as well as the formation of the artistic field of sound art.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the historical circumstances that led to the emergence of Avant-Garde music. • Analyze and interpret important musical works that represent Avant-Garde and contemporary music. • have familiarized themselves with the experimental techniques of contemporary music. • Understand the impact of technology on music composition. • Recognize the connections between Avant-Garde music of the 20th century and contemporary musical practices. • To participate in interdisciplinary dialogue that connects music with other forms of art and science.
GENERAL SKILLS

Retrieve, analyse and synthesise data and information, with the use of necessary technologies.

Work autonomously.

Participatory and Peer Learning.

Exercise critique and self-assertion.

Multidisciplinary approach.

Creative thinking.

0. COURSE CONTENT

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

Theory

- Introduction to Avant-Garde Music
- Modernism and Modernity
- The Birth of Musique Concrète
- Sound Art
- Electroacoustic and Acousmatic Music
- John Cage and the Art of Chance
- Radio Art
- Composers and Innovations in the Digital Age
- Minimalism and Electronic Music
- Improvisation and Avant-Garde Jazz
- Noise and Experimental Music
- Guest Artist Lecture.
- Interdisciplinary Approaches and Multimedia Projects

0. TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	Face to face (in class)															
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	<ul style="list-style-type: none"> • Use of digital presentations and computer during the lecture. • Use of online sources. • Listening sessions. • Learning process support and material availability through the e-class electronic platform. • Communicating with students via e-mail and via the e-class chat room. 															
TEACHING STRUCTURE	<table border="1" style="width: 100%;"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>36</td> </tr> <tr> <td>GUEST ARTIST LECTURE</td> <td>3</td> </tr> <tr> <td>AUTONOMOUS LISTENING AND ANALYSIS</td> <td>25</td> </tr> <tr> <td>STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS</td> <td>40</td> </tr> <tr> <td>AUTONOMOUS STUDY</td> <td>46</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	36	GUEST ARTIST LECTURE	3	AUTONOMOUS LISTENING AND ANALYSIS	25	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	40	AUTONOMOUS STUDY	46	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD															
LECTURES	36															
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STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	40															
AUTONOMOUS STUDY	46															
TOTAL CONTACT HOURS AND TRAINING	150															

EVALUATION OF STUDENTS

Written assessment – Critical creative of a sound artwork or music composition (80%)
Discussion participation (20%)

0. BIBLIOGRAPHY**OFFICIAL BIBLIOGRAPHY**

- Nyman, M. (2010). *Πειραματική Μουσική* (Δ. Στεφάνου, Μτφ.). ΟΚΤΩ
- Λώτης, Θ., & Διαμαντόπουλος, Τ. (2024). *Ιστορία και Αισθητική της Ηλεκτρονικής Μουσικής*. Κάλλιπος.

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

- Βούλγαρης, Σ. (2007). *Η Μουσική του Τυχαίου και η Σύνθεση του Χάους*. Εκδόσεις Fagotto.
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- Ross, A. (2007). *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux.
- Toop, D. (2018). *Ocean of Sound: Ambient sound and radical listening in the age of communication*. Serpent's Tail.

Art Theory and Culture

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	06EPKE03-PT	SEMESTER OF STUDIES	7
COURSE TITLE	Theory of Art and Culture (Cultural Digital Communication)		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS	
Various teaching formats (lecture, presentation and discussion of assignments)	3 (theory)	5	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	The eClass URL		

● LEARNING OUTCOMES

<ul style="list-style-type: none"> ▪ Learning Outcomes <i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i> <i>Please consult Appendix A.</i> <ul style="list-style-type: none"> ▪ <i>Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i> ▪ <i>Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning</i> and Annex B <ul style="list-style-type: none"> ▪ <i>Summary Guide to Writing Learning Outcomes</i> 						
<p>In the era of technological and creative convergence, new media have developed a close relationship with the arts and culture. The aim of the course is to understand the field of contemporary cultural communication and the related communication management.</p> <p>Upon successful completion of the course, the student will:</p> <ol style="list-style-type: none"> 3. has understood the broader context of media and culture co-existence 4. Plans, implements and evaluates communication campaigns on behalf of cultural institutions 5. has a satisfactory level of “media literacy” within the cultural space 						
<p>General Skills <i>Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?</i></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search, analysis and synthesis of data and information, using the necessary technologies</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for diversity and multiculturalism</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> </table>	<i>Search, analysis and synthesis of data and information, using the necessary technologies</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>		<i>Respect for the natural environment</i>
<i>Search, analysis and synthesis of data and information, using the necessary technologies</i>	<i>Project planning and management</i>					
<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>					
	<i>Respect for the natural environment</i>					

<i>Decision making</i> <i>Autonomous work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Generation of new research ideas</i>	<i>Demonstrate social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Practicing criticism and self-criticism</i> <i>Promoting free, creative and inductive thinking</i>
<i>Search, analysis and synthesis of data and information, using the necessary technologies</i> <i>Adapting to new situations</i> <i>Decision making</i> <i>Autonomous work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Generation of new research ideas</i> <i>Project planning and management</i>	

● **COURSE CONTENT**

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

<p>Unit 1 - Contemporary cultural representation</p> <ul style="list-style-type: none"> ▪ The concept of cultural representation ▪ Organizations, artists and other cultural bodies ▪ Forms of communication in exhibition spaces <p>Section 2 - Introductory elements of mass communication theory</p> <ul style="list-style-type: none"> ▪ Introduction to mass communication and culture of the 21st century ▪ Roles and convergences in communication, culture and education ▪ Online communities in the cultural space <p>Module 3 - Communication management and Marketing in the field of culture</p> <ul style="list-style-type: none"> ▪ The concept of modern integrated communication strategy ▪ Principles of narrative marketing ▪ Marketing Plan ▪ Event management ▪ Event marketing ▪ Analysis of communication actions on the Internet ▪ Presentations of work

● **TEACHING AND LEARNING METHODS - EVALUATION**

<p>DELIVERY METHOD</p> <p><i>Face to face, Distance learning, etc.</i></p>	Face to face								
<p>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</p> <p><i>Use of ICT in Teaching, Laboratory Education, Communication with students</i></p>	<ul style="list-style-type: none"> ▪ Use of digital presentations and computers during the lecture. ▪ Support for the learning process and provision of material through the e-class electronic platform. ▪ Communication with students via e-mail and via electronic chat room in e-class. 								
<p>TEACHING ORGANIZATION</p> <p><i>The teaching method and methods are described in detail.</i></p> <p><i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic</i></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>20</td> </tr> <tr> <td>Field work</td> <td>20</td> </tr> <tr> <td>Writing a paper</td> <td>20</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	20	Field work	20	Writing a paper	20
Activity	Semester Workload								
Lectures	20								
Field work	20								
Writing a paper	20								




<p><i>Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	<p>Study and analysis of books and articles. (Study and analysis of scientific papers and book chapters)</p>	25
	Autonomous study	40
	Total Course (Total contact hours and training)	125
<p>STUDENT EVALUATION</p> <p><i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>By written exam – percentage grade (100%) or With assignment submission – grade percentage (100%)</p> <p>(student's choice - work is encouraged)</p>	

● **RECOMMENDED BIBLIOGRAPHY**

Basic Textbooks

1. Papadaki E., Mylona I. (2025), "Digital communication in culture", Kritiki Publications.
2. Papageorgiou D., Boubaris N., Myrivili E. (2006), "Cultural Representation", Kritiki Publications.
3. McQuail N. (2021), "Media and Mass Communication Theory" (7th edition), Kastaniotis Publications.

Additional Teaching Material

-  Silverblatt A., Andriopoulou E. (2017) "Education in the Media", Pyxida Publications.
-  Koskinas K., Arsenis S. (2018) "Potential communities on the internet", Kleidaritmos Publications.
-  Petrakis K. A. (2011) "Culture, Communication, Globalization", Economia Publications.

Creating Virtual Worlds

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	(XEI MEE13- PPST	SEMESTER OF STUDIES	3rd , 5 th or 7 th
COURSE TITLE	Development of Virtual Worlds		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
Various teaching formats (lecture, presentation and discussion of assignments)		3	6
Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/PDA170/		

13. LEARNING OUTCOMES

<p>▪ Learning Outcomes</p> <p><i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i></p> <p><i>Please consult Appendix A.</i></p> <p><i>6. Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i></p> <p><i>7. Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Annex B</i></p> <p><i>8. Summary Guide to Writing Learning Outcomes</i></p> <p>The purpose of this course is to present fundamental techniques, stages and methods required for the creation of virtual worlds. Through the presentation, discussion and analysis of applications that use virtual worlds, the ability to understand and implement them is provided. Techniques for creating three-dimensional spaces will also be presented, which will then be appropriately processed through software (Unity) in order to transform them into functional virtual environments. After successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> ● Understand the applications and sectors that use virtual worlds ● They use 3D graphics and games engines ● They create entire 3D environments ● They know modern techniques for implementing an idea (which involves a virtual world) <p>0. They create applications for navigating virtual worlds</p>
--

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies

Adapting to new situations

Decision making

Autonomous work

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Generation of new research ideas

Project planning and management

Respect for diversity and multiculturalism

Respect for the natural environment

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

Practicing criticism and self-criticism

Promoting free, creative and inductive thinking

- Understanding the stages of creating a virtual world
- Introduction to graphics engines and understanding creation capabilities
- Combination of different software to create complex projects and results
- The steps required from conception to completion of an idea

14. COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Theory

- Introduction to Virtual World Development. Course Objectives and Purpose
- Artificial Virtual Environments & 3D Multi-User Environment.
- 3D graphics and modeling
- Creation of 3D models for use in applications. Basic principles to follow (e.g. topology, level of detail)
- Digital painting (3D Painting) of three-dimensional models and scenes
- 3D environments and features. Basic stages of creation Creation of a 3D environment (layout & blockout)
- Teamwork. Creation of a 3D environment and importing it into the Unity graphics engine.
- Game Engines. Capabilities and creation scenarios
- Importing 3D models into a graphics engine. Methods and processing
- First-person navigation in artificial virtual environments.
- Creating/adding animation to the environment and incorporating lighting into textures (bake lighting)
- The development of virtual worlds in entertainment. Discussion, analysis and screening of audiovisual material
- Presentation, discussion and analysis of final work and implementation problems that may exist

Laboratory

- (theory)
- (theory)
- Introduction to 3D modeling using 3Ds Max and Blender software
- Creation of 3D models suitable for use in applications
- Introduction to digital painting using Substance Painter
- Creation of a 3D environment (layout & blockout)
- Teamwork-Creating a 3D environment and importing it into Unity
- Introduction to the Unity graphics engine, presentation of user interface menus, tools
- Importing models that we have made in a previous lesson into the Unity graphics engine. Placing and editing

- Creating a first-person navigation in Unity. Adding collision to models. Creating an executable application
- Adding animation to the environment and incorporating lighting into textures. Methods & techniques
- (theory)
- (Discussion-analysis)

15. TEACHING AND LEARNING METHODS - EVALUATION

<p>DELIVERY METHOD <i>Face to face, Distance learning, etc.</i></p>	Face to face															
<p>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i></p>	<ul style="list-style-type: none"> ● Software for creating 3D graphics and Virtual worlds ● Use of slides, audiovisual examples ● Laboratory and practical exercises using relevant software ● Use of e-class 															
<p>TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i> <i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	<table border="1" data-bbox="647 801 1311 1137"> <thead> <tr> <th data-bbox="647 801 1066 869">Activity</th> <th data-bbox="1066 801 1311 869">Semester Workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="647 869 1066 902">Lectures</td> <td data-bbox="1066 869 1311 902">21</td> </tr> <tr> <td data-bbox="647 902 1066 936">Autonomous study</td> <td data-bbox="1066 902 1311 936">41</td> </tr> <tr> <td data-bbox="647 936 1066 1003">Laboratory Exercises (Laboratory work)</td> <td data-bbox="1066 936 1311 1003">18</td> </tr> <tr> <td data-bbox="647 1003 1066 1037">Teamwork</td> <td data-bbox="1066 1003 1311 1037">12</td> </tr> <tr> <td data-bbox="647 1037 1066 1070">Final project</td> <td data-bbox="1066 1037 1311 1070">58</td> </tr> <tr> <td data-bbox="647 1070 1066 1137">Total Course (Total contact hours and training)</td> <td data-bbox="1066 1070 1311 1137">150</td> </tr> </tbody> </table>		Activity	Semester Workload	Lectures	21	Autonomous study	41	Laboratory Exercises (Laboratory work)	18	Teamwork	12	Final project	58	Total Course (Total contact hours and training)	150
Activity	Semester Workload															
Lectures	21															
Autonomous study	41															
Laboratory Exercises (Laboratory work)	18															
Teamwork	12															
Final project	58															
Total Course (Total contact hours and training)	150															
<p>STUDENT EVALUATION <i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>The final grade is derived from the average of the grade of the final semester project (80%) and the grade of the group work (delivered before the end of the semester) (20%).</p>															

- RECOMMENDED BIBLIOGRAPHY

Basic Textbooks

- 1. Graphics and Virtual Reality, Hughes/Van Dam/McGuire/Sklar/Foley/Feiner/Akeley, 2020
- 2. Virtual World Design, Ann Latham Cudworth, 2014
- 3. Virtual information environments, Kokotos Ch. Dimitrios, 2007
- 4. The VR Book: Human-Centered Design for Virtual Reality, Jason Jerald, 2015

Additional Teaching Material

- 1. Development of virtual reality systems, Georgios Lepouras, Angeliki Antoniou, Nikos Platis, Dimitris Charitos, 2015
- 2. Virtual Worlds: Modern Approaches, Applications and Development in an OPENSIMULATOR Environment, Vosinakis Spyridon, 2015
- 3. Graphics and Virtual Reality: Theory and Applications, Konstantinos Moustakas, Ioannis Paliokas, Dimitrios, 2015

Software links:

- 1. Autodesk 3Ds Max: <https://www.autodesk.com/education/edu-software/overview?sorting=featured&filters=individual>
- 2. Blender: <https://www.blender.org/>
- 3. Unity: <https://unity.com/>
- 4. Substance Painter: https://www.adobe.com/gr_en/products/substance3d/apps/painter.html

Sound I: Sound Design – Sound Environments

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	WINTER26	SEMESTER OF STUDIES	3 ^o , 5 ^o , 7 ^o
COURSE TITLE	Sound I: Sound Design – Sound Environments		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
Theory / Laboratory		1 hour / 2 hours	6
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>		Free Choice (EU)	
PREREQUISITE COURSES:		No	
LANGUAGE OF INSTRUCTION and EXAMS:		Greek	
THE COURSE IS OFFERED TO ERASMUS STUDENTS		No	
COURSE WEBSITE (URL)		https://eclass.uop.gr/courses/3931/	

- **LEARNING OUTCOMES**

- **Learning Outcomes**

The course introduces students to the art of sound, sound design and soundscapes. Sound is examined both as an autonomous means of creative expression and in relation to new media. Emphasis is placed on sound processing for cinema, radio, the internet and the performing arts, focusing on modern recording techniques, digital sound processing and production. The necessary skills for sound design and mixing are also provided, using a variety of tools and software widely used in the artistic and professional world. Students also have the opportunity to familiarize themselves both theoretically and practically with the exploration of the concept of sound environments and acoustic ecology. The course combines theoretical study, practical exercises, group activities and the development of a complete work of sound art or sound design.

At the end of the course, the student will be able to:

1. Knows the history of sound art and is familiar with its modern forms.
2. Understand and apply in practice the different modes of listening (Modes of Listening)
3. Understands the basic principles and techniques of sound design in combination with other art forms.
4. He has developed skills in the use of professional and open source audio editing software.
5. He has become familiar with advanced recording, mixing and electroacoustic sound processing techniques, applying these skills in various laboratory exercises and projects.
6. Understands the structure of the soundtrack by analyzing its elements, as well as the role they play in creating the overall auditory experience of an audiovisual work.
7. Understand how sound contributes to the narrative structure and atmosphere in an audiovisual work.
8. Understand and recognize the structural elements of the soundscape and the basic principles of acoustic ecology.
9. Apply his/her knowledge and skills to create complete sound design projects.

General Skills

Decision making
 Autonomous work
 Teamwork
 Project planning and management
 Respect for the natural environment
 Practicing criticism and self-criticism
 Promoting free, creative and inductive thinking

● **COURSE CONTENT**

Theory

- The Art of Sound I: History of Sound Art
- The Art of Sound II: Ways of Listening
- The Art of Sound III: Contemporary Sound Art
- Sound Environments I: Soundscapes and Acoustic Ecology, Synthetic Soundscapes
- Progress Presentations
- Sound Environments II: Audio Walk
- Sound Design I: Image - Sound Relationship
- Sound Design II: The Soundtrack and its Structural Elements
- Sound Design III: Sound in the Performing Arts, Podcasts and Radio
- Progress Presentations
- Sound Design & Aesthetics: Semiotics, Realism and Surrealism
- Sound and Space: Advanced Sound Projection Techniques
- Student Final Project Presentations

Laboratory

- Digital Workstations I: Basic Functions
- Microphones and Recording Techniques
- Digital Workstations II: Basic Audio Processing Techniques
- Digital Tools: Advanced Audio Processing Techniques
- Progress Presentations
- Audio tour
- Digital Workstations III: Working with Moving Images
- Group Activity: Sound Design with Live Improvisation
- Foley Techniques
- Progress Presentations
- Post Production Elements I
- Post Production Elements II
- Student Final Project Presentations

● **TEACHING AND LEARNING METHODS - EVALUATION**

DELIVERY METHOD .	Face to face						
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	<ul style="list-style-type: none"> ● Open source software for digital audio processing ● Audio recorders ● Use of digital presentations and computers during the lecture. ● Use of laboratory exercises on computers. ● Support for the learning process and provision of material through the e-class electronic platform. ● Communication with students via e-mail and via electronic chat room in e-class. 						
TEACHING ORGANIZATION	<table border="1" style="width: 100%;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">39</td> </tr> <tr> <td>Field exercise</td> <td style="text-align: center;">21</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester Workload</i>	Lectures	39	Field exercise	21
<i>Activity</i>	<i>Semester Workload</i>						
Lectures	39						
Field exercise	21						

	Laboratory Exercises	40
	Study and analysis of books and articles.	20
	Independent Study	30
	Total Course	150
STUDENT EVALUATION	Evaluation language: Greek Progress Project I – percentage of grade (20%) Progress Project II – percentage of grade (30%) Final Project – percentage of grade (50%)	

● **RECOMMENDED BIBLIOGRAPHY**

Basic Textbooks

- Lotis, Th., & Diamantopoulos, T. (2016). *Music informatics and computer music* . Kallipos Repository.
- Lotis, Th., & Lotis, T. (2023). *Electronic Music Composition* . Kallipos Repository.
- Chion, M. (2010). *Sound in Cinema* . Patakis Publications.
- Alten, S. (2004). *Sound Production and Processing with Electronic Media* . Greek.
- Karamanlis, O. (2021). *Sound Composition and Processing with SuperCollider* . Filatos.

Additional Teaching Material

- Mniestriz Andreas. (2014). On the rendering into Greek of some basic terms of Pierre Schaeffer's theory. *3rd Acoustic Ecology Conference "Acoustic Ecology and Education"* , 14–21.
- Boubaris, N. (2015). Analyzing the auditory experience—Towards a cultural sociology of sound. *Science and Society: Review of Political and Ethical Theory* , 10 , 207–247.
- Ballou, G. (2008). *Handbook for Sound Engineers* . Taylor & Francis.
- Chion, M. (2019). *Audio-Vision: Sound on Screen* . Columbia University Press.
- Collins, K. (2020). *Studying Sound: A Theory and Practice of Sound Design* . MIT Press.
- Cox, C., & Warner, D. (2004). *Audio Culture: Readings in Modern Music* . A&C Black.
- Crook, T. (2002). *Radio Drama* . Routledge.
- Kahn, D. (1999). *Noise, Water, Meat: A history of sound in the arts* . MIT Press.
- Kim-Cohen, S. (2009). *In the Blink of an Ear: Toward a non-cochlear sonic art* . A&C Black.
- Schafer, RM (1994). *The Soundscape: Our sonic environment and the tuning of the world* . Destiny Books.
- Sider, J., & Freeman, D. (2003). *Soundscape: The School of Sound Lectures, 1998-2001* . Wallflower Press.
- Viers, R. (2014). *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects* . Michael Wiese Productions.
- Wishart, T., & Emmerson, S. (1996). *On Sonic Art* . Psychology Press.

Stages of Audiovisual Production

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	EAREE04- ΨΤ	SEMESTER OF STUDIES	4th , 6th , 8th (Spring)
COURSE TITLE	Stages of Production of an Audiovisual Project		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS	
	2nd	6	
	1E		
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in (d).</i>			
COURSE TYPE <i>general background, specific background, specialization, general knowledge, skills development</i>	EU-PST		
PREREQUISITE COURSES:	NO		
LANGUAGE OF INSTRUCTION and EXAMS:	GREEK		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/PDA169/		

● LEARNING OUTCOMES

Learning Outcomes




The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Please consult Appendix A.




11. Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area
12. Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Annex B
13. Summary Guide to Writing Learning Outcomes

The aim of the course is to present the introductory framework and characteristics of the creation of an audiovisual work with emphasis on the stages of i) idea conception, ii) production and iii) post-production. The expanded concept of "audiovisual work" and its fluid boundaries with related art fields (video art, video installations, documentary, cinema, etc.) is presented theoretically (lectures) and practically (practice-based). The course attempts to introduce students to the audiovisual phenomenon, with an emphasis on the visibility of thought, through practical practice and creation of audiovisual works by learning the basic principles of moving image and sound processing.

After completing the course, students will be able to:

-  Understand the concept of documentary, observation, the relationship between anthropology and ethnographic cinema, and recognize the basic tools for constructing audiovisual observation work .
-  To recognize and artistically structure the stages of audiovisual production into a whole: from idea to project.
-  To understand the visibility of the dynamics of the image at the level of pre-processing

and editing. The associations it encompasses.

-  To understand the hybridity of video.
-  To apply DIY to projects throughout all stages of audiovisual production.
-  To edit the image with basic tools.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

<i>Search, analysis and synthesis of data and information, using the necessary technologies</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>
<i>Decision making</i>	<i>Respect for the natural environment</i>
<i>Autonomous work</i>	<i>Demonstrate social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Teamwork</i>	<i>Practicing criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Promoting free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Generation of new research ideas</i>	<i>Other...</i>
	<i>.....</i>

Search, analysis and synthesis of data and information, using the necessary technologies
Adapting to new situations
Decision making
Autonomous work
Teamwork
Generation of new research ideas
Project planning and management
Understanding the creation of an audiovisual work
Promoting free, creative and inductive thinking

● COURSE CONTENT

Theoretical Lectures

HISTORICAL PERIODICALIZATION

ANTHROPOLOGY AND ETHNOGRAPHIC CINEMA.

DOCUMENTARY, CINEMA VERITE, CAMERA-STYLE, CINEMA OF OBSERVATION

GREEK CINEMA: JOURNALISM

VIDEO ART AND HYBRIDITY. DIGITAL PERFORMANCE / PERFORMANCE AS AN AUDIOVISUAL WORK.

CREATION STAGES AND AUDIOVISUAL TRANSCRIPTION

THE CONCEPTS OF SHOT AND FRAME AND THEIR EXTENSIONS.

EDITING AND ITS EXTENSIONS

NARRATIVE / NARRATIVENESS AND AUDIOVISUAL WHOLENESS. THE TEXT AND THE TITLE.

TOOLS, TECHNIQUES AND CONCEPTUALIZATION. EXPLANATION OF TERMS IN AUDIOVISUAL CREATION

TIME & SPACE & LIGHT. SOUND & VISUAL EFFECTS IN THE POST-PRODUCTION STAGE.
ORGANIZATION.

AV PROJECTS PRESENTATION / GUEST ARTIST

AV PROJECTS PRESENTATION / GUEST ARTIST

AV PROJECTS PRESENTATION / GUEST ARTIST

Laboratory exercises

Introduction to basic editing programs, basic editing and editing programs
(OpenShot, VSDC, Movie Maker 10, Shotcut, DaVinci Resolve: 3 hours

On-site laboratory exercise: the shot, the frame: 2 hours

On-site interactive performance exercises and their audiovisual transcription: 2
hours

DIY: laboratory exercise: 2 hours

laboratory exercise based on the "Kulesov experiment": the connection of image
and meaning, the montage process. 1 hour

Storytelling, photo storytelling, exercise 1 hour

Expressive Codes and Tools in Cinematic Editing

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	XXXX	SEMESTER OF STUDIES	5th , 7 th
COURSE TITLE	Expressive codes and tools in film editing		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS	
Various teaching formats (lecture, participatory method, dialogue, group and individual laboratory exercises, presentation and discussion of assignments)	3 (1 hour theory and 2 hours laboratory)	6	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek. Part of the educational material is in English.		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/PDA179/		

● LEARNING OUTCOMES

▪ Learning Outcomes

The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Please consult Appendix A.

9. Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area

10. Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning

and Annex B

11. Summary Guide to Writing Learning Outcomes

Students will learn the basic principles of image and sound composition through the study of key and pivotal artists of cinema. In the theoretical part of the course, we will see and discuss/analyze examples of masterpieces of cinema starting from the birth of cinema to the present day. In the practical part, through exercises in the laboratory, they will become familiar with the creative process and experiment with their own ways of expression, developing their personal perspective and judgment in their own creative processes. During the semester, they will work on three different projects, two of which are individual and one is a group project.

At the end of the course, the student will be able to:

- To know and distinguish the main film movements and their exponents based on their particularities in editing, videography and thematic techniques
- To develop critical thinking regarding the ways of representing and recording/altering reality through audiovisual media
- Have knowledge of the basic editing tools and techniques that will allow him/her to express themselves.
- Be able to present his/her personal work with reference to its artistic context.
- Be able to organize research and the production of academic writing.

General Skills										
<p><i>Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?</i></p> <table border="0"> <tr> <td><i>Search, analysis and synthesis of data and information, using the necessary technologies</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for diversity and multiculturalism</i></td> </tr> <tr> <td><i>Decision making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Autonomous work</i></td> <td><i>Practicing criticism and self-criticism</i></td> </tr> <tr> <td><i>Teamwork</i></td> <td><i>Promoting free, creative and inductive thinking</i></td> </tr> </table>	<i>Search, analysis and synthesis of data and information, using the necessary technologies</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>	<i>Decision making</i>	<i>Respect for the natural environment</i>	<i>Autonomous work</i>	<i>Practicing criticism and self-criticism</i>	<i>Teamwork</i>	<i>Promoting free, creative and inductive thinking</i>
<i>Search, analysis and synthesis of data and information, using the necessary technologies</i>	<i>Project planning and management</i>									
<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>									
<i>Decision making</i>	<i>Respect for the natural environment</i>									
<i>Autonomous work</i>	<i>Practicing criticism and self-criticism</i>									
<i>Teamwork</i>	<i>Promoting free, creative and inductive thinking</i>									

● **COURSE CONTENT**

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

<p>Theory</p> <ol style="list-style-type: none"> 1). Moving visual composition, the birth of cinema 2). Basic videography techniques, Introduction to Russian formalism (Dziga Vertov) 3). Editing methods (Sergey Eisenstein) 4). French Avant-garde Cinema (1920-1930) 5). German Expressionism (1913-1933) 6). American underground cinema (1950-2000) 7). Italian Neorealism (1942-1951) 8). Robert Bresson (1901-1999) 9). Nouvelle Vague (1959-1964) (Francois Truffaut, Jean Luc Godard) 10). Author's cinema: Alain Resnais, Michelangelo Antonioni 11). New German Cinema (1962-1982) 12). Tarkovsky and Asian filmmakers 13). Dogme 95, B movies, Queer cinema <p>Laboratory</p> <ul style="list-style-type: none"> ▪ Videography (single shot/moving camera/moving image) ▪ Individual editing exercise 1 (composition) ▪ Individual editing exercise 2 (audio and video) ▪ Teamwork: the scenario idea ▪ Group work: storyboard ▪ Group work: video recordings ▪ Group work: Short film editing 1 ▪ Group work: Short film presentations 1 ▪ Individual work: the scenario idea ▪ Individual work: storyboard ▪ Individual work: video recordings ▪ Individual assignment: Short film editing 2 ▪ Individual work: Short film presentations 2

● **TEACHING AND LEARNING METHODS - EVALUATION**

DELIVERY METHOD	Face to face
<p><i>Face to face, Distance learning, etc.</i></p>	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	<ul style="list-style-type: none"> ● Use of digital presentations and computers during the lecture. ● Use of laboratory exercises on computers. ● Support for the learning process and provision of material through the e-class electronic platform. ● Communication with students via e-mail and via electronic chat room in e-class. ● One-to-one feedback sessions
<p><i>Use of ICT in Teaching, Laboratory Education, Communication with students</i></p>	
TEACHING ORGANIZATION	

<p>The teaching method and methods are described in detail. Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</p> <p>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</p>	Activity	Semester Workload
	Lectures	13
	Laboratory Exercises (Laboratory work)	45
	Study and analysis of books and articles. (Study and analysis of scientific papers and book chapters)	30
	Autonomous study	63
	Total Course (Total contact hours and training)	150
<p style="text-align: center;">STUDENT EVALUATION</p> <p>Description of the evaluation process</p> <p>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</p> <p>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</p>	<p>By submitting a written assignment – percentage of grade (5%) With written paper presentation – percentage of grade (25%) With group work presentation - percentage of grade (25%) With presentation of individual work - percentage of grade (25%) With attendance in the first 4 laboratory courses 20%</p>	

● **RECOMMENDED BIBLIOGRAPHY**

Basic Textbooks (EVDOXOS)

- How I Watch a Movie (2006) Santas Konstantinos, published by Grigoris OE
- The Montage (2021) S.M. Eisenstein, B. Balazs, L. Kuleshov, J. Vertov, Z. Mitri, A. Bazin, N. Birch, D. Vilen, P.P. Pasolini, V. Rafaelides, T. Davlopoulos, D. Gouziotis, G. Dizikirikis, published by Aigokeros

Additional Teaching Material

Arnheim, R. (1993) *Film* . Faber
Crittenden, R. (2005). *Fine Cuts: The Art of European Film Editing*. Oxford: Taylor & Francis.
Eisenstein, SM (1943). *The film sense* . Faber. Eisenstein, SM (1951). *Film form* . Denis Dobson.
Eisenstein, SM (1959). *Notes of a film director* . Lawrence & Wishart. Feldman, JH (1952). *Dynamics of the film* . New York: Hermitage House.
Gray, H. (Ed.). (1970). *What is Cinema?* Univ of California Press.
Monier, P. (1958). *The complete technique of making films* . Focal Press. Nilsen, V. (1936). *The cinema as a graphic art* . Newnes.
Pudovkin, VI (1993) *Film technique* . Newnes.
Rotha, P., & Richard, G. (1949) *The film till now*. Vision Press. Spottiswoode, R. (1935). *The grammar of the film*. Faber .

Foreign Language Articles

Bauchens, A. (1938). Cutting the film. In N. Naumberg (Ed.), *We make the movies* . Faber. Booth, M. (1938). The cutter. In S. Watts (Ed.), *Behind the screen* . Barker.
Colpi, H. (1956, December). *Debasement of the art of montage*. *Cahiers du Cinéma*, (65). Eisenstein, SM (1958, April). *Potemkin*. *Cahiers du Cinéma*, (82).

Godard, J.-L. (1956, December). *Montage, mon beau souci*. *Cahiers du Cinéma*, (65). Hitchcock, A. (1938). Direction. In C. Davy (Ed.), *Footnotes to the film*. Lovat Dickson. Hitchcock, A. (1949). *Film production technique*. *British Cinematography*, 14 (1).

Lean, D. (1947). Film director. In O. Blakeston (Ed.), *Working for the films*. Focal Press.

Renoir, J., & Rossellini, R. (1958/59). Interviewed by André Bazin. *Cinema and television*. *Sight and Sound*, 28 (1, Winter).

Wadsworth, C. (2015). *The Editor's Toolkit: A Hands-On Guide to the Craft of Film and TV Editing*. Taylor & Francis. pp. 1-105

Translated into Greek

Bordwell, D. and Thompson, K. (2012). *Film Art: An Introduction*. Translated into Greek by Katerina Kokkinidis. McGraw Hill Co Inc (Original publication: 1988).

Dick, B. (2010). *Anatomy of Film*. Translated into Greek by Ioanna Davarikou. Paris: St. Martin's Press (Original publication: 1990).

Eisenstein, S. (2003). *Film Form*. Translated into Greek by Nikos Panagiotopoulos and Kostas Sfikas. Mariner Books (Original publication: 1949).

Greek bibliography

Davlopoulos, T. (2009). *Time, cinema, editing*. Athens: Capricorn.

Carlos, H. (2010). "Technology and the art of editing". *Video editing: Technology, art and technique*. Athens: Enastron. pp. 179-220

Konstantopoulou, V. (2013) Introduction to the aesthetics of cinema: Capricorn.

Roviros, M. (2015). *Montage*. Athens: Gavriilidis.

FREE ELECTIVE COURSES — 4th / 6th / 8th SEMESTER

Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE09- ΨΤ	SEMESTER	6th / 8th
COURSE TITLE	Digital Creative Writing, Interactive Literature, Digital Storytelling, Digital Editions		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2h theory and 1 hour practice)	6
COURSE CATEGORY	Free Elective (FE)		
PREREQUISITES	no		
TEACHING LANGUAGE AND EXAMINATION	Greek and english		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	yes		
COURSE URL	https://eclass.uop.gr/courses/4029/		

3. TEACHING RESULTS

TEACHING RESULTS
<p>Within the framework of this course, we will study different forms of digital creativity, such as blog novels, vlogs, fan fiction, and interactive digital storytelling formats like visual novels and “choose your own path” narratives. Particular emphasis will be placed on experimental digital games and on the ways in which a print self-publication can acquire a digital form through the concept of transmedia storytelling.</p> <p>During the course, students will engage with various narrative design techniques in order to approach creatively and critically the narrative architecture of games. Using accessible open-source tools such as Twine, students will create their own digital stories/narrative games, positioning themselves within the contemporary “zinester” movement.</p> <p>Upon successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the logic, requirements, and limitations of digital storytelling as both a creative tool and a medium of expression and communication.

- Understand different forms and formats of interactive digital storytelling and their fields of application.
- Use available digital tools, acknowledging their advantages and limitations.
- Develop their own interactive digital narratives.
- Understanding the potential of contemporary multimodal environments.

GENERAL SKILLS

Taking into account the general competences that graduates are expected to acquire, the course aims to develop:

- Search, analysis, and synthesis of data and information using appropriate technologies
- Adaptation to new situations
- Autonomous work
- Teamwork
- Promotion of free, creative, and inductive thinking

4. COURSE CONTENT

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

5. 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 lectures) Support of the learning process through eClass with weekly provision of audiovisual material, links, images, additional bibliography, and related information (exhibitions, cultural institutions, digital works, digital games, etc.) Use of open-source digital tools such as Twine Use of audiovisual material libraries Use of open-access tools such as Canva and WordPress Use of audiovisual material libraries					
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	
ACTIVITY	SEMESTER WORKLOAD					
LECTURES	26					

	LABORATORY	48
	INTERACTIVE TEACHING	26
	INDEPENDENT STUDY	41
	INVITED TALK/EDUCATIONAL VISIT	9
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Class and lab participation: 10% Assignments and presentations: 20% Final project / written exam: 70%	

6. BIBLIOGRAPHY

Course Textbooks (EUODOXUS)

- Lyngiaris, M., Deligiannis, G. (2017). *Game Development: Interactive Narrative Design. Theories, Trends and Examples*
- Papaelia, P., Petridis, P. (2015). *Digital Ethnography* (ebook)

Additional Recommended Bibliography

1. Aarseth, E. (2004). *Cybertext: Perspectives on Ergodic Literature*
2. Caillois, R. (2001). *Man, Play and Games*
3. Huizinga, J. (1989). *Homo Ludens*
4. Jenkins, H. (2006). *Convergence Culture*
5. Koster, R. (2005). *A Theory of Fun for Game Design*
6. Mäyrä, F. (2008). *An Introduction to Game Studies*
7. Moula, E.E., Malafantis, D. (2021). *From Literature to Digital Fiction*
8. Murray, J. (2017). *Hamlet on the Holodeck*
9. Roinioti, E., Pandia, E., Skarpeolos, I. (2019). *Digital Games: Philosophical, Social and Cultural Perspectives*
10. Salen, K., Zimmerman, E. (2004). *Rules of Play*
11. Skolnick, E. (2014). *Video Game Storytelling*

Theories of Gender and Sexuality in the Theatrical Act

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS
LEVEL	UNDERGRADUATE

COURSE CODE	PDA166	SEMESTER	4 th /6 th /8 th
COURSE TITLE	Theories of Gender and Sexuality in the Theatrical Act		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3	6
COURSE CATEGORY	Free Elective/ Performing Arts /Digital Arts		
PREREQUISITES	No		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE URL	eclass.uop.gr Theories of Gender and Sexuality... Χρήστες		

16. TEACHING RESULTS

TEACHING RESULTS	
<p>1 Demonstrate knowledge and understanding of theories, histories and performances of sex/gender.</p> <p>2 Critically analyse and creatively interrogate the ways in which sex and gender are represented and staged.</p> <p>3 Articulate an understanding of the relationship between theatre, drama and performance of different periods, and the material, cultural and historical contexts of sexuality and gender.</p> <p>4 Analyse performance texts using both theoretical and practical perspectives.</p> <p>5 Produce practical work that explores sex and gender ethically and creatively using appropriate and original stimuli and resources.</p>	
GENERAL SKILLS	
<p>On completion of course students should :</p> <p>Undertake independent, self-managed work on creative and research tasks.</p> <p>Work collaboratively in groups towards creative and research tasks.</p> <p>Work critically and self-reflexively.</p>	

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.

17. COURSE CONTENT

The course content is taught over a 13-week semester

- 1/ Introduction : Defining Gender and Sexuality
- 2/ The Nature/Nurture Debate
- 3/ The Body
- 4/ The Gaze
- 5/ Spectatorship
- 6/ Violence
- 7/ Pregnancy
- 8/ Queerness
- 9/ Performing Identity
- 10/ Protest
- 11/ Masculinities
- 12/ Trans-Identities
- 13/ Conclusion : Re-defining Gender and Sexuality

18. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face-to-Face													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Yes													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9d9d9;">ACTIVITY</th> <th style="background-color: #d9d9d9;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>11</td> </tr> <tr> <td>ART PRACTICE/ASSIGNMENTS</td> <td></td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>100</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>-</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	11	ART PRACTICE/ASSIGNMENTS		INDEPENDENT STUDY	100	INVITED TALKS [...]	-
ACTIVITY	SEMESTER WORKLOAD													
LECTURES	39													
INTERACTIVE TEACHING	11													
ART PRACTICE/ASSIGNMENTS														
INDEPENDENT STUDY	100													
INVITED TALKS [...]	-													

	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Class Participation : 10% Oral Presentation : 40% Long Essay : 50%	

19. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

- Allain, P. and Harvie, J. *The Routledge Companion to Theatre and Performance* (2006)
- Bernardin, Susan, *The Routledge Companion to Gender in the American West* (2022)
- Butler, Judith. *Bodies that Matter* (2011)
- Butler, Judith. "Critically Queer." *GLQ* 1.1 (1993): 17-32.
- Clark, Anna. *Desire, A History of European Sexuality* (2008)
- Dolan, Jill. *Theatre and Sexuality* (2010)
- Dolan, Jill. *The Feminist Spectator* (2005)
- Dolan, Jill. *Presence and Desire: Essays on Gender, Sexuality, Performance* (1994)
- Fausto-Sterling, Anne. "Dueling Dualisms" and "Should There Be Only Two Sexes?" *Sexing the Body: Gender Politics and the Construction of Sexuality*. New York: Basic Books, 2000, pp. 1-29, 78-114.
- Halberstam, Jack. "'Trans* - Gender Transitivity and New Configurations of Body, History, Memory and Kinship'." *Parallax* 22:3 (2016): 366-375.
- Halferty, Paul and Leeny, Cathy, *Analysing Gender in Performance* (2022)
- Lips, Hilary, M. *Gender: The Basics* (2019)
- Perkins, KA. *The Routledge Companion to African-American Theatre and Performance* (2018)

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

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

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

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

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

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

Aston, E and Harris, G. (2012), *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance*.

Causey, M and Walsh, F (eds) (2013), *Performance, Identity and the Neo-Political Subject*

Gay, J. Goodman, L (2003), *Languages of Theatre Shaped by Women*

The above information is part of the Curriculum Outline

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

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Dance and the Community: Movement Pedagogy and Applied Practice

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/

0. TEACHING RESULTS

TEACHING RESULTS	
<p>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.</p>	
<p>Learning Objectives After completing this course students will be able to:</p> <ol style="list-style-type: none"> 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	
<ul style="list-style-type: none"> -Research, analysis and synthesis of data and information -Adaptability in new circumstances -Decision Making -Developing awareness of difference and multiculturalism -Independent study -Team-working skills -Critical and reflection skills -Development of free and creative thinking 	

0. COURSE CONTENT

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

1 st Week - Introduction to the Course: Arts, Creativity and Community
2 nd Week - An Introduction to Community Dance
3 rd Week – Foundational Principles of Dance Pedagogy: Conceptual Framework and Practices I
4 th Week – Foundational Principles of Dance Pedagogy: Creative Dance Practice
5 th Week – Delivery Methods and practices in different developmental stages I
6 th Week - Delivery Methods and practices in different developmental stages II
7 th Week – Dance in Health
8 th Week – Dance in Health Settings
9 th Week – Pedagogic Approaches in Community Dance: Inclusion, Accessibility and Democratic Teaching Practice
10 th Week - Dance and Disability I
11 th Week - Dance and Disability II
12 th Week – Dance for Older Adults
13 th Week – Design and Experimentation with Group Projects: Contextualising Delivery

0. TEACHING AND LEARNING METHODS - EVALUATION

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

0. 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. & Lycouris, 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.

RECOMMENDED READING / ΣΥΝΙΣΤΩΜΕΝΗ ΒΙΒΛΙΟΓΡΑΦΙΑ

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- 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.
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- 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.

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

Σχετικά Περιοδικά / Relevant Journals

Animated

Dance Matters

Body, Movement and Dance in Psychotherapy

The above information is part of the Curriculum Outline

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

www.pda.uop.gr

Scenography: Outdoor Space

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE11- ΠΨΤ	SEMESTER	4 th /6 th /8 th
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	NO		
COURSE URL	https://eclass.uop.gr/courses/PDA162		

0. TEACHING RESULTS

Teaching Results
<p>Aims: The course aims at presenting the way in which the outdoor staging space is organized through drawing, volume, color, tonality, lighting and sound as well as the way in which these elements are used in contemporary Scenography, Architecture, Sculpture, Installation Art and in all other arts and theatrical actions dealing with public space. Therefore, Architecture, Sculpture, Installation Art and Environmental Art are considered as a single field of interaction. Emphasis will be placed on the construction and presentation of outdoor staging space as an independent non-static art composition, the specific characteristics presented and the association of the outdoor setting with the natural and cultural environment.</p> <p>Teaching Results: Upon successful completion of courses, students will be able to:</p> <ul style="list-style-type: none"> • 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.

<ul style="list-style-type: none"> • 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
<ol style="list-style-type: none"> 1. Team work 2. Production of new research ideas 3. Project planning and management 4. Respect for natural environment 5. Promotion of free, creative and inductive thinking

1. COURSE CONTENT

Brief outline of the course

<p>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.</p> <p>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.</p>	
<p>The content of the course analysed in 13 lectures whose titles are listed below:</p>	
<p>1. SCENOGRAPHY AND OUTDOOR SPACE - 1-hour theory + 2-hour workshop</p>	<ul style="list-style-type: none"> • The Cambridge Introduction to Scenography, Cambridge University Press • Theatre and Performance Design, J. Collins, A. Nisbet, Routledge • N. Ayres, Creating outdoor Theatre: a practical guide (Crowood,2008)
<p>2. SKETCHING AND ART EDITING FOR SCENOGRAPHY IN OUTDOOR SPACE - 1-hour theory + 2-hour workshop</p>	<ul style="list-style-type: none"> • The Art of Storyboarding with Ridley Scott, Eyes on cinema, YouTube • Digital media, Projection Design and Technology for Theatre, Routledge • Sketch Up for Scenic Design, D. I. Hall • A. Faulkner-C. Chavez (2019). Adobe Photoshop CC, Classroom in a Book. San Jose, CA: Adobe
<p>3. GRAFFITI ART- 1-hour theory + 2-hour workshop</p>	<ol style="list-style-type: none"> 1. 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	<ul style="list-style-type: none"> • How to prepare a mural wall and protect the mural • Murals.trompe-l-oeil.info French and European gate of murals: 10 000 pictures and 1100 murals
5. SCENOGRAPHY AND PAINTING- 1-hour theory + 2-hour workshop	<ul style="list-style-type: none"> • The Art of Color, Johannes Itten (Joseph Albers: Interaction, Yale University Press)/ Images: Sipa/L.Joly courtesy of the Musée d'Art Moderne de Paris#annialbers #josefalbers #AnniJosefAlbers #MAMPParis@museedartmoderneparis/
6. SCENOGRAPHY AND SCULPTURE - 1-hour theory + 2-hour workshop	<ol style="list-style-type: none"> 1. H. George, The Elements of sculpture, Phaidon 2. 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	<ul style="list-style-type: none"> • Carmona, Matthew Public Places Urban Spaces, The Dimensions of Urban Design, Routledge, London New York, ISBN 9781138067783 • Carmona, Matthew, and Tiesdell, Steve, editors, Urban Design Reader, Architectural Press of Elsevier Press, Amsterdam Boston other cities 2007, ISBN 0-7506-6531-9
8. URBAN SCENOGRAPHY - 1-hour theory + 2-hour workshop	<ul style="list-style-type: none"> • Stanek, Ł. 2011. <i>Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory</i>. Minneapolis, MN: University Of Minnesota Press • Grosz, Elisabeth. <i>Architecture from the Outside: Essays on Virtual and Real Space</i>. Cambridge, MA: MIT Press, 2001
9. ENVIRONMENTAL SCENOGRAPHY - 1-hour theory + 2-hour workshop	<ol style="list-style-type: none"> 1. Aronson, A. <i>History and theory of environmental scenography</i>. (U.M.I. Research Press, 1981).
10. INSTALLATION ART/LAND ART- 1-hour theory + 2-hour workshop	<ol style="list-style-type: none"> 1. Lawrence Alloway, Wolfgang Becker, Robert Rosenblum et al., Alan Sonfist, <i>Nature: The End of Art</i>, Gli Ori, Dist. Thames & Hudson Florence, Italy, 2004 ISBN 0-615-12533-6 2. W. Chen, Interactive Installation Art & Design 3. "Τα Περιβάλλοντα, οι Δράσεις και ο θεατής στη σύγχρονη τέχνη" Α. Κωτίδης, το ΒΗΜΑ
11. STREET THEATRE/CIRCUS CONTEMPORARY- 1-hour theory + 2-hour workshop	<ol style="list-style-type: none"> 2. Stahl, S. 2009 <i>The Cirque: An American Odyssey</i>, documentary film about Cirque du Soleil's 1988 U.S. tour, National Film Board of Canada. Street Art. Bonn: VG Bild Kunt.
12. EPHEMERAL ART/RECYCLED ART- 1-hour theory + 2-hour workshop	<ul style="list-style-type: none"> • Διονύσης Φωτόπουλος, Σκηνογράφος, εκδ. Μουσείο Μπενάκη • Seigel, Jerrold: <i>The Private Worlds of Marcel Duchamp</i>, University of California Press, 1995. ISBN 0-520-20038-1 • Eco, Umberto (2004). <i>Historia de la belleza</i>. Lumen, Barcelona

13. SITE-SPECIFIC THEATRE- 1-hour theory + 2-hour workshop	<ul style="list-style-type: none"> • Pearson, Mike (2010). Site-Specific Performance. Palgrave Macmillan. ISBN 9780230576711. • Pearson, Mike; Shanks, Michael (2001). <i>Theatre/archaeology: Disciplinary Dialogues</i>. Routledge. ISBN 0-415-19458-X. ISBN 978-0-415-19458-7 • Kaye, Nick (2000). <i>Site Specific Art: Place and Documentation</i>. Routledge. ISBN 0-415-18558-0.
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2. 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	<table border="1" data-bbox="646 734 1310 1099"> <thead> <tr> <th data-bbox="646 734 1077 817"><i>Activity</i></th> <th data-bbox="1077 734 1310 817"><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="646 817 1077 857">Lectures</td> <td data-bbox="1077 817 1310 857">13</td> </tr> <tr> <td data-bbox="646 857 1077 898">Art workshop</td> <td data-bbox="1077 857 1310 898">26</td> </tr> <tr> <td data-bbox="646 898 1077 938">Educational visits</td> <td data-bbox="1077 898 1310 938">12</td> </tr> <tr> <td data-bbox="646 938 1077 978">Seminars</td> <td data-bbox="1077 938 1310 978">2</td> </tr> <tr> <td data-bbox="646 978 1077 1019">Project – Art creation</td> <td data-bbox="1077 978 1310 1019">67</td> </tr> <tr> <td data-bbox="646 1019 1077 1059">Independent study</td> <td data-bbox="1077 1019 1310 1059">30</td> </tr> <tr> <td data-bbox="646 1059 1077 1099">Total</td> <td data-bbox="1077 1059 1310 1099">150</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester Workload</i>	Lectures	13	Art workshop	26	Educational visits	12	Seminars	2	Project – Art creation	67	Independent study	30	Total	150
<i>Activity</i>	<i>Semester Workload</i>																
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Seminars	2																
Project – Art creation	67																
Independent study	30																
Total	150																
EVALUATION OF STUDENTS	<ul style="list-style-type: none"> • Language of evaluation: Greek, English • Method of evaluation: • Summative evaluation (40%) including: <ul style="list-style-type: none"> • 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.
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3. BIBLIOGRAPHY

<p>COURSE BOOKS {EUDOXUS}</p> <ol style="list-style-type: none"> 4. Astrid von Rosen, Viveka Kjellmer, Σκηνογραφία και ιστορία της τέχνης, Ψυχογιός Αθανάσιος&Σία Ο.Ε. {κωδ.122092503} 5. Κόλια Ζέφη, Βελονιές της πρωτοπορίας, Μεταίχμιο, {κωδ.122076850} 6. Ε.Νταρακλίτσα, Κατόψεις και σκιάσεις, Πολύτροπον, {κωδ.122079139} 7. Α.Χαραλαμπίδης, Τέχνη εκ των πραγμάτων, University St.Press, {κωδ.133030748} 8. Δ.Κοντελετζίδου, η Ιδέα ως Υλικό, το Υλικό ως Ιδέα, Επίκεντρο {κωδ.41955454} <p>EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES</p> <ol style="list-style-type: none"> 9. Hann, R., <i>Beyond Scenography</i>, Routledge, 2018 10. Lefebvre H., <i>The Production of Space</i>, Oxford: Basil Blackwell, 1974 11. Knight, K. Ch. 2008. <i>Public Art: Theory, Practice and Populism</i>. Oxford: Blackwell Publishing. 12. Rendell, J. 2006. <i>Art and Architecture: A Place Between</i>. London: IB Tauri. 13. Berger, A. A. (Ed.). 1998. <i>The Postmodern Presence: Readings on Postmodernism in American Culture and Society</i>. London: AltaMira Press. <ol style="list-style-type: none"> 0. Kaye, Nick. <i>Postmodernism and performance</i>. vol. New directions in theatre (Macmillan, 1994). 1. Burian, Jarka. <i>The scenography of Josef Svoboda</i>. (Wesleyan University Press, 1974). 2. Shyer, Laurence. <i>Robert Wilson and his collaborators</i>. (Theatre Communications Group, 1989). 3. Payne, Darwin Reid. <i>Scenographic imagination</i>. (Southern Illinois University Press, 1993). 4. Brecht, Stefan. <i>The theatre of visions: Robert Wilson</i>. (Methuen Drama, 1994).
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Utopia and Dystopia in British Theatre

FACULTY	FINE 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 (ENGLISH LANGUAGE LEVEL B1)	
TEACHING LANGUAGE AND EXAMINATION	ENGLISH	
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES	
COURSE URL	eclass.uop.gr Utopia and Dystopia in British T...	

20. TEACHING RESULTS

TEACHING RESULTS	
<p>Students will :</p> <p>Learn about the main definitions and debates involved in utopianism;</p> <p>Understand the history of the concepts of utopia and dystopia;</p> <p>Analyse theatrical texts within the framework of utopia and dystopia;</p> <p>Discuss the differences between utopia and dystopia;</p> <p>Explore their own visions of utopia in relation to performance;</p> <p>Interpret theatrical texts by utilizing utopia as method;</p> <p>Explain the importance of a utopian or dystopian point of view in the theatrical act;</p> <p>Demonstrate a critical attitude towards current debates within the field;</p> <p>Develop their analytical skills;</p> <p>Improve their writing skills;</p> <p>Practise their presentation skills.</p>	
GENERAL SKILLS	
<p>On Completion of Course Students should:</p> <p>Undertake independent, self-managed work on creative and research tasks.</p> <p>Work collaboratively in groups towards creative and research tasks.</p> <p>Work critically and self-reflexively.</p> <p>Communicate ideas and arguments effectively and coherently both verbally and in writing.</p>	

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

21. COURSE CONTENT

The course content is taught over a 13-week semester

Week 1 : Introduction – The Problem of Definition (Categories/Questions/Methods)

Week 2 : Aristophanes and The Utopian Satire of the Classical World

Week 3 : William Shakespeare’s *The Tempest* and The New Modern Era

Week 4 : Margaret Cavendish’s Proto-Feminist Utopias of the 17th century

Week 5 : Percy Shelley’s Closet Dramas/Romanticism and Utopia

Week 6 : TAZ/Architecture/The Ideal City and the Utopia of Process

Week 7 – Harold Pinter’s Theatre of Menace and Dystopia

Week 8 – Caryl Churchill’s Marxist Feminist Dystopias

Week 9 – Utopian Game(s)

Week 10 – Assessment/Response Paper

Week 11 – Dawn King’s Postmodern Dystopian ‘Foxfinder’

Week 12 – Sarah Kane’s Dystopian Theatre of Cruelty

Week 13 – Project Presentations

internetarchive.org

Openlibrary.org

22. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>39</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>31</td> </tr> <tr> <td>ART PRACTICE</td> <td></td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>80</td> </tr> <tr> <td>INVITED TALKS [...]</td> <td>-</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	39	INTERACTIVE TEACHING	31	ART PRACTICE		INDEPENDENT STUDY	80	INVITED TALKS [...]	-
ACTIVITY	SEMESTER WORKLOAD												
LECTURES	39												
INTERACTIVE TEACHING	31												
ART PRACTICE													
INDEPENDENT STUDY	80												
INVITED TALKS [...]	-												

	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	Continuous Assessment : 10% Creative Project : 50% Response Paper : 40%	

23. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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- Adeshesia, Sian. *Theatre and Utopia: In Search of a Genre* (2022)
- Billington, Michael. *State of the Nation: British Theatre Since 1945* (2007)
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- Davis, J.C. *Utopia and the Ideal Society: A Study of English Utopian Writing, 1516-1700* (1983)
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- Ferns, C.S. *Narrating Utopia: Ideology, Gender, Form in Utopian Literature* (1999)
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- 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)
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- 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)
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- Plato. *The Republic* (375 BCE) and *The Laws*
- Patterson, Michael. *Strategies of Political Theatre: Post-War British Playwrights* (2003)
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- Sargent, Lyman Tower. *Utopianism: A Very Short Introduction* (2010)
- Sayer, Karen. *Science Fiction: Critical Frontiers* (2000)
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Shelard Dominic. *British Theatre Since the War* (1999)
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 (Πρακτικά Συνεδρίου: Θέατρο και Παραστατικές Τέχνες στην Εκπαίδευση – Ουτοπία ή Αναγκαιότητα; Theatre/Drama and Performing Arts in Education: Utopia or Necessity? 2018/2019 Athens)

EXTRA BIBLIOGRAPHY DURING SEMESTER LECTURES

The above information is part of the Curriculum Outline

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

www.pda.uop.gr

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English for Academic Purposes: Performing and New Media Arts

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPPE24	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 WOPKSHOP)	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 FOR ACADEMIC PURPOSES: P... Settings		

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2. TEACHING RESULTS

TEACHING RESULTS

- COURSE DESCRIPTION

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 material, students learn that particular language required for being a member of English - speaking academic culture in today's international environment, through completing tasks like giving presentations or writing essays on topics of their special interest.

Advancing their auidial, cultural, media-based, technological and visual literacy skills and using topic-specific language in context, students are 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
1. 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 and 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 communication technologies in teaching and communicating with the students.									
TEACHING STRUCTURE	<table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>13</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>CREATIVE WORK</td> <td>50</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	13	INTERACTIVE TEACHING	26	CREATIVE WORK	50
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

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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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Installation Art and Digital Media

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 - (<i>Video Art and Multimedia</i> – 3rd semester) or (<i>Video Projection Design in the Performance Space</i> - 4rd semester)		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (English)		
COURSE URL	https://eclass.uop.gr/courses/2862/		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The course focuses on the field of installation art by exploring in depth the historical, methodological and multimedia evolution of such a field during the 20th century. It presents main theories of place and space, approaches on the spatialisation of experience as well as on the hybrid/performative character of installation art by analysing theories and practices of such a field (video installations, sound installations, mixed media, conceptual, interactive, land art) focusing how digital media, projections and space can be active elements. The course analyses theoretical and artistic (multimedia) methodologies by highlighting issues of immersion, site-specificity, interaction, interaction and public space. The course aims to develop aesthetics, art practice and understanding of artwork as an expanded multimedia experience, by focusing on the conception and creation of artworks during the practice part of the course (i.e. <i>use of video, projections, mapping, text, public space, sound</i>). The course provides the opportunity for exhibiting part of the works in gallery space or festival.</p>	
<p>0. To analyze 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</p> <p>1. To apply audiovisual/digital media, video, projections, sound, objects and constructions into an installation art piece</p> <p>0. 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 conception and creation of such works</p> <ul style="list-style-type: none"> To evaluate the intersections of installation and performance art through conceptual and technology-oriented methodologies 	
GENERAL SKILLS	
<ul style="list-style-type: none"> 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)

- Introduction to Installation art: Experience or object?
- Precursors of installation art: Expanded Cinema, Environments
- Video installations I: Immersion, projections and non-linear narratives
- Video installations II: Immersion, site-specificity and non-linear narratives
- Video installations III: Immersion, site-specificity and non-linear narratives
- Sound installations I: Immersion, site-specificity and sound
- Mixed media installations I: Materials and site-oriented qualities
- Light installations: Immersion and site-specificity
- Interactive installations I: Immersion and interaction
- Interactive installations II: Immersion and interaction
- Public space installations I: Ephemeral actions and text-based works
- Public space installations II: Participatory interactive situations
- Invited artist talk

LABORATORY (1 hour)

0. The idea I: Compositing with space and technology [art diary]
1. The idea II: Compositing with space and technology [art diary]
2. Video, Projection, Sound : Mapping / Video Softwares in art practice 1
3. Video, Projection, Sound : Mapping / Video Softwares in art practice 2
4. Video, Projection, Sound : Mapping / Video Softwares in art practice 3
5. Video, Projection, Sound : Mapping / Video Softwares in art practice 4
6. Video, Projection, Sound : Mapping / Video Softwares in art practice 5
7. Video, Projection, Sound : Mapping / Video Softwares in art practice 6
8. Video, Projection, Sound : Mapping / Video Softwares in art practice 7
9. Video, Projection, Sound : Mapping / Video Softwares in art practice 8
10. Video, Projection, Sound : Mapping / Video Softwares in art practice 9
11. Student art projects review/feedback 1
12. Student art projects review/feedback 2

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 creative software in the lab. Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LABORATORY</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>73</td> </tr> <tr> <td>INVITED TALK/EDUCATIONAL VISIT</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	13	ART PRACTICE	26	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALK/EDUCATIONAL VISIT	6	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD																
LECTURES	26																
LABORATORY	13																
ART PRACTICE	26																
INTERACTIVE TEACHING	6																
INDEPENDENT STUDY	73																
INVITED TALK/EDUCATIONAL VISIT	6																
TOTAL CONTACT HOURS AND TRAINING	150																
EVALUATION OF STUDENTS	<p>Written assessment (30%)</p> <p>Art project [installation art piece] (60%)</p> <p>Art diary of the project (10%)</p>																

5. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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Introduction to Narrative and Scriptwriting

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	https://eclass.uop.gr/courses/3712/	

1. 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 1960-1970 structural model to the "narrative studies" of today (poststructuralist model), terms such as the perspective, time, and rhythm of the narrative, the first-person 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 first drawing.

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

- know the toolbox for narrative techniques, and identifies the components of the narrative
- understand the functions of storytelling as the main procedures of giving meaning to reality
- to compose a text summary and a short script

GENERAL SKILLS

1. Search, analyze and synthesize data and information, using the necessary technologies
2. Promotion of free, creative, and inductive thinking
3. Respect for diversity and multiculturalism
4. Independent study
5. Production of new research and ideas
6. Develop social, ethical and professional awareness

2. COURSE CONTENT

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

THEORY (2 hours)

1. Introduction to Narratology: When Structuralism meets Poetics in the Humanities (Genette, Eco, Barthes)
2. Studying the short story, applying Freitag's pyramid
3. Storytelling as creative communication: The types of folklore storytelling (functioning of myth, fairy tales, oral tradition)
4. Basic functions of the fairy tale and the 7 basic roles/characters according to Propp.
5. Mythological hero/heroine (Oedipus, Theban myth, Levis-Strauss)
6. Joseph Campbell's 6 basic narrative structures and the hero's journey

7. Third-person narratives and the realist novel
8. Classical approaches to narratology: showing (imitation) and telling (simple narrative)
9. Narrative techniques in modern narrative: stream of consciousness from *Tristram Sandy* to Joyce's Molly Bloom (*Ulysses*)
10. Narrative techniques in postmodern narrative (fictional autobiography)
11. Script Basics: Terminology of screenwriting and script principles, such as plot, conflict, characters, dialogue and story development.
12. Characters' development: heroes, anti-heroes, 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.

PRACTICE (1 hour)

Individual or group activities and projects that gradually introduce the student to the techniques of storytelling -e.g. writing of a short story, fairy tale structure, summary, characters, script writing.

3. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions, and feedback													
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LABORATORY</td> <td>57</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>26</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>41</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LABORATORY	57	INTERACTIVE TEACHING	26	INDEPENDENT STUDY	41	TOTAL CONTACT HOURS AND TRAINING	150
ACTIVITY	SEMESTER WORKLOAD													
LECTURES	26													
LABORATORY	57													
INTERACTIVE TEACHING	26													
INDEPENDENT STUDY	41													
TOTAL CONTACT HOURS AND TRAINING	150													
EVALUATION OF STUDENTS	Creative writing exercises (50%) and Research Paper (50%).													

4. BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

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The above information is part of the Curriculum Outline
 Department of Performing and Digital Arts, School of Arts, University of the Peloponnese
www.pda.uop.gr
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Arts Therapy

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	PA	SEMESTER	4th / 6th / 8th
COURSE TITLE	Art Therapy		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
	3	6	
COURSE CATEGORY	Elective		
PREREQUISITES	NO		

TEACHING LANGUAGE AND EXAMINATION	English
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE URL	https://eclass.uop.gr/courses/PDA189/

0. TEACHING RESULTS

TEACHING RESULTS	
<p>COURSE DESCRIPTION</p> <p>The aim of this course is to introduce students to Art Therapy, leading them to knowing and understanding basic parameters of the function of a series of applications to be found in different educational, social and therapeutic contexts, being used for a variety of reasons such as, for example, in the context of Special Education. Implementation of methods being used in such contexts is also offered to students, an objective of the course being the development of their abilities within the domain of Art Therapy.</p>	
<p>TEACHING RESULTS</p> <p>After having successfully completed this course, students will be expected to be able to:</p> <ul style="list-style-type: none"> - Know the scope and functions of Art Therapy - Understand certain educational, psychological and social dimensions involved in it - Use Art Therapy methods and techniques themselves - Further explore their knowledge and abilities. 	
GENERAL SKILLS	
<p>Decision making. Autonomous work. Teamwork. Demonstration of social, professional and moral responsibility and sensitivity Planning and executing a project. Promotion of critical thinking and self evaluation. Promotion of free, creative and inductive thinking.</p>	

0. COURSE CONTENT

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

<p>1. Introduction - course content.</p> <p>0. Expressive Arts Therapies</p>
--

- 0. Art Therapy
- 0. Art Therapy Workshop
- 0. Music Therapy
- 0. Movement / Dance Therapy
- 0. Poetry Therapy
- 0. Psychodrama
- 0. Dramatherapy
- 0. Dramatherapy Workshop
- 0. Students' oral presentations
- 0. Team work
- 0. Team presentations

0. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face							
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies in teaching and communicating with the students.							
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th style="background-color: #d9ead3;">ACTIVITY</th> <th style="background-color: #d9ead3;">SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>27</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>12</td> </tr> </tbody> </table>		ACTIVITY	SEMESTER WORKLOAD	LECTURES	27	INTERACTIVE TEACHING	12
ACTIVITY	SEMESTER WORKLOAD							
LECTURES	27							
INTERACTIVE TEACHING	12							

	ART PRACTICE	12
	INDEPENDENT STUDY	99
	INVITED TALKS [...]	
	TOTAL CONTACT HOURS AND TRAINING	150
EVALUATION OF STUDENTS	<p>Creative project: 30%</p> <p>Artistic Workshop: 30%</p> <p>Final Presentation: 30 %</p> <p>Classwork; 10%</p>	

0. BIBLIOGRAPHY

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The above information is part of the Curriculum Outline
Department of Performing and Digital Arts, Faculty of Fine Arts, University of
Peloponnese
www.pda.uop.gr

Economy and Culture

FACULTY	Fine Arts	
DEPARTMENT	Performing and Digital Arts	
LEVEL OF STUDIES	Undergraduate	
COURSE CODE	SEMESTER	4th / 6th / 8th
COURSE TITLE	Sociology of Emotions	
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS
Lectures	2	
Practical exercises	1	
Total	3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific field (specialized background)	
PREREQUISITE COURSES:	None	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4206/	

0. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

The aim of the course is to study the relationship between the arts and markets. Through cultural economics and economic sociology, a series of questions are explored, such as: Does the aesthetic enjoyment of the audience and the creativity of the artist constitute economic value? What is the role of culture in the Greek economy? How can the cultural sector become a driver of sustainable development in contemporary capitalist societies?

Upon successful completion of the course, students will be able to:

- describe aspects of the relationship between arts and markets
- identify factors that influence the formation of economic values
- design a business plan
- apply principles of cultural economics
- analyze the role of creative and cultural industries in economic development

General Competences

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

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

The course aims to develop the following skills:

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Work independently
- Team work
- Production of new research ideas
- Production of free, creative, and inductive thinking

0. SYLLABUS

The course includes the following topics:

1. Introduction to cultural economics (Christiane Hellmanzik)
2. Economic resources – factors of production – laws of the market
3. Utility and neoclassical microeconomics (Richard R. Wilk, Lisa C. Cliggett)
4. Social and political economy (Richard R. Wilk, Lisa C. Cliggett)
5. The question of value (Mariana Mazzucato)
6. The role of culture in the economy (Gerasimos Giannopoulos et al.)
7. Cultural and Creative Industries (CCIs) (Vasilis Avdikos)
8. Resource mobilization – cultural sponsorship – crowdfunding
9. Artistic professions and the labor market (Christina Karakioulafi)
10. The impact of the internet on cultural sectors – smart museums
11. Audience development (Maria Kouri)
12. Business plan
13. Contemporary patrons of the arts (case studies)

0. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in class																			
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of modern ICT methods and electronic teaching support tools. Support of the learning process through the e-class platform.																			
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th data-bbox="943 483 1203 562">Activity</th> <th data-bbox="1203 483 1393 562">Semester workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="943 562 1203 600">Lectures</td> <td data-bbox="1203 562 1393 600">39</td> </tr> <tr> <td data-bbox="943 600 1203 719">Application of cultural sociology in case studies</td> <td data-bbox="1203 600 1393 719">40</td> </tr> <tr> <td data-bbox="943 719 1203 797">Assignment preparation</td> <td data-bbox="1203 719 1393 797">31</td> </tr> <tr> <td data-bbox="943 797 1203 875">Independent study</td> <td data-bbox="1203 797 1393 875">40</td> </tr> <tr> <td data-bbox="943 875 1203 936"></td> <td data-bbox="1203 875 1393 936"></td> </tr> <tr> <td data-bbox="943 936 1203 996"></td> <td data-bbox="1203 936 1393 996"></td> </tr> <tr> <td data-bbox="943 996 1203 1057"></td> <td data-bbox="1203 996 1393 1057"></td> </tr> <tr> <td data-bbox="943 1057 1203 1115">Course total</td> <td data-bbox="1203 1057 1393 1115">150</td> </tr> </tbody> </table>		Activity	Semester workload	Lectures	39	Application of cultural sociology in case studies	40	Assignment preparation	31	Independent study	40							Course total	150
Activity	Semester workload																			
Lectures	39																			
Application of cultural sociology in case studies	40																			
Assignment preparation	31																			
Independent study	40																			
Course total	150																			
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Assessment is based on: Written assignment (0–100%), on a topic announced at the beginning of the semester																			

0. ATTACHED BIBLIOGRAPHY

<p>Suggested bibliography: <i>Cultural Economics, Christiane Hellmanzik</i> <i>Audience Development and Management for Non-profit Performing Arts Organizations, Maria Kouri</i></p> <p>Related academic journals: <i>Journal of Cultural Economics</i> <i>Journal of Cultural Economy</i></p>
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Sociology of Emotions

FACULTY	Fine Arts	
DEPARTMENT	Performing and Digital Arts	
LEVEL OF STUDIES	Undergraduate	
COURSE CODE	SEMESTER	4th / 6th / 8th
COURSE TITLE	Sociology of Emotions	
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS
Lectures	2	
Practical exercises	1	
Total	3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific field (specialized background)	
PREREQUISITE COURSES:	None	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4205/	

0. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

The aim of the course is to study emotions at both micro- and macro-sociological levels. Emotions are examined as social constructions, as well as objects of social control, negotiation, and social change, with reference to class, racial, and gender categories. The emotional dimensions of the relationship between humans, space, and the environment are also analyzed, along with the policies that shape this relationship. Emphasis is placed

on applied empirical research that approaches emotions through the sociology of interaction.

Upon successful completion of the course, students will be able to:

- describe the role of emotions at micro- and macro-sociological levels
- identify factors that influence the social construction of emotions
- apply Erving Goffman's theory of impression management
- analyze the main characteristics of theoretical approaches within symbolic interactionism

General Competences

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

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

The course aims to develop the following skills:

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Working independently
- Teamwork
- Production of new research ideas
- Production of free, creative, and inductive thinking

0. SYLLABUS

The course includes the following topics:

1. Introduction to the sociology of emotions (Jonathan H. Turner)
2. Empirical applied research in the sociology of emotions (Scott R. Harris)
3. Social dramaturgy and emotions (Erving Goffman)
4. From ritual to theatre: The human seriousness of play (Victor Turner)
5. The fragility of human bonds (Zygmunt Bauman)
6. The rise of emotional capitalism (Eva Illouz)
7. Senses and urban space (Georg Simmel)
8. Emotional Labor (Arlie Russell Hochschild)
9. Inequalities of emotional experiences
10. The role of emotions in politics

11. The role of emotions in the economy
12. Emotions and social change (Norbert Elias)
13. Presentation of assignments and critical evaluation

0. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in class																							
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of modern ICT methods and electronic teaching support tools. Support of the learning process through the e-class platform.																							
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th data-bbox="933 792 1206 875">Activity</th> <th data-bbox="1206 792 1394 875">Semester workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="933 875 1206 913">Lectures</td> <td data-bbox="1206 875 1394 913">39</td> </tr> <tr> <td data-bbox="933 913 1206 1032">Application of cultural sociology in case studies</td> <td data-bbox="1206 913 1394 1032">40</td> </tr> <tr> <td data-bbox="933 1032 1206 1115">Assignment preparation</td> <td data-bbox="1206 1032 1394 1115">31</td> </tr> <tr> <td data-bbox="933 1115 1206 1198">Independent study</td> <td data-bbox="1206 1115 1394 1198">40</td> </tr> <tr> <td data-bbox="933 1198 1206 1236"></td> <td data-bbox="1206 1198 1394 1236"></td> </tr> <tr> <td data-bbox="933 1236 1206 1274"></td> <td data-bbox="1206 1236 1394 1274"></td> </tr> <tr> <td data-bbox="933 1274 1206 1312"></td> <td data-bbox="1206 1274 1394 1312"></td> </tr> <tr> <td data-bbox="933 1312 1206 1350"></td> <td data-bbox="1206 1312 1394 1350"></td> </tr> <tr> <td data-bbox="933 1350 1206 1388"></td> <td data-bbox="1206 1350 1394 1388"></td> </tr> <tr> <td data-bbox="933 1388 1206 1426">Course total</td> <td data-bbox="1206 1388 1394 1426">150</td> </tr> </tbody> </table>		Activity	Semester workload	Lectures	39	Application of cultural sociology in case studies	40	Assignment preparation	31	Independent study	40											Course total	150
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STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Assessment is based on: Written assignment (0–100%), on a topic announced at the beginning of the semester																							

0. ATTACHED BIBLIOGRAPHY

Suggested bibliography:
The Presentation of Self in Everyday Life, Erving Goffman

Liquid Love: On the Frailty of Human Bonds, Zygmunt Bauman

Related academic journals:
Emotions and Society
Emotion, Space and Society

Modern and Contemporary Stage Directing

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	EAPEE2 8-ΠΨΤ	SEMESTER OF STUDIES	4th, 6th, 8th
COURSE TITLE	Modern and Contemporary Stage Directing		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS	CREDIT UNITS
		3 Hour Theory	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>		Scientific Area/Special Background	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES/NO		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/PDA116/		

22. LEARNING OUTCOMES

Students will be able to appreciate the achievements of major modern directors (first half of the 20th century) and describe their impact on contemporary directors. As far as the modern period is concerned, they will be able to recognize and study a combination of radically distinct aesthetic and conceptual approaches, such as those of Antoine and Stanislavski in terms of realism/naturalism, Brecht in terms of epic and political theater and Artaud in terms of conceptions centered on the body and performance. In particular, they will be able to take a critical position on how modern directors approach parameters such as the overall work of art, the acting or the stage space, focusing mainly on stage practice and its theory. In addition, through the widespread use of audiovisual material they will be able to recognize and distinguish aesthetic textures. Students' practice in developing critical skills also permeates the study of contemporary directors, which is also developed in a

comparative context. The central objective of the study of contemporary directors is for students to be able to critically evaluate the management of the modern directorial tradition today. They will also be able to distinguish different types of performance from each other as well as to creatively utilize the study of history in a scientific and artistic context.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

<i>Search, analysis and synthesis of data and information, using the necessary technologies</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>
<i>Decision making</i>	<i>Respect for the natural environment</i>
<i>Autonomous work</i>	<i>Demonstrate social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Teamwork</i>	<i>Practicing criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Promoting free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	
<i>Generation of new research ideas</i>	

- Generation of new research ideas
- Demonstrate social, professional and ethical responsibility on gender issues
- Adapting to new situations
- Project planning and management
- Decision making

23. COURSE CONTENT

THEORY

Introduction - The function of the director in the theater - historical background

Realism/Naturalism - A. Antoine and K. Stanislavski

B. Brecht (B. Brecht)

Epic theater

A. Artaud I

A. Artaud II

P. Brook I

P. Brook II

A. Mnouchkine I

A. Mnouchkine II

R. Wilson I

R. Wilson II

Summing Up

The course examines the historical development of the art of directing, focusing on the comparison of important directors of the modern period (first half of the 20th century) with contemporary directors who have been inspired by their quests. At the same time, the course sensitizes students to the nature of the art of directing, presenting them with a diversity of approaches to what constitutes stage art. It also introduces students to the creative study of history in a scientific and artistic context. As far as the modern period is concerned, radically distinct aesthetic and conceptual approaches are studied in combination, such as those of Antoine and Stanislavski in terms of realism/naturalism, Brecht in terms of epic and political theater and Artaud in terms of conceptions focusing on the body and performance. The central objective of the study of contemporary directors, such as P. Brook, Ariane Mnouskin and R. Wilson, is for students to be able to critically evaluate the management of the modern directorial tradition today. The course focuses on the detailed study of characteristic performances and is supported by audiovisual material, as well as texts by the directors themselves.

24. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face-to-face, distance learning												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	Use of PowerPoint and audiovisual examples - Support of the learning process through eClass with weekly provision of audiovisual material, links, photos, extra bibliography and related information. Meetings with school leaders for practical exercises.												
TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i> <i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i> <i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i>	<table border="1"> <thead> <tr> <th data-bbox="636 1218 963 1256">Activity</th> <th data-bbox="970 1218 1289 1256">Semester Workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="636 1263 963 1301">Lectures</td> <td data-bbox="970 1263 1289 1301">13</td> </tr> <tr> <td data-bbox="636 1308 963 1346">Interactive Teaching</td> <td data-bbox="970 1308 1289 1346">60</td> </tr> <tr> <td data-bbox="636 1352 963 1391">Laboratory</td> <td data-bbox="970 1352 1289 1391">26</td> </tr> <tr> <td data-bbox="636 1397 963 1435">Independent Study</td> <td data-bbox="970 1397 1289 1435">51</td> </tr> <tr> <td data-bbox="636 1442 963 1480">Total</td> <td data-bbox="970 1442 1289 1480">150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	13	Interactive Teaching	60	Laboratory	26	Independent Study	51	Total	150
Activity	Semester Workload												
Lectures	13												
Interactive Teaching	60												
Laboratory	26												
Independent Study	51												
Total	150												
STUDENT EVALUATION	10% Short Answer Questions												

<p><i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>40% Essay Development Questions 10% Public Presentation 40% Written Exam</p>
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25. RECOMMENDED BIBLIOGRAPHY

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- Shepherd, S. (2019). *The Great European Stage Directors*. Methuen
- Thomson, Peter and G. Sacks (2006). *The Cambridge Companion to Brecht*. Cambridge: Cambridge University Press.

Related Scientific Journals

- Theater
- Tent
- The Drama Review
- PAJ
- Theater/Yale School of Drama

Sound II: Interactive Sound Systems

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE		SEMESTER OF STUDIES	4th , 6th , 8th
COURSE TITLE	Sound II: Interactive sound systems		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
Theory / Laboratory		3 (1 hour theory and 2 hours (laboratory)	6
COURSE TYPE <i>Background , General Knowledge , Scientific Region , Development Skills</i>	Free Choice (EU)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4110/		

1. LEARNING OUTCOMES

1. Learning Outcomes
<p>The course is an exploration of the dynamic intersection between sound, performance art, and digital creativity. Delving into the history and contemporary innovations of interactive sound, this course provides students with the knowledge and skills to create engaging and immersive audio experiences. From the early experiments of pioneers like John Cage to the cutting-edge technologies shaping today's digital art landscape, students will embark on a journey that combines theory and practice. The course is an introduction to sound programming and the use of interactive sound systems with the aim of familiarizing students with the basic technologies that support them. An introduction to sound programming is provided using the open source sound programming language SuperCollider , while reference is also made to alternative platforms such as Max / MSP and Pure Data . At the same time, basic technologies such as MIDI and Open communication protocols are examined. Sound Control (OSC), sensors, controllers, as well as their uses in performing arts and interactive installations.</p>

In end of the lesson , the You will be a student . position to:

- has understood and is able to analyze the history and theoretical concepts of interactive sound.
- is familiar with technologies such as MIDI and OSC communication protocols
- knows the operating principles of various sensors for creating interactive sound systems.
- has learned the principles of audio programming using the SuperCollider language and other popular platforms (Max /MSP, Pure Data).
- has acquired the ability to create original applications for the performing arts and support interactive sound installations.
- has developed practical skills for live audio editing with controllers and systems.
- has acquired the ability to design and implement non-digital and digital audio interaction techniques.
- has acquired the ability to create artistic content by implementing all of the above.

General Capabilities

Decision - making
Autonomous work
My own group work
Planning and management projects
Respect in natural environment other
Exercise criticism and self-criticism
Promotion her free , creative and inductive thinking

2. COURSE CONTENT

Theory

- Introduction & Historical Background I
- Historical Facts II
- Historical Data III
- Interactive Sound in Performance Art
- Interactive Sound and Installations
- Interactive Media I: Non-digital interaction
- MIDI Protocol and Controllers
- Within interaction III : Open Sound Control
- Presentations
- Guest lecture
- Alternative systems
- Sensors
- Recap and Regression

Laboratory

- Audio Programming I: Introduction to Object-Oriented Programming
- Sound Programming II: The SuperCollider Environment
- Audio Programming III: Basic Principles of Syntax (SC)

- Sound Programming IV : Basic principles of sound synthesis (SC)
- Audio Programming V : Audio Signal Processing (SC)
- Progress
- Mouse Interaction and MIDI Controllers (SC)
- Sound Programming VII: Interaction with OSC (SC)
- Presentations
- Guest lecture
- Alternative systems (Max / MSP , Pure Data)
- Live Electronics (SC, Ableton Live)
- Recap and Tutorial

3. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD	Face to face													
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching , in Workshop support Education , in Communication with their students</i>	<ul style="list-style-type: none"> • Open source software for digital audio processing • Audio recorders • Controllers and sensors • Use digital presentations and computer by the lecture • Use workshops on computers . • Learning support process and disposition material via her e -class electronic platform • Contact me students via e-mail and via electronic space conversations in the e-class. 													
TEACHING ORGANIZATION	<table border="1"> <thead> <tr> <th>Activity</th> <th>Load Six - month work</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13</td> </tr> <tr> <td>Support workshops Exercises (Laboratory work)</td> <td>26</td> </tr> <tr> <td>Study and analysis of books and articles . (Study and analysis of scientific papers and book chapters)</td> <td>31</td> </tr> <tr> <td>Independent Study (Autonomous) study</td> <td>80</td> </tr> <tr> <td>Total contact hours and training</td> <td>150</td> </tr> </tbody> </table>		Activity	Load Six - month work	Lectures	13	Support workshops Exercises (Laboratory work)	26	Study and analysis of books and articles . (Study and analysis of scientific papers and book chapters)	31	Independent Study (Autonomous) study	80	Total contact hours and training	150
Activity	Load Six - month work													
Lectures	13													
Support workshops Exercises (Laboratory work)	26													
Study and analysis of books and articles . (Study and analysis of scientific papers and book chapters)	31													
Independent Study (Autonomous) study	80													
Total contact hours and training	150													
STUDENT EVALUATION	<p>Evaluation language: Greek Project (Group) – percentage of grade (20%) Laboratory exercises – percentage of grade (30%) Final Project – percentage grade (50%)</p>													

4. RECOMMENDED BIBLIOGRAPHY

Basic Textbooks

Karamanlis, O. (2021). *Sound Composition and Processing with SuperCollider* . Filatos .

Lotis, Th., & Diamantopoulos, T. (2016). *Music informatics and computer music* . Kallipos Repository .

Georgaki, A. (2020). *Sound as a material in contemporary musical creation* . Fagottobooks.

Add-on Didactic Material

Collins, K., Kapralos, B., & Tessler, H. (2014). *The Oxford Handbook of Interactive Audio* . Oxford University Press.

Collins, N., & Rincón, J. d'E. (2007). *The Cambridge Companion to Electronic Music* . Cambridge University Press.

Cox, C., & Warner, D. (2004). *Audio Culture: Readings in Modern Music* . A&C Black.

Farnell, A. (2010). *Designing Sound* . MIT Press.

Menezes, F. (2002). For a morphology of interaction. *Organized Sound* , 7 (3), 305–311.

Nyman, M. (1999). *Experimental Music: Cage and Beyond* . Cambridge University Press.

Rhodes, C. (1996). *The Computer Music Tutorial* . MIT Press.

Runiaro, B. (2014). *A Gentle Introduction to SuperCollider* . Creative Commons.

Truax, B. (1984). *Acoustic Communication* . Ablex Publishing.

Wishart, T., & Emmerson, S. (1996). *On Sonic Art* . Psychology Press.

Wright, M., & Freed, A. (1997). *Open Sound Control: A New Protocol for Communicating with Sound Synthesizers* . International Computer Music Conference, Thessaloniki.

Xenakis, I. (1992). *Formalized Music: Thought and Mathematics in Composition* . Pendragon Press.

Ubiquitous Computing Systems

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	06EPKE02-ΨΤ	SEMESTER OF STUDIES	3rd , 5 th or 7 th
COURSE TITLE	Diffuse Computing Systems		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS	
Various teaching formats (lecture, presentation and discussion of assignments)	3	6	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/PDA181/		

● LEARNING OUTCOMES

▪ Learning Outcomes

The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Please consult Appendix A.

12. *Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area*

13. *Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning*

and Annex B

14. *Summary Guide to Writing Learning Outcomes*

The purpose of the course is to present the development of computing systems and the evolution of technology in this field. Hardware and software will be separated and examples that we use in our everyday lives will be presented. Systems and applications of pervasive computing, the Internet of Things, smart technologies, artificial intelligence as well as the possibilities of computer science and computing power in digital arts and in general constitute the main theoretical chapters of the course. In the practical part, students will be trained in the creation of interactive projects and constructions using an Arduino microcontroller.

After successful completion of the courses, students will be able to:

- Understand the basic principles of distributed and mobile computing systems
- They know the possibilities of artificial intelligence and computational intelligence
- Recognize the architecture, structure and operation of computer systems

- They know the difference between hardware and software as modern examples and scenarios will be presented
- Understand the use of computers in the arts, the creative possibilities and the results
- They create interactive constructions using Arduino

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies

Adapting to new situations

Decision making

Autonomous work

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Generation of new research ideas

Project planning and management

Respect for diversity and multiculturalism

Respect for the natural environment

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

Practicing criticism and self-criticism

Promoting free, creative and inductive thinking

- Understanding the evolution of computer systems technology
- Computer-based creation capabilities
- They understand pervasive computing, how it has and will change our daily lives even more in the near future.
- Necessary steps to complete a physical interactive construction

• COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Theory

- Introduction to Pervasive Computing Systems. Course objectives and purpose
- The evolution of computers and computer hardware
- Computer software. History, development and examples
- Pervasive computing and the Internet of Things. Historical context, evolution and future directions
- The history and development of artificial intelligence, directions, risks and concerns
- The use of computer technology in cinema. Examples and analysis
- Digital arts and professions. How the development and use of computers led to the need for new ways of expression and creation
- Interaction with computer systems and data collection. Examples and applications
 - Presentation of Tinkercard software for users in creating interactive constructions
 - (laboratory)
 - (laboratory)
 - (laboratory)
- Presentation, discussion and analysis of final work and implementation problems that may exist

Laboratory

- – (theory)
- –

- -
- -
- -
- -
- -
- -
- Introduction to creating virtual interactive constructions (tinkercad)
- Additional features of Tinkercad software for creating more complex examples
- Transferring a virtual interactive construction to the physical world using an Arduino microcontroller
- Additional processing settings, options and capabilities of microcontrollers
- (Discussion-analysis)

● **TEACHING AND LEARNING METHODS - EVALUATION**

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face to face														
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	<ul style="list-style-type: none"> ● Software for creating virtual interactive constructions (tinkercad) ● Software for programming the microcontroller (Arduino IDE) ● Using Arduino microcontroller to create physical interactive devices ● Use of slides, audiovisual examples ● Laboratory and practical exercises using relevant software ● Use of e-class 														
TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i> <i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i> <i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Activity</th> <th style="text-align: center;">Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">28</td> </tr> <tr> <td>Autonomous study</td> <td style="text-align: center;">45</td> </tr> <tr> <td>Laboratory Exercises (Laboratory work)</td> <td style="text-align: center;">15</td> </tr> <tr> <td>Study and analysis of books, notes and examples</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Final project</td> <td style="text-align: center;">42</td> </tr> <tr> <td>Total Course (Total contact hours and training)</td> <td style="text-align: center;">150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	28	Autonomous study	45	Laboratory Exercises (Laboratory work)	15	Study and analysis of books, notes and examples	20	Final project	42	Total Course (Total contact hours and training)	150
Activity	Semester Workload														
Lectures	28														
Autonomous study	45														
Laboratory Exercises (Laboratory work)	15														
Study and analysis of books, notes and examples	20														
Final project	42														
Total Course (Total contact hours and training)	150														
STUDENT EVALUATION <i>Description of the evaluation process</i>	The final grade is derived from the average of the grade of the final semester project (80%) and the grade of performance in laboratory courses (20%).														

Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others

Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.

● **RECOMMENDED BIBLIOGRAPHY**

Basic Textbooks

- 1. Developing Applications with Arduino, 3rd Edition, Papazoglou Panagiotis, Lionis Spyros-Polychronis, 2021
- 2. Mobile Technologies, Damianos Gavalas, Vlasias Kasapakis, Thomas Hadjidimitris, 2015
- 3. The Age of AI: And Our Human Future, Daniel Huttenlocher, Eric Schmidt, Henry Kissinger, 2021

Additional Teaching Material

- 1. Internet of Things Computing, Dasygenis Minas, Sountris Dimitrios, 2024
- 2. Ubiquitous Computing-Smart Devices, Environments and Interactions, Stefan Posland, 2008
- 3. Life 3.0- Being Human in the Age of Artificial Intelligence, Max Tegmark, 2017

Software links:

- Tinkercard: <https://www.tinkercad.com/>
- Arduino IDE: <https://www.arduino.cc/en/software>

Introduction to the Basic Principles of Contemporary Dance

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE		SEMESTER OF STUDIES	4th, 6th & 8th
COURSE TITLE	Introduction to the basic principles of contemporary dance		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
Various teaching formats (lecture, presentation and discussion of assignments)		3 hours of workshop	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	I DON'T HAVE THE URL OF eClass		

1.

2. LEARNING OUTCOMES

1. Learning Outcomes

The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Please consult Appendix A.

- *Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area*
- *Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning*

and Annex B

- *Summary Guide to Writing Learning Outcomes*

The course *Introduction to the Basic Principles of Contemporary Dance* focuses on the coupling of theory and practice in the ever-changing field of contemporary dance . It studies , theoretically and practically , important movement practices , their historical development and their application within different socio-political and cultural contexts .

The aim of the course is the gradual technical and artistic training of performers , the cultivation of body awareness and the acquisition of basic practical and theoretical tools , as they are applied in contemporary dance and choreographic practices . Through the analysis of important artists , theoretical currents and kinesiological techniques , as well as through laboratory practice (creative dance , improvisation , task-based practices), students acquire an introductory but substantial education in the basic principles of contemporary dance , with an emphasis on modern pedagogical and inclusive approaches .

At the end of the course, students will be able to:

- know basic principles and techniques of modern dance ,
- develop fundamental kinesiological and technical skills of the performer ,
- connect theoretical frameworks with contemporary dance and choreographic practices ,
- acquire basic knowledge of contemporary dance and drama tools ,
- develop critical thinking about the body , movement and artistic practice .

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Decision making

Autonomous work

Teamwork

Generation of new research ideas

Respect for diversity and multiculturalism

Practicing criticism and self-criticism

Promoting free, creative and inductive

thinking

Decision making
Autonomous work
Teamwork
Generation of new research ideas
Respect for diversity and multiculturalism
Practicing criticism and self-criticism
Promoting free, creative and inductive thinking

2.

3. COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Laboratory

1. Introduction to the course : Basic concepts of contemporary dance - the objectives , methodology and organization of the course .
2. New dramaturgies : tools for creation and reflection on artistic practice
3. Beginnings of modern dance : Fuller, Duncan & St Denis
4. Space , time and expressiveness : The theory and kinesiological practice of Rudolf Laban & Mary Wigman
5. Introduction to Laban Movement Analysis
6. Choreographic - Dance Practices : Experiential action in groups using taught materials
7. Merce Cunningham: Space & the use of chance in choreographic practices and in the technique of performers .
8. Judson Dance Theatre: Trisha Brown and the use of scores (choreographic scores)
9. Contact Improvisation: Steve Paxton.
10. Dance theater : image - narrative - body in Pina Bausch. Application of practical tools
11. Conceptual dance : theory and practice
12. Inclusive dance : Practical training in educational techniques for performers .
13. Student presentations

4. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	<ul style="list-style-type: none"> ● Use of PowerPoint and audiovisual examples (13 lectures) ● Support for the learning process and provision of material through the e-class electronic platform, with the provision of audiovisual material, links, bibliography and related information ● Communication with students via e-mail and via electronic chat room in e-class.

<p>TEACHING ORGANIZATION <i>The teaching method and methods are described in detail. Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	<table border="0"> <thead> <tr> <th>Activity</th> <th>Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>20</td> </tr> <tr> <td>Interactive Teaching</td> <td>25</td> </tr> <tr> <td>Laboratory Exercises</td> <td>45</td> </tr> <tr> <td>Study and analysis of books and articles</td> <td>30</td> </tr> <tr> <td>Independent Study</td> <td>30</td> </tr> <tr> <td>Total Course (Total contact hours and training)</td> <td>150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	20	Interactive Teaching	25	Laboratory Exercises	45	Study and analysis of books and articles	30	Independent Study	30	Total Course (Total contact hours and training)	150
Activity	Semester Workload														
Lectures	20														
Interactive Teaching	25														
Laboratory Exercises	45														
Study and analysis of books and articles	30														
Independent Study	30														
Total Course (Total contact hours and training)	150														
<p>STUDENT EVALUATION <i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Presentation - artistic practice - percentage of grade (40%) By submission & presentation of a written assignment – percentage of grade (40%) With course participation - 20% grade percentage</p> <p>The specified evaluation criteria will be made available in detail during the lessons, and will be posted on the E -class website lesson.</p>														

3.

4. RECOMMENDED BIBLIOGRAPHY

Basic Textbooks

- Mega, M. (trans.) *Bodies Present . An introduction to dance theory* . Thessaloniki : University Studio Press, 2024.
- Barbousi B. *THE dance to the 20 o century Stations and faces* . Athens: Kastaniotis, 2004.

Additional Teaching Material

- Adshead, J. (ed) *Dance Analysis: Theory and Practice*. Athens: Paschalidis, 2007
- Albright, A.C. *Choreographing Difference : The Body and Identity in the Contemporary Dance* . Trans. E. Michalopoulou. Edit. B. Barbousi. Athens: Island, 2016
- Bishop, C. *Merce Cunningham's Events: Key Concepts* . Walther König , Cologne , 2024
- Georgelou,K., Protopapa, E., Theodoridou, D. *The Practice of dramaturgy: working on actions in performance* . Amsterdam: Antennae Valiz, 2017
- Jowitt, D. Introduction to Bremser, M. (ed) *Fifty Contemporary Choreographers*. London : Routledge,1999. Translated by Katsiki, M. Scientific editor: Savrami, K.
- Panagiotara, B. ' Democratizing Dance: Inclusion at the core of dance education and its impact ' in Colin, N., Seago, K. & Stamp, K. (eds) *Ethical Agility in Dance: Rethinking technique in British Contemporary Dance*. London: Routledge, 2024, pp.55-67.
- Reynolds, N. & McCormick, M. *No fixed points Dance in the Twentieth Century* . New Haven and London: Yale University Press, 2003.
- S ervos , N. ' Pina Bausch's Dance Theatre: Dancing Reality', ed.: Kosmas Kosmopoulos, *Choros International Dance Journal*, 1 (Spring 2012), pp. 85-95.
- Stochemann, P. A'From Isadora Duncan to Pina Bausch, Origins of German Dance Theater', Translated by L. Zambouras, *Dance Magazine* . Issue 24, Oct-Nov-Dec. 1996, pp. 22-29.

Introduction to DIY / Making

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE		SEMESTER OF STUDIES	4th , 6th , 8th
COURSE TITLE	Introduction to DIY		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS	
Theory / Laboratory	3 (1 hour theory and 2 hours laboratory)	6	
COURSE TYPE <i>Background , General Knowledge , Scientific Area , By Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/4111/		

4. LEARNING OUTCOMES

2. Learning Outcomes

The course provides a comprehensive introduction to the basic principles and applications of DIY in digital arts, sound art, and performance art. Students will explore the DIY philosophy, the historical development of artistic DIY, and their importance in these contemporary art forms. The course includes a theoretical analysis of the artist-technology relationship and practical training in the construction and use of systems based on microcontrollers, sensors, and open source software. Emphasis is placed on the design and creation of projects using the open source computing platform Arduino , as well as analyzing the architecture and basic programming principles of this microcontroller, the management of its peripherals, and interaction through the use of sensors. At the same time, students are introduced to cutting-edge technologies in the Internet field. of Things (IoT) and explore the possibilities of utilizing digital self-constructions in contemporary forms of performance , digital and sound art. The course covers topics such as the construction of contact microphones and their use as sensors, an introduction to the programming and utilization of the Arduino platform, the types and uses of various

types of sensors, and the interconnection of the produced self-constructions with audio systems through protocols such as MIDI and OSC. Through laboratory activities, presentations and collaborative and individual projects, students will acquire the ability to combine technology and aesthetics with the aim of developing original artistic works.

In end of the course , the student will be in position to:

- understands the basic principles of DIY philosophy and its historical development in the arts and technology.
- knows the main types of microcontrollers and evaluates their advantages and disadvantages.
- can design and create simple functional home-made devices, such as contact microphones.
- become familiar with the use and architecture of Arduino modules, know the main types of sensors and be familiar with their use as means of creative expression.
- has developed skills in building and programming interactive systems.
- has become familiar with various communication protocols and the interconnection of self-built systems with other systems.
- has understood the cutting-edge technologies of the Internet field of Things (IoT) and its potential for use for artistic purposes.
- can connect interdisciplinary theoretical concepts with relevant practical applications when creating artistic works and interactive performances .

General Ik anonimities

Decision making.
 Autonomous work.
 Teamwork.
 Project planning and management.
 Respect for diversity and multiculturalism.
 Working in an interdisciplinary environment.
 Respect for the natural environment
 Exercise of criticism and self-criticism.
 Promoting free, creative and inductive thinking.

5. COURSE CONTENT

The content The course is divided into 13 teaching units .
 They follow indicative titles thematic areas .

Theory

- DIY Philosophy, culture and activism
- Historical Facts
- The artist's relationship with technology as creator/user
- Economic and ecological dimension of DIY practices
- Presentations
- The role of open knowledge and online communities
- Microcontrollers
- Sensors and controllers
- Internet of Things (IoT)

- Introduction to programming (Arduino) IDE)
- Workshop with a guest artist
- Circuit Bending, Wearables
- Artistic dimension in performing and digital arts

Laboratory

- Familiarity with hardware
- Analog and digital home-made products
- Construction of contact microphones
- Arduino I : Arduino Architecture
- Presentations
- Arduino II : Peripherals and connections
- Arduino III: Breadboard , circuits , pins
- Arduino IV : Blinking LED, Reading values from sensors
- Arduino V : Sending data via USB and other connections (Bluetooth)
- Introduction to programming (Arduino) IDE)
- Workshop with a guest artist
- Arduino VI : Interfacing with interactive sound systems (MIDI, OSC)
- Artistic dimension in performing and digital arts

6. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face , Remote from education etc.</i>	Face to face									
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	<ul style="list-style-type: none"> ● Using Free Circuit Design Software ● Use of open source software ● Using Arduino and peripherals ● piezo elements , cables and tools ● Use digital presentations and computer according to the lecture . ● Use laboratory exercises on computers . ● Learning process support and disposition material via her e -class electronic platform ● Contact me students via e-mail and via electronic space conversations in the e-class 									
TEACHING ORGANIZATION	<table border="1"> <thead> <tr> <th data-bbox="647 1644 1070 1720">Activity</th> <th data-bbox="1070 1644 1315 1720">Load Monthly Work</th> </tr> </thead> <tbody> <tr> <td data-bbox="647 1720 1070 1765">Lectures</td> <td data-bbox="1070 1720 1315 1765">13</td> </tr> <tr> <td data-bbox="647 1765 1070 1845">Laboratory Exercises (Laboratory work)</td> <td data-bbox="1070 1765 1315 1845">26</td> </tr> <tr> <td data-bbox="647 1845 1070 2033">Study and analysis of books and articles . (Study and analysis of scientific papers and book chapters)</td> <td data-bbox="1070 1845 1315 2033">31</td> </tr> </tbody> </table>		Activity	Load Monthly Work	Lectures	13	Laboratory Exercises (Laboratory work)	26	Study and analysis of books and articles . (Study and analysis of scientific papers and book chapters)	31
Activity	Load Monthly Work									
Lectures	13									
Laboratory Exercises (Laboratory work)	26									
Study and analysis of books and articles . (Study and analysis of scientific papers and book chapters)	31									

	Independent Study (Autonomous) study	80
	Total contact hours and training	150
STUDENT EVALUATION	Evaluation language: Greek Project (Individual) – percentage of grade (30%) Final Project (Individual/Group) – grade percentage (70%)	

5. RECOMMENDED BIBLIOGRAPHY

Basic Textbooks

1. Angelopoulos, S. (2023). *Introduction to Electronics, Sensors and Microcontrollers* . Arakynthos.
2. Daflos, K. (2016). *Tactics of Technopolitical Media* . KALLIPOS.
3. Papazoglou, P., & Lionis, S.-P. (2021). *Developing Applications with Arduino* (3rd Edition). A. TZIOLA PUBLICATIONS.

Add-on Teaching Material

Deligiannis, G. (2007). *Interactive Multimedia and Digital Technology* . FAGOTTOBOOKS .

Bouras, A., & Kappos, G. (2021). *Arduino – Algorithmics, programming and applications* . Publications Key number .

Anderson , C. (2012). *Makers: The New Industrial Revolution* . Random House.

Birringer , JH (2008). *Performance, Technology, & Science* . PAJ Publications.

Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship* . Verso Books.

Brand, S. (Ed .). (1986). *The essential whole earth catalog : Access to tools and ideas* (1. ed). Doubleday.

Chessa , L. (2012). *Luigi Russolo, Futurist: Noise, Visual Arts, and the Occult* . Univ of California Press.

Fuller, M. (2005). *Media Ecologies: Materialist Energies in Art and Technoculture* . MIT Press.

Gauntlett , D. (2013). *Making is Connecting* . John Wiley & Sons.

Gubbi, J., Buyya , R., Marusic, S., & Palaniswami , M. (2013). Internet of Things (IoT): A vision, architectural elements, and future directions. *Future Generation Computer Systems* , 29 (7), 1645–1660.

Hertz, G. (2023). *Art + DIY Electronics* . MIT Press.

Karvinen , T., Karvinen , K., & Valtokari , V. (2014). *Make: Sensors: A Hands-On Primer for Monitoring the Real World with Arduino and Raspberry Pi* . Maker Media, Inc.

Manovich, L. (2002). *The Language of New Media* . MIT Press.

McLuhan, M. (2003). *Understanding Media: The Extensions of Man* . Gingko Press.

Monk, S. (2011). *Programming Arduino Getting Started with Sketches* . McGraw Hill Professional.

Passuth , K., & Moholy-Nagy, L. (1987). *Moholy-Nagy* . Thames and Hudson.

Rushkoff, D. (2010). *Program Or be Programmed: Ten Commands for a Digital Age*. OR Books.

Russolo, L. (1967). *The Art of Noise* (R. Filliou , Mtf .). Something Else Press).

Physical Theatre Techniques: 20th Century

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	WINTER27-PPST	SEMESTER OF STUDIES	3rd / 5th / 7th
COURSE TITLE	Physical Theatre Techniques: 20th Century		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
<p>The course is organized into units of 6 hours each and follows the structure:</p> <ul style="list-style-type: none"> • lecture and watching audiovisual material (approximately 1 hour) • teaching movement exercises that explore the relevant principles (approximately 2 hours) • free creation workshop applying the taught approaches in groups, pairs or individually, under the guidance of the teacher (approximately 2 hours) • presentation and group reflection-connection of practice with theory (approximately 1 hour). 		3 (1 hour theory and 2 hours laboratory)	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/3945/		

• LEARNING OUTCOMES

<ul style="list-style-type: none"> ▪ Learning Outcomes <p><i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i></p> <p><i>Please consult Appendix A.</i></p> <p>15. <i>Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i></p> <p>16. <i>Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning</i></p> <p><i>and Annex B</i></p> <p>17. <i>Summary Guide to Writing Learning Outcomes</i></p> <p>Course Description</p> <p>The course focuses on exploring the main movements and methodologies of physical theatre of the 20th century, without following a strict chronological order, but is organized around thematic units that highlight the artistic influences and interactions of the various currents. Students will study the basic principles and ideas that shaped physical theatre, while also examining its evolution and the historical, social and political contexts that influenced it.</p> <p>The course combines theoretical and practical teaching, promoting active student participation through lectures, theoretical discussions and audiovisual material, which introduce students to</p>
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the work of important artists or groups and their historical context. Movement exercises, which are a central part of the course, allow students to delve into the principles of physical theatre through their personal experience, creating short performance scenes and enhancing collaboration and teamwork within the classroom.

Each thematic unit concludes with the creative application of the knowledge acquired, as students participate in group or individual exercises and create small scenes or performances. This process is accompanied by reflective discussions that help students evaluate and develop their work. The course is organized with an interactive approach, encouraging ongoing student engagement and collaboration, promoting artistic inquiry and creative autonomy.

Learning objectives

- Understanding the basic principles and ideas that defined the practice of 20th century physical theatre.
- Deepening the various approaches to movement and how they are connected to human psychology, physical memory and theatrical action.
- Understanding the application of the above approaches to the creation of a performance.
- Development of various approaches to creating performance and physical improvisations.
- Cultivating critical thinking and reflection through physical experience.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies
Adapting to new situations
Decision making
Autonomous work
Teamwork
Working in an international environment
Working in an interdisciplinary environment
Generation of new research ideas

Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
Practicing criticism and self-criticism
Promoting free, creative and inductive thinking

Search, analysis and synthesis of data and information, using the necessary technologies
 Adapting to new situations
 Decision making
 Autonomous work
 Teamwork
 Working in an interdisciplinary environment
 Project planning and management
 Respect for diversity and multiculturalism
 Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
 Practicing criticism and self-criticism
 Promoting free, creative and inductive thinking

● **COURSE CONTENT**

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Theory and Practice

The course will focus sequentially on the following sections (each section requires 6 hours).

- Movement and ritual as a means of approaching the divine: From Wagner to Dalcroze and the symbolist theater
 - a. Lecture on the historical significance of the emergence of the above movements and theatrical practices as well as the theoretical principles that govern them, accompanied by the viewing of audiovisual material.
 - b. Experiential workshop on individual and group exercises aimed at cultivating authentic movement and connection with others, space and self through kinesthetic experiences.
 - c. Group creative approach to ritual physical theatre: research, application of the above techniques and creation of a short performance based on the concept of ritual.
- Movement and physical memory as a means of approaching human psychology: From Stanislavsky, to Michael Chekhov, and from Jerzy Grotowski to Eugenio Barba

<ul style="list-style-type: none"> 1. Lecture on the historical significance of the emergence of the above movements and theatrical practices as well as the theoretical principles that govern them, accompanied by the viewing of audiovisual material. 2. Experiential workshop on individual and group exercises aimed at approaching emotion and human experience through the use of physical memory, the use of imagination and concentration on physical action. 3. Creating a short dramatic scene that revives a personal memory: research, application of the above techniques and creation of a short scene. • Physical action as a tool for awareness: Meyerhold's industrialism, Eisenstein's montage, and the political theater of Piscator and Brecht <ul style="list-style-type: none"> a. Lecture on the historical significance of the emergence of the above approaches and the theoretical principles that govern them, accompanied by the viewing of audiovisual material. b. Experiential workshop on individual and group exercises aimed at creating an "industrial" study of an action. c. Research and creation of a short action based on alienation and dialectical opposition in couples. 14. Stylized Theater: Revival of Commedia dell' Arte, Jacques Copeau and Jacques Leqoc <ul style="list-style-type: none"> a. Lecture on the historical significance of the emergence of the above movements and theatrical practices as well as the theoretical principles that govern them, accompanied by the viewing of audiovisual material. b. Experiential workshop on individual and group exercises aimed at exploring stylized character, mask theater and kinetic improvisation. c. Creative approach to stylized physical theater in pairs: research, application of the above techniques and creation of a short performance improvisation of the interaction of two stylized characters. 7. The body at its extremes: expressionism, circus, cabaret and hybrid theater, theater of Cruelty <ul style="list-style-type: none"> o Lecture on the historical significance of the emergence of the above movements and theatrical practices as well as the theoretical principles that govern them, accompanied by the viewing of audiovisual material. o Experiential workshop on individual and group exercises aimed at exploring primitive movement and raw physical expressiveness as well as establishing physical and psychological safety in performance practice. o Study of the physicality of a work of art (visual or literary): research and creation of a short improvisation on a scene of raw physical expression inspired by a work of art. • Between dance and theatre: exploring complex psychological and socio-political issues through the body. Pina Bausch and DV8 Physical Theatre <ul style="list-style-type: none"> a. Lecture on the historical significance of the emergence of the above approaches, accompanied by the viewing of audiovisual material. b. Experiential workshop on composition. c. Independent work on a scene that explores either a complex emotional or socio-political issue in pairs or small groups. Creation of a short performance with an emphasis on physicality. <p>The last lesson will be dedicated to the students' final presentations, reflection on the creative process, and group feedback throughout the semester.</p>	
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• **TEACHING AND LEARNING METHODS - EVALUATION**

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	<ul style="list-style-type: none"> • Use of digital presentations and computers during the lecture. • Use of laboratory exercises on computers. • Support for the learning process and provision of material through the e-class electronic platform. • Communication with students via e-mail and via electronic chat room in e-class. 	
TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i>	Activity	Semester Workload

<p><i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	Lectures	13
	Field work	26
	Laboratory Exercises (Laboratory work)	26
	Study and analysis of books and articles. (Study and analysis of scientific papers and book chapters)	13
	Autonomous study	72
	Total Course (Total contact hours and training)	150

<p style="text-align: center;">STUDENT EVALUATION</p> <p><i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Students will be assessed based on their participation in the lessons, their presentations in class, and a portfolio that will accompany one of them. The evaluation criteria are described below.</p> <p>For course participation (30% of the final grade):</p> <ul style="list-style-type: none"> ● punctuality ● occupation and general mentality ● contribution to group activities ● preparation ● incorporating the teacher's recommendations into the work <p>For presentations (40% of the final grade):</p> <ul style="list-style-type: none"> ● successful application of the principles taught during the semester ● directness in physical expression ● successful image of physical transformation ● creativity <p>For the portfolio (30% of the final grade):</p> <ol style="list-style-type: none"> 13. description of the theoretical framework of the kinesiological principles that inspired the artistic process 14. association with a physical theatre movement 15. recording the artistic process
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● **RECOMMENDED BIBLIOGRAPHY**

<p>Basic Textbooks</p> <ul style="list-style-type: none"> ● Turner, V. (2015). <i>From ritual to theatre: The human gravity of play</i> (F. Terzakis, Translation). Eridanos. ● Richards, T. (1998). <i>On the work with Grotowski on physical actions</i> (K. Themelis, Translation). Dodona. ● Barba, E. (2018). <i>The Floating Islands - Beyond the Floating Islands</i> (K. Vantzos, Translation). Dodoni. ● Lecoq, J. (2016). <i>The Poetic Body: A Teaching of Theatrical Practice</i> (2nd Edition). KOAN. <p>Additional Teaching Material</p>
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- Grotowski, G. (1982). *For a Poor Theatre* . K. Miltiadis (ed.), Korontzis.
- Bablet, D. (2008) *History of Modern Filmmaking, Volume 1 1887-1914*, translated by D. Kostantinidis. Thessaloniki: University Studio Press.
- Jomaron, J. (2009). *History of Modern Filmmaking Volume 2: 1914-1940* (D. Konstantinidis, Translation). University Studio Press.
- Hartnoll, F. (1980) *History of the Theatre*, translated by R. Paterakis. Athens: Ipodomi Publications.
- Barba, E. & Savarese, N., 2008. *The Secret Art of the Actor: Principles of Theatrical Anthropology*. Translation: Hatziemmanouil, M. Athens: Koan.
- Stanislavski, K., 2006. *An actor is created* . Translation: Nikas, A. Edited by: Vachliotis, C. Athens: Goni.
- Stanislavski, K., 2006. *Creating a Role* . Translation: Nikas, A. Athens: Goni.
- Chekhov, M., 1991. *Lessons for a Professional Actor* . Translation: Alexandraki, A. Athens: Dodoni.
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- Callery, D. (2001). *Through the body a practical guide to physical theatre*. Nick Hern Books.
- Chaffee, J. (2015). *The Routledge companion to Commedia dell'Arte* (O. Crick, Ed.). Routledge, Taylor & Francis Group
- Chekhov, M. (2017). *To the actor: on the technique of acting* . Muriwai Books.
- Innes, C., & Innes, C. (1993). *Avant garde theatre, 1892-1992* (2nd ed.). Routledge.
- Kemp, R. (2012). *Embodied acting: what neuroscience tells us about performance*. Routledge.
- Lecoq, J., Carasso, J.-G., Lallias, J.-C., & Bradby, D. (2009). *The moving body: teaching creative theatre* . Methuen Drama.
- Murray, SD, & Keefe, J. (2007). *Physical theaters: a critical introduction* . Routledge.
- Pitches, J., & Aquilina, S. (Eds.). (2022). *Routledge companion to Vsevolod Meyerhold* (3rd ed.). Routledge.
- Remshardt, R., & Mancewicz, A. (Eds.). (2024). *The Routledge companion to contemporary European theater and performance* . Routledge.
- Sirotkina, I., & Smith, R. (2017). *The sixth sense of the avant-garde dance, kinaesthesia and the arts in revolutionary Russia* . Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing.

Dance III: Postmodern Practices in Dance

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE		SEMESTER OF STUDIES	4th, 6th & 8th
COURSE TITLE	Dance III : Postmoderns Practices in Dance		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
Various teaching formats (lecture, presentation and discussion of assignments)		3 hours of workshop	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	I DON'T HAVE THE URL OF eClass		

- 1.
2. LEARNING OUTCOMES

1. Learning Outcomes

The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.

Please consult Appendix A.

- *Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area*
- *Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning*

and Annex B

- *Summary Guide to Writing Learning Outcomes*

Postmodern Techniques in Dance course focuses on the study and practical application of contemporary and postmodern dance and choreographic approaches , examining dance as an artistic , social and political practice .

Starting from the theoretical and historical origins of postmodern dance , the course explores practices such as expanded choreography , conceptual dance , participatory and collaborative forms of creation , dance in public spaces , as well as contemporary dramaturgical approaches .

The teaching is organized in a laboratory format and combines theoretical analysis with practical practice through tasks, scores, improvisational and synthetic processes . The aim of the course is to develop the performers' technical and choreographic skills , to cultivate embodied critical thinking and to enhance their ability to produce and interpret choreographic work in different contexts .

At the end of the course, students will be able to:

- understand the basic principles , concepts and practices of postmodern dance ,
- apply postmodern techniques and choreographic tools (tasks, scores, improvisation , participatory practices) in the creation and performance of choreographic work ,
- connect their practice with the respective artistic , historical and theoretical contexts ,
- analyze and document their choreographic process through embodied and reflective practices ,
- adapt their dance and performance practice to different presentation contexts (site-specific, public space , museum environment , participatory actions) .

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Decision making

Autonomous work

Teamwork

Generation of new research ideas

Respect for diversity and multiculturalism

Practicing criticism and self-criticism

Promoting free, creative and inductive

thinking

Decision making
Autonomous work
Teamwork
Generation of new research ideas
Respect for diversity and multiculturalism
Practicing criticism and self-criticism
Promoting free, creative and inductive thinking

2.

3. COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Laboratory

1. Introductory course . Basic concepts of postmodernism in dance , course objectives and methodology .
2. Historical and theoretical starting points of postmodernism in practice
3. New Dramaturgies in dance : task based performance, scores, performance writing .
4. Conceptual dance : From theory to practice .
5. Performance , performativity and ritual in the performing arts . Examples and applications .
6. The concept and practice of expanded choreography .
7. Collaborative and participatory practices in the education and artistic practice of performers .
8. Bringing the archive to life I : archival policies and practices in dance .
9. Bringing the archive to life II : experiential and laboratory practice
10. Dance in Public Space : on-site observation , mapping , collection of material , creation of a proposal .
11. Dance in Public Space II: participatory , collective action
12. Curatorial Practices : dance in the museum
13. Student presentations

4. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	<ul style="list-style-type: none"> ● Use of PowerPoint and audiovisual examples (13 lectures) ● Support for the learning process and provision of material through the e-class electronic platform, with the provision of audiovisual material, links, bibliography and related information ● Communication with students via e-mail and via electronic chat room in e-class.

<p>TEACHING ORGANIZATION <i>The teaching method and methods are described in detail. Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i></p> <p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	<table border="0"> <thead> <tr> <th>Activity</th> <th>Semester Workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>20</td> </tr> <tr> <td>Interactive Teaching</td> <td>25</td> </tr> <tr> <td>Laboratory Exercises</td> <td>45</td> </tr> <tr> <td>Study and analysis of books and articles</td> <td>25</td> </tr> <tr> <td>Independent Study</td> <td>35</td> </tr> <tr> <td>Total Course (Total contact hours and training)</td> <td>150</td> </tr> </tbody> </table>	Activity	Semester Workload	Lectures	20	Interactive Teaching	25	Laboratory Exercises	45	Study and analysis of books and articles	25	Independent Study	35	Total Course (Total contact hours and training)	150
Activity	Semester Workload														
Lectures	20														
Interactive Teaching	25														
Laboratory Exercises	45														
Study and analysis of books and articles	25														
Independent Study	35														
Total Course (Total contact hours and training)	150														
<p>STUDENT EVALUATION <i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Group Presentation of Artistic Practice & Interpretation – percentage of grade (30%) By submitting a written assignment & presenting it – percentage of grade (50%) With course participation - 20% grade percentage</p> <p>The specified evaluation criteria will be made available in detail during the lessons, and will be posted on the E -class website lesson.</p>														

3.

4. RECOMMENDED BIBLIOGRAPHY

Basic Textbooks

- Georgelou, K., Protopapa, E., Theodoridou, D. *The Practice of dramaturgy: working on action in performance* . Amsterdam: Antennae Suitcase, 2017.
- Mega, M. (translator) *Bodies Present . An introduction to dance theory* . Thessaloniki : University Studio Press, 2024.

Additional Teaching Material

- Banes, Sally. (1987) *Terpsichore in Sneakers: Post-Modern Dance* , [Second edn.], Middletown: Conn.: Wesleyan Univ. Press.
- B Leeker, M. *Doing Dramaturgy. Thinking through Practice* . Springer International Publishing AG, 2023.
- Burt, R. *Undoing Postmodern Dance History* . Sarma, 9 October 2004. Available at <http://sarma.be/docs/767>
- Carlson M., *Performance , A Critical Introduction* , Papazisis 2014.
- Lepecki, A. (ed) *Dance, Documents of contemporary art* . London: Whitechapel Gallery, Cambridge, Massachusetts: MIT Press, 2012.
- Laermans, R. *Moving Together. Theorizing and Making Contemporary Dance* . Amsterdam: Antennae Valiz .
- Lepecki, A. *Exhausting Dance: Performance and the Politics of Movement* , London: Routledge, 2006.
- Panagiotara B. & Tsintziloni , S. “ Dancing Bodies and Fragments of History : the cenotaph of choreography” in the collective volume of Maratos , A. (ed .) *1821- 2021 Memories of Arts & Fragments of History* , Athens : Nikos Poulantzas Institute , Nissos Publications , 2021, pp . 461-472.
- Rosenberg, Susan. *Trisha Brown: Choreography as Visual Art* . Wesleyan University Press, 2017.
- Schechner, R. *Theory her Execution* . Translated . Kouvarakou , N. Athens : Telethrio , 2011.
- Thurner, C. (2013) Leaving and Pursuing Traces, 'Archive' and 'Archiving' In a Dance Context. In: Brandstetter, G. & Klein, G. (eds) *Dance [and] Theory*. Verlag, Bielefeld: [transcript]. pp.241-245.

1.

Physical Theatre Techniques: Contemporary Methods

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	WINTER26-PPST	SEMESTER OF STUDIES	3rd/5th/7th
COURSE TITLE	Physical Theatre Techniques: Modern Methods		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
<ul style="list-style-type: none"> Teaching physical theatre techniques and approaches accompanied by experiential exploration and theoretical framing of their principles. Individual and group exercises that contribute to the cultivation of body awareness, movement and its qualities. Study of the anatomical structure of the body in relation to the expressive and representational potential of its members. Study of the principles of kinesiological analysis and their application to the analysis of the human body and movement, both at the level of observation and at the level of representation or free creation. Movement improvisation activities and performance creation inspired by visual works. Reflection and recording of both the experiential exploration and the process of artistic creation 		3 (where teaching activities are intertwined in an organic way)	6
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Free Choice (EU)		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/3946/		

● LEARNING OUTCOMES

<ul style="list-style-type: none"> Learning Outcomes <p><i>The learning outcomes of the course are described, the specific knowledge, skills and abilities of an appropriate level that students will acquire after successful completion of the course.</i></p> <p><i>Please consult Appendix A.</i></p> <p>18. <i>Description of the Level of Learning Outcomes for each cycle of studies according to the Qualifications Framework of the European Higher Education Area</i></p> <p>19. <i>Descriptive Indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning</i></p> <p><i>and Annex B</i></p> <p>20. <i>Summary Guide to Writing Learning Outcomes</i></p>

The course introduces students to contemporary physical theatre practices, with an emphasis on the representation and narrative power of the body. The body is approached not only as a tool, but also as a vehicle and creator of narrative, dramatic space and time, with a focus on its ability to tell stories, create relationships and produce meanings. Through experiential exercises, self-observation exercises and observation of others, students will explore the relationship of the body with the stage space and architecture —on a real and sensory level— as well as the dynamic interaction with other bodies. The qualities of movement, such as flow, time, dynamics and space, will also be examined.

Through this process, the course will help students develop a psychosomatic vocabulary that maps a wide range of physical and emotional qualities, delving into the connection between physical actions and emotional or psychological states. At the same time, it will offer tools for the analysis and embodiment of human behavior, indicating ways of emotionally connecting with the source of inspiration of a performance, whether it comes from an artistic work or not. Students will have the opportunity to creatively apply the methods taught, exploring the physicality of figures from visual art works of their choice and creating short performative scenes.

The course combines theory and practice, emphasizing the active participation of students through individual and group movement exercises and reflection on the experiential experience. The teaching approach draws on a variety of contemporary physical theatre methods: Body-Mind Centering and the Feldenkrais method focus on the experiential exploration of anatomy and the body-mind relationship, Rudolf Laban's movement analysis analyzes the qualities of human movement, giving students a psychosomatic vocabulary for translating mental states into kinetic terms, while Mikhail Chekhov's acting method focuses on sensory experience and the creative use of imagination to approach psychological states through the body.

Upon completion of the course, students will have mastered:

- The ability to perceive and utilize the narrative of their body.
- A deeper awareness of their body and its members, as well as the interaction with other bodies.
- Improvisation skills and creative expression through movement.
- The ability to manage the quality of their movement, based on the parameters of space, time, dynamics and flow.
- The ability to collaborate and co-create through physicality, developing meaningful stage relationships with others.
- The ability to recognize and embody a multitude of physical human behaviors and mental states.
- A holistic approach to performance creation, focusing on the qualities of their movement.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which of these does the course aim to achieve?

Search, analysis and synthesis of data and information, using the necessary technologies
Adapting to new situations
Decision making
Autonomous work
Teamwork
Working in an international environment
Working in an interdisciplinary environment
Generation of new research ideas

Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
Practicing criticism and self-criticism
Promoting free, creative and inductive thinking

Search, analysis and synthesis of data and information, using the necessary technologies
 Adapting to new situations
 Decision making
 Autonomous work
 Teamwork
 Working in an interdisciplinary environment
 Project planning and management
 Respect and diversity in multiculturalism
 Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
 Practicing criticism and self-criticism

Promoting free, creative and inductive thinking

● COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Theory & Laboratory

- Εισαγωγικά και γνωριμία με την ομάδα / σωματική αυτοβιογραφία: καταγραφή και αυθεντική κίνηση / από τον εαυτό στην ομάδα: σωματικός αυτοσχεδιασμός, σχέσεις μέσω της κίνησης.
- Προσωπικός χώρος: τα όρια του σώματος μου / αναπνοή και κίνηση / μελέτη της χωρικής δομής του σώματος μας / κινόςφαιρα
- Κέντρο και περιφέρεια: συνδεσιμότητα / η σπονδυλική στήλη / τα τρία κέντρα (κεφάλι, θώρακας, λεκάνη) και η εκφραστική τους δυνατότητα
- Μεταμορφώσεις της δομής: άνω και κάτω άκρα και η κινησιολογική και εκφραστική τους λειτουργία / μελέτη και ενσάρκωση της σωματικότητας διαφόρων ζώων
- Δράση 1: οι ποιότητες της κίνησης σε σχέση με τον χώρο, τον χρόνο, τη δυναμική και τη ροή.
- Δράση 2: συνδυάζοντας τους παράγοντες της κίνησης / παρατήρηση και ανάλυση
- Δράση 3: δημιουργώντας δράσεις με 3 παράγοντες της κίνησης
- Χαρακτήρες και δράσεις: πλήρεις δράσεις / εναλλαγές δράσεων / δράσεις ως ψυχολογικές χειρονομίες για τη δημιουργία χαρακτήρων
- Πάθος 1: φαντασία και αισθητηριακό σώμα / κέντρα κίνησης και αισθήσεις
- Πάθος 2: κινόςφαιρα και προσωπικός χώρος / ατμόσφαιρα και κοινός χώρος
- Ανάλυση της σωματικότητας μορφών από έργα τέχνης: μία ατομική άσκηση 1
- Ανάλυση της σωματικότητας μορφών από έργα τέχνης: μία ατομική άσκηση 2
- Από την ανάλυση της σωματικότητας στη δημιουργία performance: αυτοσχεδιασμοί, παρουσιάσεις και παράδοση εργασιών / αναστοχασμός, ανατροφοδότηση και κλείσιμο

● TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	Face to face												
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	<ul style="list-style-type: none">● Use of laboratory exercises on computers.● Support for the learning process and provision of material through the e-class electronic platform.● Communication with students via e-mail and via electronic chat room in e-class.												
TEACHING ORGANIZATION <i>The teaching method and methods are described in detail.</i> <i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Literature Study & Analysis, Tutorial, Internship (Placement), Clinical Exercise, Artistic Workshop, Interactive Teaching, Educational Visits, Study Preparation (Project), Writing of Paper/Thesis, Artistic Creation, etc.</i>	<table border="1"><thead><tr><th>Activity</th><th>Semester Workload</th></tr></thead><tbody><tr><td>Lectures</td><td>13</td></tr><tr><td>Field work</td><td>20</td></tr><tr><td>Laboratory Exercises (Laboratory work)</td><td>26</td></tr><tr><td>Study and analysis of books and articles. (Study and analysis of scientific papers and book chapters)</td><td>26</td></tr><tr><td>Autonomous study</td><td>65</td></tr></tbody></table>	Activity	Semester Workload	Lectures	13	Field work	20	Laboratory Exercises (Laboratory work)	26	Study and analysis of books and articles. (Study and analysis of scientific papers and book chapters)	26	Autonomous study	65
Activity	Semester Workload												
Lectures	13												
Field work	20												
Laboratory Exercises (Laboratory work)	26												
Study and analysis of books and articles. (Study and analysis of scientific papers and book chapters)	26												
Autonomous study	65												

<p><i>The student's study hours for each learning activity are listed, as well as the hours of unguided study, so that the total workload at the semester level corresponds to ECTS standards.</i></p>	<p>Total Course (Total contact hours and training)</p>	<p>150</p>
<p>STUDENT EVALUATION <i>Description of the evaluation process</i></p> <p><i>Language of Assessment, Assessment Methods, Formative or Inferential, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Report / Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Examination of a Patient, Artistic Interpretation, Other / Others</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to students.</i></p>	<p>Students will be evaluated based on their participation in the courses, their final examination, which will take the form of a kinesiological public presentation, and a written portfolio that will accompany this presentation. Evaluation language: Greek The evaluation criteria are described below.</p> <p>For course participation (60% of the final grade):</p> <ul style="list-style-type: none"> ● timely attendance ● occupation and general mentality ● contribution to group activities ● incorporating the teacher's recommendations into the work ● skills development ● preparation <p>For the final presentation (20% of the final grade):</p> <ol style="list-style-type: none"> 16. successful application of the principles taught during the semester 17. directness in physical expression 18. successful image of physical transformation 19. creativity <p>For the portfolio (20% of the final grade):</p> <ol style="list-style-type: none"> 14. application of the principles taught during the semester 15. research data related to the topic of the presentation 	

● **RECOMMENDED BIBLIOGRAPHY**

Basic Course Textbook

- Galais-Germain, B. (2019). *Anatomy of Movement* . SALTO.

Additional Teaching Material

- Adrian, B. (2010) *Actor training the laban way: An integrated approach to voice, speech, and movement* . New York: Skyhorse Publishing, Inc.
- Chekhov, M. (1953). *To the actor* . New York: Harper & Brothers.
- Ewan, V. and Green, D. (2015) *Actor movement: Expression of the physical being* . London: Bloomsbury.
- Hackney, P. (2002) *Making connections: total body integration through Bartenieff fundamentals* , London: Routledge.
- Newlove, J. and Dalby, J. (2004) *Laban for all* , London: Nick Hern Books.
- Olsen, A. (1998) *Body Stories*, Lebanon: University Press of New England. Petit, L. (2010). *The Michael Chekhov handbook* . London: Routledge.

Philosophy of Technology

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	EAPEE01- ΨΤ	SEMESTER	06th or 08th
COURSE TITLE	Philosophy of Technology (Digital Media in Entertainment)		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	ECTS	
Lectures per week	3	6	
	3 hours of theory		
COURSE CATEGORY	Elective		
PREREQUISITES:	-		
TEACHING LANGUAGE AND EXAMINATION:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE URL	eclass.uop.gr		

- TEACHING RESULTS

TEACHING RESULTS
<p>Digital media have not only brought about fundamental changes in our daily lives but also shape our morals and practices, as well as the processes of production, circulation and consumption of cultural goods. It is obvious that the world of entertainment has undergone major changes since the entry and establishment of digital media. Music, cinema, television and animation have changed radically in recent years. New forms of entertainment are making their appearance with the establishment of mobile devices.</p> <p>The course presents the way digital media has changed entertainment and how digital culture has become a part of our everyday lives.</p> <p>Upon successful completion of the course, students will:</p> <ul style="list-style-type: none"> understand the operating frameworks, rules and practices of the main cultural industries Be familiar with the management of modern terms such as engagement, affordance, immersion, interaction, etc. and how they shape the entertainment space from a cultural, communication and narrative perspective.

GENERAL SKILLS

Search, analysis and synthesis of data and information, using the necessary technologies
 Adaptation to new situations
 Decision-making Autonomous work Teamwork
 Working in an international environment Generation of new research ideas Project planning and management

- COURSE CONTENT

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

Unit 1 - The Creative Industries

Historical Context

- The Music Industry

Cinema

Emerging Creative Industries

Unit 2 - Audience Development

Introduction to Audience Development and Scientific Framework

Applied Communication and Case Studies

Newscasting and Entertainment

Unit 3 - Communication in artistic communities

The concepts of influence and interaction

The role of NDCs

- TEACHING AND LEARNING METHODS – EVALUATION

TEACHING METHOD	TEAC Face to face instruction
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USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of eClass, slides, videos and the web	
TEACHING STRUCTURE	ACTIVITY	SEMESTER WORKLOAD
	LECTURES	20
	FIELD WORK	20
	LABORATORY WORK	20
	STUDY AND ANALYSIS OF SCIENTIFIC PAPERS AND BOOK CHAPTERS	25
	AUTONOMOUS STUDY	40
	TOTAL CONTACT HOURS AND TRAINING	125
EVALUATION OF STUDENTS	By written exam – percentage of grade (100%) or By term project assignment – percentage of grade (100%) (student's choice - project assignment is encouraged)	

- BIBLIOGRAPHY

OFFICIAL BIBLIOGRAPHY

Κοκκώνης Μ., Πασχαλίδης Γ. Μπαντιμαρούδης Φ. (2010) “Ψηφιακά μέσα: Ο πολιτισμός του ήχου και του θεάματος”, Εκδόσεις Κριτική.

Kouri M. (2017) “A framework for audience development in non-profit performing arts organisations”, Disigma Publications.

Kadushin C. (2019) “Κοινωνικά δίκτυα”, Εκδόσεις Κριτική.

EXTRA BIBLIOGRAPHY

Sullivan J. L. (2019) “Media audiences: Effects, users, institutions, power”, SAGE publications.

Hadley S., Johanson K. (2023) “Audience Data and Research: Perspectives from Cultural Policy, Arts Management and Practice”, Routledge Editions.

Lighting I: Introduction to Stage Lighting: Practical Applications

COURSE TITLE : LIGHTING I : INTRODUCTION TO STAGE LIGHTING : PRACTICAL APPLICATIONS

1. GENERAL

FACULTY	SCHOOL OF ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL	UNDERGRADUATE		
COURSE CODE	XEIMEE02- ΨΤ	SEMESTER	3-5-7 (Winter)
COURSE TITLE	Lighting I: Introduction to Stage Lighting: Practical Applications		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
		3 (2 theory + 1 practice)	6
COURSE CATEGORY	Free Elective (FE)		
PREREQUISITES	NO		
TEACHING LANGUAGE AND EXAMINATION	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE URL	tba		

2. TEACHING RESULTS

TEACHING RESULTS	
<p>The course offers an introduction to the theory and technique of theatrical lighting, focusing on its dual nature as both a visual medium and a technological tool. Students become familiar with the physical properties of light and the historical evolution of lighting media, while simultaneously receiving training in the use of modern equipment—ranging from conventional fixtures to digital control systems (DMX). Through laboratory exercises, the significance of viewing angles and color composition is analyzed to enhance scenic plasticity and dramaturgy. Particular emphasis is placed on lighting design methodology, from textual analysis to the creation of technical plots and instrument schedules. The course culminates in the practical application of knowledge within real-world stage conditions, preparing participants to manage lighting transitions in a performance (including the use of projection software). The objective is to understand light as a structural element of the performing arts and to acquire the necessary skills for its safe and creative implementation.</p> <ul style="list-style-type: none"> • To analyze and understand the fundamental characteristics of lighting within performing and digital arts. • To apply lighting equipment and software at a practical level. • To combine lighting methodologies and theories with technological and artistic tools. • To organize the stages of lighting design (plot, text, software, equipment). 	
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)

- Week 1: Introduction to the concept of Light. Physical properties, visible spectrum, and the mechanics of vision.
- Week 2: History and Semiology. The evolution of lighting media and the role of light in narrative.
- Week 3: Fixture Typology. Practical introduction to PC, Fresnel, Profile, and PAR units.
- Week 4: Light Sources and LED. The transition from incandescent to digital sources and their properties.
- Week 5: Electrical Safety and Power. Basic safety principles, loads, and the use of Dimmers.
- Week 6: The DMX512 Protocol. Wiring, connectivity, and digital control.
- Week 7: Color Theory and Psychology. Use of filters, color temperature, and color mixing.
- Week 8: Lighting Angles and Plasticity. Study of light directionality.
- Week 9: Lighting Plot. Mastering symbols and drafting floor plans on paper and software.
- Week 10: Dramaturgy and Lighting Cues. Textual analysis and the creation of lighting change scenarios.
- Week 11: Rigging and Focusing. Practical exercise in hanging, beam adjustment, and shuttering.
- Week 12: Console Programming. The case of software - Creating and recording lighting states (cues) and fades.
- Week 13: Project Presentation. Execution of a short lighting composition by each student group

LAB (1 hour)

- Week 1: Introduction to the Space. Safety regulations on stage, ladder usage, and personal protective equipment (PPE).
- Week 2: Fixture Anatomy. Disassembly, lens cleaning, and lamp replacement across different fixture types.
- Week 3: Rigging and Securing. Practical exercise in rigging (clamps, safety cables) and cable management.
- Week 4: Light in Practice. Intensity measurement with a light meter and beam comparison between Fresnel, PC, and Profile fixtures.
- Week 5: Electrical Connectivity. Connecting loads to dimmers, phase checking, and basic measurements with a multimeter.
- Week 6: Addressing and Patching. Parameterizing DMX addresses for LED PARs and moving heads and patching them on the console.
- Week 7: Color Workshop. Gel installation, use of shutters (knives) for beam shaping, and testing on various materials.
- Week 8: Three-Point Exercises. Practical application of "Three-Point Lighting" on a model/actor on stage.
- Week 9: From Plot to Stage. Transferring a completed lighting plot to the physical space and setting up instruments in their positions.
- Week 10: Focusing Workshop. Collaborative work on focusing fixtures based on a specific dramaturgical requirement.
- Week 11: Programming Basics. Creating initial submasters and cues, and the concept of timing (fade in/out) on the console.
- Week 12: Performance Simulation. Sequence of changes (cue-to-cue) set to a musical piece or a short performance event.

□ Week 13: Final Evaluation. Execution and support of the lighting installation designed by each group.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face																
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of PowerPoint and audiovisual examples (13 weeks). Use of eClass on a weekly basis by providing audiovisual material, links, bibliography, suggested exhibitions and feedback																
TEACHING STRUCTURE	<table border="1"> <thead> <tr> <th>ACTIVITY</th> <th>SEMESTER WORKLOAD</th> </tr> </thead> <tbody> <tr> <td>LECTURES</td> <td>26</td> </tr> <tr> <td>LAB</td> <td>13</td> </tr> <tr> <td>ART PRACTICE</td> <td>26</td> </tr> <tr> <td>INTERACTIVE TEACHING</td> <td>6</td> </tr> <tr> <td>INDEPENDENT STUDY</td> <td>73</td> </tr> <tr> <td>INVITED TALKS / MUSEUM VISITS</td> <td>6</td> </tr> <tr> <td>TOTAL CONTACT HOURS AND TRAINING</td> <td>150</td> </tr> </tbody> </table>	ACTIVITY	SEMESTER WORKLOAD	LECTURES	26	LAB	13	ART PRACTICE	26	INTERACTIVE TEACHING	6	INDEPENDENT STUDY	73	INVITED TALKS / MUSEUM VISITS	6	TOTAL CONTACT HOURS AND TRAINING	150
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 exams (30%) Art (Light) project (70%)																

5. BIBLIOGRAPHY

BIBLIOGRAPHY [Eudoxus]

- Θανασούλα, Χ. (2021) Σχεδιασμός Φωτισμών: Ζωγραφίζοντας επί σκηνής στις τέσσερις διαστάσεις. Αθήνα: Ιδιωτική Έκδοση, Κωδικός: 122091428.

EXTRA BIBLIOGRAPHY

7th SEMESTER

Diploma Project I – Optional

FACULTY	FINE ARTS
DEPARTMENT	PERFORMING AND DIGITAL ARTS

LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΠΕ1	SEMESTER OF STUDIES	7th
COURSE TITLE	Bachelor's Thesis I		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS	CREDIT UNITS	
		12 ECTS	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Optional		
PREREQUISITE COURSES:	<p>For the preparation of the Bachelor's Thesis (PE - 7th/8th semester) it is mandatory to have successfully completed the 2 courses : <i>Introductory elements for preparation of a written assignment</i> (Ministry of Education , 1st semester) and <i>Methodology II: Scientific research and writing</i> (Ministry of Education , 5th semester), and the courses due until</p> <p>at the time of application for the IP to don't exceed the eight (8). Information is also provided in the section Thesis (link) on the department's website</p>		

LANGUAGE OF INSTRUCTION and EXAMS:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	https://pda.uop.gr/ptyhiaki-ergasia

6. LEARNING OUTCOMES

Learning Outcomes	
<p>The Bachelor's Thesis I course focuses on the completion of the first phase of the Bachelor's Thesis. In consultation with the instructor, students formulate their research, bibliographic research, and project organization.</p> <p>After completing the course, students will be able to:</p> <ul style="list-style-type: none"> • Work independently on their learning as artist-researchers • They apply theoretical and artistic knowledge to create an artistic work or to carry out a research paper. • Critically analyze and evaluate their own work in relation to current conditions in <i>their field of research</i> 	
General Skills	
<ul style="list-style-type: none"> · Adapting to new situations · Decision making · Autonomous work · Teamwork · Project planning and management · Demonstrate social, professional and ethical responsibility and sensitivity to gender issues · Practice criticism and self-criticism · Promoting free, creative and inductive thinking 	

3. COURSE CONTENT

The course content is broken down into 13 teaching units. Below are indicative titles of thematic areas.

Basic procedures during BACHELOR I

In the THESIS I phase (October - February) students

- discuss and lay the foundations for the topic of their work,
- define the artistic research question
- literature review,
- the central examples/case studies (artistic - case studies)
- lay the foundations for the development of their methodology (methods/methodology)
- Furthermore, in the case of artistic IP, they combine techniques, media in terms of the artistic part, create experimental frameworks (performative, digital, technological, social, participatory), giving time to the development of research based on artistic practice (arts-based research).

6. TEACHING AND LEARNING METHODS - EVALUATION

<p>DELIVERY METHOD <i>Face to face, Distance learning, etc.</i></p>	<p>in hard copy and/or electronic format (pdf) accompanied by the practical/artistic part (documentation material) – see CHAPTER 4 IN THE TPPST THESIS GUIDE</p>									
<p>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, and Communication with Students</i></p>	<p>see CHAPTER 3 IN THE TPPST THESIS GUIDE</p>									
<p>TEACHING ORGANIZATION</p>	<table border="1"> <thead> <tr> <th data-bbox="651 1435 986 1554"><i>Activity</i></th> <th data-bbox="986 1435 1311 1554"><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="651 1554 986 1644">Independent Study</td> <td data-bbox="986 1554 1311 1644">300</td> </tr> <tr> <td data-bbox="651 1644 986 1733"></td> <td data-bbox="986 1644 1311 1733"></td> </tr> <tr> <td data-bbox="651 1733 986 1823">Total</td> <td data-bbox="986 1733 1311 1823">300</td> </tr> </tbody> </table>		<i>Activity</i>	<i>Semester Workload</i>	Independent Study	300			Total	300
<i>Activity</i>	<i>Semester Workload</i>									
Independent Study	300									
Total	300									

STUDENT EVALUATION

Information about the PE 1 Assessment process which consists of the following phases and is assessed as follows:

For Theoretical PE or Artistic PE, PE 1 course is assessed by submitting a research proposal - outline and initial bibliographic research.

The presentation of the Thesis takes place only in the 3 phases of the year (examination June - September - February) on a day and time that has been pre-agreed with the supervisor and has been notified to the Secretariat of the Department of Postgraduate Studies. It is public, open to the student public and is communicated as an event on the department's website and social media.

More information in CHAPTER 5 - EXAMINATION/ASSESSMENT OF THE THESIS of the Regulations of the Faculty of Theology at the University of Athens

<https://pda.uop.gr/kanonismos-ptyhiakis-ergasias>

19. RECOMMENDED BIBLIOGRAPHY

- Leavy Patricia (2020) *Artistic Creation as a Method. Research through Art.* Dardanos
- Leavy Patricia (2021) *Introduction to Art-Based Research.* Bisigma
- Aslanidis, M. (2023) *Scientific Research and Writing in the Arts.* Keynote.
- Dragotis, E., Karagianni D. (2014), *Guide to citations and references of academic texts* , Patras: University of Patras
- Dimitropoulos, G.E. (2009), *Introduction to the methodology of scientific research*, Athens: Hellen.
- Eco, U. (2015). *How to write a Thesis?* The MIT Press.
- Thesis
https://www.ldeo.columbia.edu/~martins/sen_sem/thesis_org.html

Full-Time Job Placement – Optional

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΠΑ Exercise Instructor [full-time]	SEMESTER OF STUDIES	7th or 8th semester or older
COURSE TITLE	FULL- TIME Internship		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS	
	Full-time	18 ECTS	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Optional		
PREREQUISITE COURSES:	Basic condition for carrying out the Practical Training is for students to be at least in the 7th semester (4th year) or above The full-time Internship (IP) is optional and is credited with either 18 ECTS (duration 3 months). PA is undertaken only once during the 7th , 8th or later semester of studies.		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://praktiki-new.uop.gr and https://pda.uop.gr/praktiki-askisi and https://eclass.uop.gr/courses/3435/		

0. LEARNING OUTCOMES

Learning Outcomes

The Internship (I) at the University of the Peloponnese is an institutionalized educational project, which corresponds to a course, mandatory or optional, of the curriculum. I give students the opportunity to come into direct contact with the labor market and to apply in practice the knowledge and skills they have acquired during their studies, while simultaneously acquiring new knowledge and skills.

Upon successful completion of the Internship, the student will be able to apply knowledge acquired during their studies in practical applications,

- become familiar with the work environment and the demands of the professional field,
- develop skills in finding solutions in labor market applications,
- take initiatives in the workplace,
- choose the most appropriate techniques in labor market applications,
- develop professional awareness,
- coexists with different scientific disciplines,
- gain experience in teamwork

Information about the Practical Training Program: <https://pda.uop.gr/praktiki-askisi/> and <https://eclass.uop.gr/courses/3435/>

General Skills

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

● **COURSE CONTENT**

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

Full-time Internship (IP) at the TPPST is optional and: is credited with 18 ECTS (duration 3 months). The PA is undertaken **only once** per the **7th · 8th or later semester** ^{of} studies.

IN THE FULL-TIME PRACTICAL EXERCISE, each student is required to work at the Host Institution **five (5) days a week, eight (8) hours a day** . In general, the student is required to follow the working hours indicated by the person in charge of the Host Institution, as well as the safety and work regulations, as well as any other regulation or rule applicable to the Institution's staff. During the preparation of

the PA, both the student and the institution's representative draw up a PA diary / attendance record.

● **TEACHING AND LEARNING METHODS - EVALUATION**

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	With a physical presence at each Internship host institution (companies, museums, organizations, etc.)									
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	see. TPPST PRACTICE REGULATION https://pda.uop.gr/kanonismos-praktikis-askisis									
TEACHING ORGANIZATION	<table border="1"> <thead> <tr> <th data-bbox="612 801 986 880">Activity</th> <th data-bbox="994 801 1283 880">Semester Workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="612 887 986 958">Independent Study / Practical Exercise</td> <td data-bbox="994 887 1283 958">480</td> </tr> <tr> <td data-bbox="612 965 986 994"></td> <td data-bbox="994 965 1283 994"></td> </tr> <tr> <td data-bbox="612 1001 986 1037">Total</td> <td data-bbox="994 1001 1283 1037">480</td> </tr> </tbody> </table>		Activity	Semester Workload	Independent Study / Practical Exercise	480			Total	480
Activity	Semester Workload									
Independent Study / Practical Exercise	480									
Total	480									
STUDENT EVALUATION	<p>The student's work during the internship is supervised by an executive of the company/organization, who submits an evaluation report for the student to the Department. The supervising professor grades the student taking this report into account, and may also invite the student for an interview.</p>									

21. RECOMMENDED BIBLIOGRAPHY

- PAPEL Internship Information: <https://praktiki-new.uop.gr/>
- ATLAS Website - Practical Training Hub: <https://atlas.grnet.gr/>
- Information about the Practical Training Program: <https://pda.uop.gr/praktiki-askisi/>
- Regulations for the Practical Training of the Technical University of Athens: <https://pda.uop.gr/wp-content/uploads/2023/07/Regulations-On-Practical-Training-of-the-Technical-University-of-Athens-July2023.pdf>

8th SEMESTER

Diploma Project II – Optional

FACULTY	FINE ARTS		
DEPARTMENT	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΠΕ II	SEMESTER OF STUDIES	8th (Spring)
COURSE TITLE	Bachelor's Thesis II		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>	WEEKLY TEACHING HOURS	CREDIT UNITS	
		6 ECTS	
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Optional		
PREREQUISITE COURSES:	For the preparation of the Bachelor's Thesis (PE - 7th/8th semester) it is mandatory to have successfully completed the 2 courses : <i>Introductory elements for preparation of a written assignment</i> (Ministry of Education , 1st semester) and <i>Methodology II: Scientific research and writing</i> (Ministry of Education , 5th semester), and the courses due until		

	at the time of application for the IP to don't exceed the eight (8) . Information is also provided in the section Thesis (link) on the department's website
LANGUAGE OF INSTRUCTION and EXAMS:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-
COURSE WEBSITE (URL)	https://pda.uop.gr/ptyhiaki-ergasia

7. LEARNING OUTCOMES

Learning Outcomes	
<p>The Bachelor's Thesis II (8th semester, 6 ECTS) <u>is a natural continuation of the Bachelor's Thesis I (7th semester, 12 ECTS)</u> and includes conducting research and writing of the Work and/or production of an artistic work and their completion with the Public Lecture and the presentation of the artistic work.</p> <p>In the GRADUATE THESIS II phase (February-June) and following work from the GRADUATE THESIS I stage, students will be able to:</p> <ul style="list-style-type: none"> ● develop a unified critical approach to theory and artistic practice ● develop, complete their methodology in a theoretical-artistic part (AbR) ● complete the composition, design, production, implementation of the artistic work ● write an extensive research paper or carry out an artistic-research project ● support their research work in a public context 	
General Skills	

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

4. COURSE CONTENT

The course content is broken down into 13 teaching units.
Below are indicative titles of thematic areas.

The **Bachelor's Thesis II** (8th semester, 6 ECTS) is a natural continuation of the Bachelor's Thesis.

Thesis I (7th semester, 12 ECTS) and includes the preparation of the research and writing the Thesis and/or producing an artistic work and their completion with the Public Lecture and the presentation of the artistic work.

In the THESIS II phase (February-June) students

6. unify theory and artistic practice
7. final writing of the Bachelor's Thesis with conclusions
8. develop and complete their methodology in a theoretical/artistic part (arts-based research)
9. complete the composition, design, production, and implementation of the artistic work
10. decide on the way to present and exhibit the project
11. public support
12. final submission of the Bachelor's Thesis

7. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD

Face to face, Distance learning, etc.

in hard copy and/or electronic format (pdf) accompanied by the practical/artistic part (documentation material) – **see GUIDE FOR PREPARING A DEGREE THESIS, TPPST**

<p>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, and Communication with Students</i></p>	<p>see GUIDE FOR THESIS WORKING, TPPST</p>								
<p>TEACHING ORGANIZATION</p>	<table border="1"> <thead> <tr> <th data-bbox="651 510 986 631"><i>Activity</i></th> <th data-bbox="986 510 1305 631"><i>Semester Workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="651 631 986 721">Independent Study</td> <td data-bbox="986 631 1305 721">150</td> </tr> <tr> <td data-bbox="651 721 986 810"></td> <td data-bbox="986 721 1305 810"></td> </tr> <tr> <td data-bbox="651 810 986 900">Total</td> <td data-bbox="986 810 1305 900">150</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester Workload</i>	Independent Study	150			Total	150
<i>Activity</i>	<i>Semester Workload</i>								
Independent Study	150								
Total	150								
<p>STUDENT EVALUATION</p>	<p>Information about the PE Assessment process. More specifically, the PE examination consists of the following phases and is assessed as follows:</p> <p>1. Theoretical PE</p> <ul style="list-style-type: none"> a. Submission of written work b. Public presentation - Examination <p>2. Artistic PE</p> <ul style="list-style-type: none"> a. Submission of written work b. Presentation/submission of artistic work c. Public Presentation <p>More information in CHAPTER 5 of the Regulations of the Thesis at the University of Athens https://pda.uop.gr/kanonismos-ptyhiakis-ergasias</p>								

20. RECOMMENDED BIBLIOGRAPHY

- Leavy Patricia (2020) *Artistic Creation as a Method. Research through Art.* Dardanos
- Leavy Patricia (2021) *Introduction to Art-Based Research.* Bisigma
- Aslanidis, M. (2023) *Scientific Research and Writing in the Arts.* Keynote.
- Dragotis, E., Karagianni D. (2014), *Guide to citations and references of academic texts* , Patras: University of Patras
- Dimitropoulos, G.E. (2009), *Introduction to the methodology of scientific research*, Athens: Hellen.
- Eco, U. (2015). *How to write a Thesis?* The MIT Press.
- Thesis
https://www.ldeo.columbia.edu/~martins/sen_sem/thesis_org.html

Part-Time Job Placement – Optional

LEISURE	FINE ARTS		
PART	PERFORMING AND DIGITAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	PA Exercise Instructor [part-time]	SEMESTER OF STUDIES	7 th or 8 th semester or older
COURSE TITLE	PART- TIME Internship		
INDEPENDENT TEACHING ACTIVITIES <i>in case the credits are awarded in distinct parts of the course e.g. Lectures, Laboratory Exercises etc. If the credits are awarded uniformly for the entire course, indicate the weekly teaching hours and the total number of credits</i>		WEEKLY TEACHING HOURS IN ASKALIA	CREDIT UNITS
		Part-time	12
<i>Add rows if necessary. The teaching organization and teaching methods used are described in detail in 4.</i>			
COURSE TYPE <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Optional		
PREREQUISITE COURSES:	<p>Basic condition for carrying out the Practical Training is for students to are at least in the 7th semester (4th year) or bigger</p> <p>The Part-time Internship (PI) is optional and is credited with 12 ECTS (duration 3 months). PA is undertaken only once during the 7th ·8th or later semester of studies.</p>		
LANGUAGE OF INSTRUCTION and EXAMS:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	-		
COURSE WEBSITE (URL)	https://praktiki-new.uop.gr and https://pda.uop.gr/praktiki-askisi and https://eclass.uop.gr/courses/3435/		

3. LEARNING OUTCOMES

Learning Outcomes
<p>The Internship (I) at the University of the Peloponnese is an institutionalized educational project, which corresponds to a course, mandatory or optional, of the curriculum. I give students the opportunity to come into direct contact with the labor market and to apply in</p>

practice the knowledge and skills they have acquired during their studies, while simultaneously acquiring new knowledge and skills.

Upon successful completion of the Internship, the student will be able to apply knowledge acquired during their studies in practical applications,

- 📖 become familiar with the work environment and the demands of the professional field,
- 📖 develop skills in finding solutions in labor market applications,
- 📖 take initiatives in the workplace,
- 📖 choose the most appropriate techniques in labor market applications,
- 📖 develop professional awareness,
- 📖 coexists in work with different scientific disciplines,
- 📖 gain experience in teamwork

Information about the Practical Training Program: <https://pda.uop.gr/praktiki-askisi/> and <https://eclass.uop.gr/courses/3435/>

General Skills

2. Adapting to new situations
3. Decision making
4. Autonomous work
5. Teamwork
6. Project planning and management
7. Demonstrate social, professional and ethical responsibility and sensitivity to gender issues
8. Practicing criticism and self-criticism
9. Promoting free, creative and inductive thinking

10. COURSE CONTENT

The course content is broken down into 13 teaching units.

Below are indicative titles of thematic areas.

The **part-time Internship (IP)** at the TPPST is optional and:

is credited with 12 ECTS (part-time PA, duration 3 months). PA is undertaken **only once** during the **7th · 8th or later semester** of studies.

IN THE PART-TIME PRACTICAL EXERCISE, each student is required to work at the Host Institution **five (5) days a week , four (4) hours a day**. In general, the student is required to follow the working hours indicated by the person in charge of the Host Institution, as well as the safety and work regulations, as well as any other regulation or rule applicable to the staff of the Institution. During the preparation of the PA, both the student and the representative of the institution draw up a PA diary / attendance record.

1. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY METHOD <i>Face to face, Distance learning, etc.</i>	With a physical presence at each Internship host institution (companies, museums, organizations, etc.)								
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES <i>Use of ICT in Teaching, Laboratory Education, Communication with students</i>	see. TPPST PRACTICE REGULATION https://pda.uop.gr/kanonismos-praktikis-askisis								
TEACHING ORGANIZATION	<table border="1"><thead><tr><th>Activity</th><th>Semester Workload</th></tr></thead><tbody><tr><td>Independent Study / Practical Exercise</td><td>240</td></tr><tr><td></td><td></td></tr><tr><td>Total</td><td>240</td></tr></tbody></table>	Activity	Semester Workload	Independent Study / Practical Exercise	240			Total	240
Activity	Semester Workload								
Independent Study / Practical Exercise	240								
Total	240								
STUDENT EVALUATION	The student's work during the internship is supervised by an executive of the company/organization, who submits an evaluation report for the student to the Department. The supervising professor grades the student taking this report into account, and may also invite the student for an interview.								

20. RECOMMENDED BIBLIOGRAPHY

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- ATLAS Website - Practical Training Hub: <https://atlas.grnet.gr/>
- Information about the Practical Training Program: <https://pda.uop.gr/praktiki-askisi/>
- Regulations for the Practical Training of the Technical University of Athens: <https://pda.uop.gr/wp-content/uploads/2023/07/Regulations-On-Practical-Training-of-the-Technical-University-of-Athens-July2023.pdf>