



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

UNDERGRADUATE STUDY GUIDE D P D A

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UNIVERSITY OF PELOPONNESE

School of Fine Arts
Department of Performing and Digital Arts

Undergraduate Study Guide

2021 - 2022

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UNIVERSITY OF PELOPONNESE
SCHOOL OF FINE ARTS

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
STUDY GUIDE 2021-2022

According to the 2nd meeting 29th/8.7.2021 and the 4th meeting 36th/02.12.2021 of the General Assembly of the Department.

THE DEPARTMENT

The Department of Performing and Digital Arts (DPDA) in Nafplio is part of the School of Fine Arts of the University of Peloponnese. Its purpose is :

1. To nurture and promote knowledge in scientific, artistic and technological subject matters concerning the performing arts placing emphasis on their connection and relation with various social applications, technology and education. The Performance (act or installation) functions as the primary ground for innovation in the field of Fine Arts and is the focus of the artistic, theoretical, technological and methodological courses offered by the Department.
2. To provide students with the necessary tools which will ensure they are fully equipped to document, analyse and compose artistic works, applications and actions.
3. To provide students with the necessary know-how which will help them familiarize themselves with the technology needed for their artistic applications on the subject matters mentioned above.

4. To provide students with specialised education and training for the teaching of art subjects and artistic technological applications in primary and secondary education as well as in non-formal and informal learning.

The studies of the Department focus on the following Art and Technology Fields:

- Directing and Performance
- Digital Performance and Arts
- Software and Digital Arts technology
- Dance and Performance
- Light, sound, scenography and new technologies (Design and planning)
- Design and production of digital material (Digital coaching, Virtual/Mixed Reality, Computer Games).
- Digital Applications in Directing and Acting.
- Theory of Performance and Social Applications (theatre anthropology, activism, interactive and web theatre, feminist and queer theory, educational applications, public space, museums.)
- Dramaturgy of Performance / Creative Writing / Digital narration / Digital publications.

Studies in these subject fields consider digital technologies as a medium of artistic expression and the performing arts as fertile ground for the application of modern technology. Performance is viewed as a meeting ground, an inter-subjective experience and construction and it is examined as a process or the outcome of synthesis and installation in spaces by means of digital technology. The purpose of these studies is to explore the theoretical framework which embraces Performance, and primarily the fields of its artistic and technological applications as well as its interaction with the social milieu.

Studies in the Department are separated into two pathways (or streams):

1. PERFORMING ARTS

This specialisation field aims at the artistic and theoretical learning of the students in the field of performing arts and focuses on providing them with knowledge and hands-on experience in these fields, (and) as well as information about their connection with various social applications and new technologies. Graduates will be able to set up an artistic event (concept, synthesis, directing) centered on the art of performing

(performance, dance, multimedia applications in theatre etc.). In this way, they can carry out innovative proposals in the realm of artistic expression and education.

2. DIGITAL ARTS

This specialisation field aims at the artistic, theoretical and technological training of students in the area of digital applications and focuses on their potential interrelationship with performing arts. Graduates of this specialisation field combine artistic knowledge with experience on how to use digital software and hardware. They are, thus, able to set up (concept, digital design, synthesis, directing, production) an artistic digital application (digital performance, interactive installation, digital scenography και lighting, video games και virtual reality, digital storytelling, digital publications etc.) and utilize the connection between Performance and Digital Arts in the field of technology, artistic expression and education.

STUDY PROGRAMME – OFFICIAL DURATION

The number of students annually entering the P.D.A.D. is defined by the relevant Ministerial Decision every year. The number of entrants for the 2021-22 academic year is 140 (FEK 1929/B´/13.05.2021).

The minimum required compulsory attendance of studies leading to the required Degree fulfillment in P.D.A.D. is eight (8) semesters long.

OBJECTIVES OF THE STUDY PROGRAMME

The study programme of the Performing and Digital Arts Department aims to support and further promote the advancement of new knowledge, develop research in the field of arts and meet the educational, research, social and cultural needs of the country. Special emphasis is given to contemporary art directions in performing and digital arts associated with art, technology, education and society. The courses aim at providing support for creating future artists who specialise in the connection between performing and digital arts, the use of technology and their social parameters. For this reason, adequate knowledge context is provided in order to teach and implement all the above in educational and social institutions as well as related activities.

Although this is an art-oriented Department, the studies also provide technological know-how. Furthermore, theoretical knowledge is provided regarding the fields of Performing Arts and Digital Media Theory, Art and Film History, as well as Cultural Theory. An essential component involves students familiarizing themselves with the basic principles of Technology Ethics and Research Methodology. In the course of their studies, the students work on individual and group projects (both artistic and theoretical), and present them in public art spaces and venues such as theatres and exhibition halls, as well as on the web. Upon the completion of their studies they are

required to compose and publicly present a Degree Lecture, as part of their Degree Project (artistic and theoretical research).

Overall, among the goals of the Department is the collaboration with the Theatre Studies Department, School of Fine Arts, and other Departments of the University of the Peloponnese such as the Informatics Department. This cooperation is ensured either by the mutual offering of free choice courses, or by joint Diploma Projects.

LEARNING OUTCOMES AND PROFESSIONAL VALIDATION

Based on their specialized scientific knowledge and artistic and technological education, the graduates of P.D.A.D. have the opportunity to work as performing artists and designers-programmers of digital art applications in private or public institutions of the performing and digital art industry, as these are outlined below, following one or more directions or specializations among those offered in the Department.

Furthermore, they have the opportunity to work in the education sector as teachers and/or as freelancers. In order to work in the educational system, a Teaching Certificate is necessary in addition to their Degree. A Teaching Certificate can be acquired by attending Special Study Programs of Teaching Adequacy, as these are defined accordingly by the decision of the University of the Peloponnese Council and are outlined in the Study Programme of the Performing and Digital Arts Department. Finally, according to the current legal framework, a “Certificate of Attendance” in Informatics and Computer courses is provided to the graduates of the P.D.A.D.

By actively attending and completing their studies in the Performing and Digital Arts Department, students are expected to satisfy the following learning outcomes:

- To be able to promote artistic creation and research in the fields of Performing and Digital Arts and in the related scientific and artistic fields based on the latest developments in science, art and technology; to become familiar with the use of digital arts technology as well as traditional and modern forms of cultural expression; and to be able to connect Performing and Digital Arts with the social dimension, as well as with teaching methodology in educational, cultural and social fields.
- To be qualified to meet the scientific and artistic needs in the research and art sectors relevant to the Performing and Digital Arts in Greece and abroad, such as research, science and social centres and cultural institutions (Ministry of Culture, museums and art centers, festival institutions, theatres, troupes, etc.), regional and municipal authorities as well as (the) mass media.

- To process, develop, propose and implement social applications of artistic activities by creatively engaging in the activities of sensitive/under-privileged social groups and venues. To design creative educational programs via Performing and Digital Arts for the needs of a specific group depending on its characteristics.

In particular, graduate students can work in the following (work) professional fields:

- **Art organizations: Directing, Choreography, Acting, Stage Design in Performing Applications** (Dance and theatre performance, interactive shows or stage/open-air installations, visual arts applications, multimedia and web applications in performing arts).
- **Social organizations: Social art activities through performing applications** (social theatre, activism, dance and society, interactive and on-line theatre performances, performance and public space, etc.)
- **Digital applications in private companies and art organizations:** Digital, material production (digital coaching, animation, video game) – digital applications for performing arts with the use of customized technology (software systems and devices)
- **Design and planning of virtual experience applications**
- **Digital applications in lighting, scenography and sound (design and implementation)**
- **Digital exhibitions design, application of Creative Writing in digital and performance artworks, Dramaturgy of Performance, digital publications**
- **Educational institutions:** Design, organization and planning of educational programs for digital art applications in education and social/cultural organizations in Greece and abroad as well as in the Local Government.

STUDY PROGRAMME

The programme has been structured according to the Bologna Agreement and it is fully compliant with the European Accumulation-Compilation Transfer System ECTS (European Credit Transfer Units). The programme is completed with the acquisition of a minimum 240 ECTS credits and leads to the acquisition of an academic diploma. Studies in the Department of Performing and Digital Arts consist of 8 semesters.

Informal subject areas for the degree of the Department of Performing and Digital Arts:

1. PERFORMING ART
2. DIGITAL ART

In particular:

- TWO SEMESTERS OF COMMON SUBJECTS (JOINT ATTENDANCE)

- SIX SPECIALISATION SEMESTERS, DEGREE PROJECT AND WORK PLACEMENT

Courses for the degree: 38 courses categorized as:

- a) Compulsory: (Theory and Applications) (OB) (5 ECTS)**
- b) Open Choice: (Theory and Applications) (OC) (5 ECTS)**
- c) Closed Choice: (Theory and Applications) (CC) (6 ECTS)**
- d) Elective Courses: (FO) (6 ECTS)**

Diploma examinations in two phases:

- a) Degree examination I**, (theoretical or art) concluding with a written assignment which is equivalent to 8 ECTS and
- b) Degree examination II** concluding with a **Public Lecture**, and is equivalent to 8 ECTS.

The **Degree Examination** has a total of 16 ECTS

And

The **Internship** that has a total of 8 ECTS and contains PRACTICE I and II in the last two semesters.

Every first year course (Compulsory and Open Choice) is an orientation course equivalent to 5 ECTS.

Every course from the 3rd to the 8th semester proceeds in greater detail into the subject matter and combines theory and practice, thus determining the academic orientation of the department. Because of the composite nature of these courses, they are equivalent to 6 ECTS.

GENERAL STRUCTURE OF THE STUDY PROGRAMME

● **FIRST LEVEL (SEMESTERS 1-2)**

The first year consists mainly of introductory courses and compulsory attendance for all university students. Each of the first two semesters includes six courses, three Compulsory Courses (OB) and three Electives (OC), (6 X 5 ECTS = 30 ECTS). At this level of study, a wide range of courses is offered every academic year, varying according to the students' preferences, the needs of the Study Programme and the availability of the professors. For the academic year 2019-20, 16 Open Choice Courses in total are offered during the first and second semester.

● **SECOND LEVEL (SEMESTERS 3-6)**

Every academic semester (from the 3rd to the 6th) includes 5 courses: three Closed Choice Courses (CC) and two Elective Courses (FO). On this level of studies, any courses including feature I, II or III in their title are prerequisites. Students may

choose among any of the Elective Courses. (5 X 6 ECTS) = 30 ECTS. Thus, every semester (until the 6th) is equivalent to 30 ECTS.

- **THIRD LEVEL (SEMESTERS 7-8)**

The 7th and 8th semesters are exclusively focused on Closed Choice courses of pathway subject matter (three per semester), on the writing of the Diploma Project, and the completion of the students' Job Placement/Internship.

Semester total: 30 ECTS.

Specifically:

7th SEMESTER: (3 X 6 + DEGREE PROJECT 8 + JOB PLACEMENT 4 ECTS = 30 ECTS)

8th SEMESTER: (3 X 6 + 12 + DEGREE PROJECT 8 + JOB PLACEMENT 4 ECTS = 30 ECTS)

Students of different specialization fields are encouraged to work together on their art Degree Project.

All the characteristics mentioned above make the Study Guide exceptionally innovative and student-oriented, since it provides students with the opportunity to create a personalized study course orientation, which, though of an unofficial nature since it leads to a single Degree, it still satisfies their individual interests and artistic pursuits.

Compulsory Courses (OB) (1st year): 6 x 5 ECTS= 30 ECTS

Open Choice Courses (OC) (1st year): 6 x 5 ECTS= 30 ECTS

Closed Choice Courses (CC): 18 x 5 ECTS= 108 ECTS

Elective Courses (FO): 8 x 6 ECTS= 48 ECTS

Degree Project: 8+8 ECTS= 16ECTS

Job Placement: 4+4ECTS= 8ECTS

TOTAL= 240 ECTS

OUTLINE OF THE D.P.D.A. CURRICULUM

FIRST YEAR: JOINT ATTENDANCE FOR ALL STUDENTS

1st SEMESTER

1. Introduction to Performing Arts: Theory and Applications OB (5 ECTS)
2. Programming and Art I OB (5 ECTS)
3. Art History OB (5 ECTS)
4. Introduction to Technology OC (5 ECTS)
5. Introduction to Contemporary Dance: The Main Elements OC (5 ECTS)
6. Directional trends: Theory and applications OC (5 ECTS)
7. Art History – Romanticism to 1945 OC (5 ECTS)
8. Elements of Acting: Theory and Practice OC (5 ECTS)

2nd SEMESTER

1. Introduction to Performance: Theory and Applications OB (5 ECTS)
2. Human and Machine OB (5 ECTS)
3. Methodology I: Introduction to Research Paper OB (5 ECTS)
4. Programming and Art II OC (5 ECTS)
5. Digital image processing OC (5 ECTS)
6. Acting: from Theater to Performance OC (5 ECTS)
7. Social Applications of Performance I OC (5 ECTS)
8. Introduction to Performance Art OC (5 ECTS)
9. Dance I: Dance and Technology: Synthesis and Improvisation Tools (5 ECTS)
10. Scenography and the Concept of Space in Performing Arts: Introduction OC (5 ECTS)
11. Physical Theatre Technique II: From neutral mask to the expressive mask OC (5 ECTS)
12. Acting and Society I: The Theatre of the Oppressed OC (5 ECTS)
13. Εισαγωγή στη Σκηνοθεσία: Θεωρία και Εφαρμογές OC (5 ECTS)

SPECIALIZATION FIELD 1: PERFORMING ARTS

3rd SEMESTER

1. Collaboration of arts: the modern collective work of art CC (6 ECTS)
2. Pedagogy of Performing Arts I CC (6 ECTS)
3. Music and Performance CC (6 ECTS)

4th SEMESTER

1. Multimedia and directing: Theory and Applications CC (6 ECTS)
2. Performance and Space: the audience, the artist and the performance as meeting ground CC (6 ECTS)

3. Methodology II: Research Paper and Writing Composition CC (6 ECTS)

5th SEMESTER

1. Performance in Greece CC (6 ECTS)
2. Pedagogy in Performing Arts II: Modern Approaches to Performing Arts in Education CC (6 ECTS)
3. Body Theatre Techniques : From the Industrial method to the Theatre of Performance CC (6 ECTS)

6th SEMESTER

1. Reality theatre: theory and applications CC (6 ECTS)
2. Theories of Gender/Sexuality and the theatrical act CC (6 ECTS)
3. Theory of Art and Culture CC (6 ECTS)

7th SEMESTER

1. Performance, Directing and the Internet: Theory and applications CC (6 ECTS)
2. Performance applications for children in the digital era CC (6 ECTS)
3. Dramaturgy of Performance CC (6 ECTS)
4. Diploma Project I DP (8 ECTS)
5. Job Placement I JP (4 ECTS)

8th SEMESTER

1. Performance and social applications IV: activism and the public arena: Theory and practice CC (6 ECTS)
2. Modern choreography and digital scenography installation CC (6 ECTS)
3. Participatory / collective dramaturgy / the dramaturg performer: Theory and applications CC (6 ECTS)
4. Diploma project II DP (8 ECTS)
5. Job Placement II JP (4 ECTS)

SPECIALIZATION FIELD 2: DIGITAL ARTS

3rd SEMESTER

1. 3D Content Creation I CC (6 ECTS)
2. The Multimedia in Performing Arts with emphasis on Video-Art and Performance Art CC (6 ECTS)
3. Digital Arts Pedagogy I: Arts and Technology in Education CC (6 ECTS)

4th SEMESTER

1. Visual Art Performance I: Theory and applications CC (6 ECTS)
2. Modern Art CC (6 ECTS)
3. Virtual Reality I CC (6 ECTS)

5th SEMESTER

1. Digital Technology and Animation I CC (6 ECTS)
2. 3D Content Creation II CC (6 ECTS)
3. Digital Technology and Ethics CC (6 ECTS)

6th SEMESTER

1. Digital Technology and Coaching II CC (6 ECTS)
2. Pervasive Computing CC (6 ECTS)
3. Virtual Reality II CC (6 ECTS)

7th SEMESTER

1. Virtual Worlds Development CC (6 ECTS)
2. Stage design as Visual Art Writing in the Performing Arts CC (6 ECTS)
3. Digital Arts Pedagogy II: Arts and Technology in Education CC (6 ECTS)
4. DIPLOMA PROJECT I PT (8 ECTS)
5. PLACEMENT I PA (4 ECTS)

8th SEMESTER

1. Digital game design CC (6 ECTS)
2. Web applications and Performance CC (6 ECTS)
3. Art game and the public space CC (6 ECTS)
4. DIPLOMA PROJECT II DP (8 ECTS)
5. PLACEMENT II JP (4 ECTS)

FREE CHOICE COURSES OF 3rd-5th SEMESTERS

1. Μορφολογία, η διαδοχή των στυλ: από την αρχιτεκτονική στο έπιπλο (Διδάσκουσα Α. Δημητρουλοπούλου, κοινό μάθημα με το ΤΘΣ) FO (6 ECTS)
2. Σύγχρονες θεωρίες για την καλλιτεχνική δημιουργία (Διδάσκουσα Α. Σπυροπούλου) κοινό μάθημα με το ΤΘΣ) FO (6 ECTS)
3. Κοινωνιολογία των πολιτισμικών θεσμών και οργανισμών (διδ. Γ. Κόνδης) FO (6 ECTS)
4. Theatre and Literature: Adaptation and Creative Writing FO (6 ECTS)
5. Physical Theatre Technique I : The poetic body of the actor FO (6 ECTS)

FREE CHOICE COURSES OF 4th-6th SEMESTERS

1. Digital Creative Writing, Interactive Literature, Digital Narration, Digital Publications FO (6 ECTS)
2. Εισαγωγή στην έννοια της Αφήγησης / Σενάριο FO (6 ECTS)
3. Μουσικές επενδύσεις και συνθετικές πρακτικές σε θεατρικές παραστάσεις (Διδάσκων Ν. Μάμαλης, κοινό μάθημα με το ΤΘΣ) FO (6 ECTS)

4. Τεχνικές σωματικού θεάτρου: ο ερμηνευτής στον ανοιχτό χώρο FO (6 ECTS))
5. Κριτική Ανάλυση Παραστάσεων (διδάσκουσα Μ. Κοτζαμάνη, κοινό μάθημα με ΤΘΣ) FO (6 ECTS)
6. Εισαγωγή στις ιδιοκατασκευές FO (6 ECTS)
7. Digital Galleries and Virtual Reality FO (6 ECTS)
8. Digital audio processing: music composition FO (6 ECTS)
9. Line & Pictorial Drawing FO (6 ECTS)
10. Freehand Drawing FO (6 ECTS)
11. Επιτέλεση και κοινωνικές εφαρμογές III: Κοινωνικό Θέατρο (διδ. Α. Στούρνα) FO (6 ECTS)
12. Στάδια της παραγωγής ενός οπτικοακουστικού έργου (διδ. Β. Ψαρράς) FO (6 ECTS)
13. Σκηνογραφία-Εξωτερικός χώρος (διδ. Χ. Θάνου) FO (6 ECTS)
14. Contemporary American Theatre and Performance FO (6 ECTS)
15. Seminar: Essay and Paper Writing FO (6 ECTS)

LIST OF REQUIRED COURSES

1st SEMESTER

Course Title	Category	Requirements
Introduction to Performing Arts: Theory and Applications	OB	-
Programming and Art I	OB	-
Art History	OB	-
Introduction to Technology	OC	-
Introduction to Contemporary Dance: The Main Elements	OC	-
Directional trends: Theory and applications	OC	-
Ιστορία Τέχνης: Ρομαντισμός – 1945	OC	-
Στοιχεία Υποκριτικής: Θεωρία και Πράξη	OC	-

2nd SEMESTER

Course Title	Category	Requirements
Introduction to Performance: Theory and Applications	OB	-
Man and Machine	OB	-
Methodology I: Introduction to Research Paper	OB	-
Programming and Art II	OC	Programming and Art I
Acting: from Theater to Performance	OC	-
Introduction to Performance Art	OC	-
Digital image processing	OC	-
Dance I: Dance and Technology: Synthesis and Improvisation Tools	OC	-
The Body in Performing Arts: Dance and Performance	OC	-
Introduction to Video-Projection Design in Performing arts	OC	-
Scenography and the Concept of Space in	OC	-

Performing Arts: Introduction		
Τεχνικές σωματικού θεάτρου II: Από την ουδέτερη μάσκα στην εκφραστική μάσκα	OC	-
Υποκριτική και Κοινωνία I: Το Θέατρο του Καταπιεσμένου	OC	-

SPECIALIZATION FIELD 1: PERFORMING ARTS

3rd SEMESTER

Course Title	Category	Requirements
Collaboration of arts: the modern collective work of art	CC	-
Pedagogy of Performing Arts I	CC	-
Music and Performance	CC	-

4th SEMESTER

Course Title	Category	Requirements
Multimedia and directing: Theory and Applications	CC	-
Performance and Space: the audience, the artist and the performance as meeting ground	CC	-
Methodology II: Research Paper and Writing Composition	CC	Methodology I: Introduction to Research Paper

5th SEMESTER

Course Title	Category	Requirements
Performance in Greece	CC	-
Pedagogy in Performing Arts II: Modern Approaches to Performing Arts in Education	CC	Pedagogy of Performing Arts I
Body Theatre Techniques : From the Industrial method to the Theatre of Performance	CC	-

6th SEMESTER

Course Title	Category	Requirements
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Reality theatre: theory and applications	CC	-
Theories of Gender/Sexuality and the theatrical act	CC	-
Theory of Art and Culture	CC	-

7th SEMESTER

Course Title	Category	Requirements
Performance, Directing and the Internet: Theory and applications	CC	-
Performance applications for children in the digital era	CC	-
Dramaturgy of Performance	CC	-
Diploma Project I	DP	-
Job Placement I	JP	-

8th SEMESTER

Course Title	Category	Requirements
Performance and social applications IV: activism and the public arena: Theory and practice	CC	-
Modern choreography and digital stage installation	CC	-
Participatory / collective dramaturgy / the dramaturg performer: Theory and applications	CC	-
Diploma Project II	DP	Diploma Project I
Job Placement II	JP	Job Placement I

SPECIALIZATION FIELD 2: DIGITAL ARTS

3rd SEMESTER

Course Title	Category	Requirements
3D Content Creation I	CC	-
The Multimedia in Performing Arts with emphasis on Video-Art and Performance Art	CC	-
Digital Arts Pedagogy I: Arts and Technology in Education	CC	-

4th SEMESTER

Course Title	Category	Requirements
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Visual Art Performance I: Theory and applications	CC	-
Modern Art	CC	-
Virtual Reality I	CC	-

5th SEMESTER

Course Title	Category	Requirements
Digital Technology and Animation I	CC	-
3D Content Creation II	CC	3D Content Creation I
Digital Technology and Ethics	CC	-

6th SEMESTER

Course Title	Category	Requirements
Digital Technology and Animation II	CC	Digital Technology and Animation I
Pervasive Computing	CC	-
Virtual Reality II	CC	Virtual Reality I

7th SEMESTER

Course Title	Category	Requirements
Virtual Worlds Development	CC	-
Stage design as Visual Art Writing in the Performing Arts	CC	-
Lighting III: Lighting applications and Public Space Intervention	CC	-
Diploma Project I	DP	-
Job Placement I	JP	-

8th SEMESTER

Course Title	Category	Requirements
Digital game design	CC	-
Web applications and Performance	CC	-
Art game and the public space	CC	-
Diploma Project II	DP	Diploma Project I
Job Placement II	JP	Job Placement I

FREE CHOICE COURSES OF 3rd-5th SEMESTERS

Course Title	Category	Requirements
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Μορφολογία, η διαδοχή των στυλ: από την αρχιτεκτονική στο έπιπλο	FO	-
Σύγχρονες θεωρίες για την καλλιτεχνική δημιουργία		-
Κοινωνιολογία των πολιτισμικών θεσμών και οργανισμών	FO	-
Θέατρο, Λογοτεχνία και Δημιουργική Γραφή	FO	-
Τεχνικές σωματικού θεάτρου I: το ποιητικό σώμα του ηθοποιού	FO	-

FREE CHOICE COURSES OF 4th-6th SEMESTERS

Course Title	Category	Requirements
Χορός II: Χορός και Κοινωνία	FO	Χορός I: Χορός και Τεχνολογία: Εργαλεία σύνθεσης και αυτοσχεδιασμού
Digital Creative Writing, Interactive Literature, Digital Narration, Digital Publications	FO	-
Εισαγωγή στην έννοια της Αφήγησης / Σενάριο	FO	-
Μουσικές επενδύσεις και συνθετικές πρακτικές σε θεατρικές παραστάσεις	FO	-
Τεχνικές σωματικού θεάτρου: ο ερμηνευτής στον ανοιχτό χώρο	FO	-
Κριτική Ανάλυση Παραστάσεων	FO	-
Πολιτική Φιλοσοφία και Τέχνη	FO	-

Εισαγωγή στις ιδιοκατασκευές	FO	-
Επιμέλεια ψηφιακών εκθέσεων και εικονική πραγματικότητα	FO	-
Digital audio processing: music composition	FO	-
Line & Pictorial Drawing	FO	-
Freehand Drawing	FO	-

COURSES DESCRIPTIONS D.P.D.A.

ACADEMIC YEAR **2021-22**

1st SEMESTER

Introduction to Performing Arts: Theory and Applications

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

Programming and Art I

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

Art History

This course will cover the History of Art from the 19th century up to the 20th century, mainly in Europe and the United States. Particular emphasis will be placed on Painting and Sculpture; however, other art forms, such as Architecture, Design, Photography and Cinema will also be discussed. Through the evaluation and analysis of works of art, students will develop skills in research, and critical thinking, while they will obtain visual art literacy. The evolution of the Arts, especially within Modernism, will be studied in context: the various developments in aesthetics and technology will be taken into consideration, together with the effects of political, social and ideological struggles and breaches that took place during these troubled times.

Introduction to Technology

This introductory course has as its primary goal to introduce students with a series of concepts and thematic areas that they will encounter during their undergraduate studies. At the end of the course the student should be able to: Explain basic Computer Science and Computer concepts; Recognize key parts of Computer Architecture; Demonstrate basic data storage knowledge and identify data processing concepts; Explain the functions performed by an operating system; Identify basic networking and Internet skills; Comprehend basic programming principles; Create a simple web page.

Introduction to Contemporary Dance: The Main Elements

The aim of the course is to examine the emergence of modern and contemporary dance and how this has been associated with the evolution of society and the various phases of social, political and artistic development. The course analyses elements of the emergence and evolution of modern and contemporary dance in the early 20th century till the 1990s. Reference is made to the scientific and technological developments of the early 20th

century, as well as to the interest of science in the human psyche and the ways these developments influenced the artists of those times. It also describes the dance pioneers and the evolution of modern, postmodern and contemporary dance as well as the theoretical and philosophical principles that creators themselves developed in Europe and America until the 1990s. Finally, reference is made to modern theories of contemporary dance, as well as to its relation to other arts.

Directional trends: Theory and applications

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

Art History – Romanticism to 1945

This course aims at presenting movements connected to the trends, experimentation and thoughts concerning the fields of Visual and Applied Arts in the European continent from the of the 19th to the middle of the 20th century. More specifically the course explores: Romanticism, Realism, Impressionism and its evolution into other autonomous expression, Symbolism and Art Nouveau, Fauvism, Expressionism, Cubism, Futurism, the Russian Avant – garde, Constructivism and Suprematism, Dada, De Stijl, Bauhaus, New Objectivity, Pittura Metafisica and Surrealism.

Elements of Acting: Theory and Practice

The course combines theoretical knowledge with practical practice and has an introductory character. It is addressed to all the students of the Department who wish to attend the course of Acting courses which are offered in the 3rd and 4th year. It is a prerequisite course for the courses ACTING I, II, III and IV. Objectives of the course: on the one hand, to acquaint students with basic theoretical issues around the nature of the actor's work in theater and cinema, the operation of his expressive tools and the management of the text (script or drama). The students come in contact with the theoretical texts of theater educators (Stanislavsky, Meyerhold, Grotowski, Novarina, Brook, Oida, Vasiliev, etc.) and film theorists (Pudovkin, Bazen, Balaz, etc.). The second goal is the basic practical training of the students in conditions of stage presence. Students are trained to create alert conditions against all kinds of stimuli given by the external environment, the stage space and teammates. Constant vigilance is the basis for the creative physical presence of the actor on stage. They also learn, whether they speak or move on stage, to learn to be completely specific in their direction and goals. To look for the simple. To physically pursue this "act"

2nd SEMESTER

Introduction to Performance: Theory and applications

The course aims to familiarize the students with the basic concepts of the Theory of Performance, with respect to its anthropological and sociological aspects, and understand the terms and circumstances which led to the “performative turn” in the performing arts. Taking as a guide the concept of performance, as formulated and studied by Erika Fischer-Lichte and Richard Schechner, the lesson will analyze the most significant forms of performance of the second half of the 20th century, with reference to specific examples as well as artists. Additionally, the students will practice and familiarize themselves with the means and tools of performance in the context of the performing arts, developing a small-scale performative action or project, both individually and collectively.

Human and Machine

The course deals with the design, development and evaluation of interactive products and systems that effectively support people in their daily activities with emphasis on the performing arts. The course also studies the related phenomena arising from the human-machine interaction process. At the end of the course the student should be able to: Understand the basic characteristics of human perception, reception and information processing; Describe interactive systems technology; Identify parameters that influence the choice of appropriate technology when designing an interactive system; Identify basic features of ergonomics and machine design; Design interactive systems with emphasis on systems related to the performing arts; Evaluate the usability of an interactive system.

Methodology I: Introduction to Research Paper

In this course, students will learn and understand the basic principles and strategies of organizing their study material and turn a certain amount of information into a cohesive text and presentation. The simplest form of such a procedure is writing a research paper for a course.

Programming and Art II

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.

Digital image processing

This course is an introduction to the principles of digital image processing and its applications in digital arts. It aims to teach students to use digital cameras and other image sources, in combination with the appropriate software, to enrich their digital creations with visual content. Students become familiar with spatial and spectral characteristics, as well as transformations and adjustments of digital image properties. They experiment with the knowledge they acquire and create works of fine art photography and digital painting. They

recognize the differences between the types of digital images. They are informed about the latest developments in the field of artificial intelligence, related to the visual arts. Finally, they are taught basic video processing and image-based graphic creation techniques. At the end of the lectures and the exercises the students are aware of the digitization processes and recognize the characteristics of raster and vector images. They understand the operation of basic algorithms and are able to select the right ones to edit a photo or a video. They develop their ideas using image editing programs and other computer vision tools.

Acting: From theatre to performance

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

Social Applications of Performance I

The aim of this course is to introduce students to Applied Drama/Theatre and Performance, leading them to knowing and understanding basic parameters of the function of a series of applications of performance to be found in different educational, social and therapeutic contexts, being used for a variety of reasons such as, for example, the empowerment of people or groups who find themselves undergoing a transition, being on the verge of social exclusion or in danger of being victimized. Implementation of methods being used in such performative contexts is also offered to students, an objective of the course being the development of their performative abilities in service of differentiated, educational, therapeutic or socially engaged performance.

Introduction to Performance Art

The aim of this course is to present the several links between the visual arts and the concept of performance, but also to explore the idea of performativity as an inherent component of contemporary visual arts practices. The practice of performance art has, from its very emergence in the interwar period, been associated with the visual arts, thus manifesting the artists' need to transcend traditional means of expression through the act of invading space, not only with their art materials, but also with of their own physical presence, making use of the human body in their installations, and therefore turning the artwork into a performative event. The course also attempts to shed light on the complex relationship between art and technology by exploring the fields of application in which the visual arts and technology collaborate in the context of a performative event.

Dance I: Dance and Technology: Compositional and Improvisational Tools

Departing from the ephemeral character of dance and performance art, this course attempts to highlight the fluid relationships between artwork, performer and technology, moving from the Object to the Experience and highlighting - through case studies of artists and works - issues of ephemerality, participation in the performative act, the role of the public as a co-designer as well as the impact of space, location and technological interventions in the

creation of the hybrid artwork. Connections will be made to the scientific and technological developments of the early 20th century, as well as the interest of technology in the performing arts and especially in dance, but also to the interest of artists to include in their practice the new technologies of each era. The multifaceted collaboration of dance with technology is examined in its various forms with references to the processes of artistic creation, production, presentation, recording and archiving. Finally, the use of technology in dance is examined in relation to concepts such as participation, kinesthesia and the ontology of the art of dance. Emphasis is also placed on understanding the need to use new technologies as an organic part of a work of art. The aim of this course is to analyze the complex interrelations of the art of dance with technology: a) theoretically, through pre-existing choreographic works and b) practically, through composition exercises and guided improvisation.

Scenography and the Concept of Space in Performing Arts: Introduction

The aim of the course is to present the course and evolution of the performing arts, in terms of the design of the stage space, as well as the gradual evolution and change of the dramatic significance of the stage space. There will also be an introduction to the material expression and design for the performing arts, while emphasis will be placed on the presentation (via storyboard) of the dramatic evolution of the stage space during the duration of a performance.

Physical Theatre Technique II: From neutral mask to the expressive mask

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

Acting and Society I: The Theatre of the Oppressed

The objective of this course is to introduce students to applied/social theatre and in particular to the Theatre of the Oppressed, a theatre method founded by the Brazilian director Augusto Boal. The Theatre of the Oppressed is widely applied in various social, educational and therapeutic settings and aspires to transform the monologue of the stage in a dialogue and interaction between the stage and the audience and to explore collective and individual possibilities to overcome oppression and achieve social change. This kind of theatre requires special acting skills that derive from both the realist and the epic tradition and, thus, it combines these apparently contradicting acting styles. This course also aims to develop the knowledge of the ways in which theatre is used in social, non-theatrical and liminal spaces, and to prepare students as future applied theatre facilitators who can combine skills from the fields of theatre, adult education and social work, in order to benefit, to empower, to educate, and to animate a wide range of groups, communities and individuals.

Εισαγωγή στη Σκηνοθεσία: Θεωρία και Εφαρμογές

TBC

SPECIALIZATION FIELD 1: PERFORMING ARTS

3rd SEMESTER

Collaboration among the arts: The contemporary total work of art

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

Pedagogy of Performing Arts I

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

Music and Performance

The course focuses on the special relationship between music, performance art and the performing arts in the 20th and 21st century, through historical artistic examples and experiential practice that highlight the aesthetic solutions offered by the body itself. First, the parallel evolution of the modernist movement of the early 20th century in music and dance, as well as the radical interartistic movements of Europe (Dadaism, Italian and Russian Futurism) are examined. Then, the coexistence of new movements in dance, music, performance, visual and sound installations and intermedia works from the 1950s until today is analyzed. More specifically, the following topics are studied: The musical body of the dancer. The contribution of the composer and choreographer Robert Ellis Dunn to the birth of postmodern dance and the Judson Dance Theater. The influence of the modern radical movements of the early 20th century on post-war art. Happenings: John Cage, Allan Kaprow, Robert Whitman and others. Fluxus: George Maciunas, Dick Higgins, Yoko Ono et al. Vocal and kinetic improvisation tools: Meredith Monk, Joan La Barbara, Demetrio Stratos, Aris Retsos. Innovative composer collaborations with choreographers: John Cage and Merce Cunningham, Halim El-Dabh and Martha Graham, Philip Glass and Andrew De Goat, Steve Reich and Anna Teresa De Keersmaeker, Matteo Fargion and Jonathan Burrows. Representation I, III by Jani Christou with Grigoris Semitekolo and introduction to graphic notation. The Polytopes of Iannis Xenakis. Musical performance and sound installations: La Monte Young, Alvin Lucier etc. The "deep listening" practice of Pauline Oliveros. Performance Scores by Scratch Orchestra and Cornelius Cardew. Contemporary electronic music, dance and performance.

4th SEMESTER

Multimedia and Directing: Theory and Applications

The course is an introduction to the use of multimedia in theatre and performance directing. For example, video, photography, character animation, digital arts, audio and visual design, live camera etc. The course includes: a. the study of multimedia genealogies and practices with reference to specific examples; b. presentation of the multimedia theory; c. comparison between digital aesthetics and embodied perception: approaches, examples and applications in theatre as well as in performances which utilize interaction; d. workshops where the students can implement their acquired knowledge into practice, by designing and directing theatre scenes and performances using multimedia.

Performance and Space: Spectator, artist and the performative meeting place

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

Methodology II: Research Paper and Writing Composition

The aim of the course is for the students to know the basic functions and tools of scientific research with emphasis on bibliographic research, indexing of sources, use of research tools (questionnaire, etc.), basic elements of statistical processing and methodology of writing and presenting a scientific paper.

5th SEMESTER

Performance in Greece

The course examines the history of performance in Greece from the late 1960s to the present day. It focuses on the Greek artistic creation and the hybrid character of Greek performance with socio-political context and anti-systemic functions during the period of dictatorship and post-regime. Thoroughly we examine artists such as Vlassis Kaniaris, Theodoros, Iannis Xenakis, Lida Papakonstantinou, Maria Karavela, Dimitris Alithinos, Maria Papakonstantinou, Panos Charalambous, Thanasis Chondros and Alexandra Katsiani, Aris Prodromidis, Zoumboulis & Graikou, Aspa Stasinopoulou, Niki Kanagkini, Alexandra Bakhtsetzis, Georgia Sagri, Mary Zygouri.

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

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

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

Landscapes are divided into urban and rural sites. They surround a point of view, a sense of perspective. The practice of site-specific performance is synchronized with the different narratives of a place to expose them each time as sight and site. The module studies this genre by exploring the specificity of the outdoor space as a performance field and investigating strategies of interrelationship between the performance act, place and spectators. At the same time, the course creates a lineage of theatre and dance performances in the late 20th and early 21st century that are disconnected from the traditional performance space and create events in specific places.

6th SEMESTER

Reality theatre: theory and applications

Reality theatre covers an ever-expanding space in the field of performing arts. Having its roots in the political theatre of the historical avant-garde, reality theatre has been disseminated through a number of trends, methods and applications such as documentary theatre, verbatim theatre, theatre of witness, tribunal theatre, non-fiction theatre, autobiographical theatre, site-specific theatre, the ethnodrama, and so on. The course examines the methods of reality theatre and applies the most commonly found in recent artistic production to student projects.

Theories of Gender/Sexuality and the theatrical act

This course examines theories of gender and sexuality in relation to performance art, both female and male. The focus will be on artists who emerged in the 70s and 80s and whose work intersected with cultural phenomena and movements such as, feminism, environmentalism, Marxism, materialism, psychoanalytic theory, queer theory, post and decolonialism. These artists foregrounded: the body in pain, trauma, masculinity, globalization, the image, spectatorship, voyeurism, the artist in society, intersectionality, gender identity, dualistic thought, embodiment, race, binary structures, desire, temporality/space, objectification, trans studies, identity politics, masculinity, the gaze, rape, prostitution, violence, disability, maternity, beauty, representation, performativity, and forms of protest. Within these parameters it will explore questions of self, authenticity, performing difference and identities in transition. Students will be able to interrogate performance using a range of theoretical approaches drawn from gender and sexuality studies.

Theory of Art and Culture

The course aims to transmit knowledge on the field of Cultural Studies and Theory, using Political Philosophy and Anthropology as tools in a dialogue with History of Art, with an emphasis on Modern and Contemporary Art. The course is designed to cover the interest of social sciences on cultural history; at the same time a second goal is set: to demonstrate the cultural dimension of dominant economic and social phenomena with emphasis on the relationship between culture and society. The course aims to present the theoretical, methodological and thematic framework of

cultural studies in the scope of articulation and interpretation of complex social and cultural issues. Specifically, it attempts an approach of all aspects of the cultural phenomenon as discussed throughout the wide range of social and humanitarian sciences. This interdisciplinary approach of culture using modern theoretical tools aims to demonstrate the intertwining of interpretive approaches with the corresponding historical conditions that created them. The approach of cultural phenomenon from different perspectives, e.g. as a means of production and economic dependence, as symbolic capital, way of life, social practice, gender identity, cultural field, social reproduction, disposition or habit etc., using a variety of examples, highlights the relationship of rupture, but also continuity, of the traditional with the modern/postmodern, and prepares students to reflectively approach cultural phenomena, material or not.

7th SEMESTER

Performance, Directing and the Internet: Theory and applications

During the contemporary (post-) pandemic era the internet has gained a dominant position as a site of live theatre and performance. In this course we will explore the ways in which the technology of internet has been using and devising new types of (internet) performance. The course examines the "bridges" upon which the network "meets" the performing arts and attempts their critical analysis on an anthropological, social and political level. It forms a genealogy of the online performing arts since artists have been accessing the internet. Specifically, the course is designed in three streams. The first stream approaches the internet as a dramatic medium. It examines the concepts of interactive and multimedia dramaturgy: the ways in which individuals and communities engage through the internet and the forms of connection that these modes devise. The second stream concerns the internet as a performance venue. This includes Simulated Life Games (SLG). The development and creation of an avatar is studied based on a theatre role or persona. In the same category, the course examines artists who develop online performance events either by creating new open source software (f.e. UpStage) or by conceiving new ways of artistic expression via internet applications. Finally, the course frames an ontology of the internet performance space, clarifying relative notions such as the concept of cyberspace, virtual reality (VR) and augmented reality (AR) as well as the internet and multimedia performance space to explore its political, social and anthropological implications.

Performative applications for children in the digital era

The course presents technologies and tools that help young artists, especially children, to develop alternative performative practices, improve their expressive and creative skills, and enrich their performance projects with digitized content. Video editing software for recording and processing motion and speech and tools for mixing multimedia with traditional techniques (digital storytelling apps, stop-motion video animation, etc.). Scene modeling software (3D environments, lighting applications etc.). Real time motion tracking and graphics creation technologies (performance-driven real-time graphics). Algorithmic music and image composition

programs. Assistive devices and assisted improvisation applications (wearable devices, computer assisted improvisation). Design tools for interactive representations and installations as well as augmented reality applications for transporting virtual objects in the performative space. Students learn how to use these tools in the classroom, in order to stimulate the creative mood of the children, familiarize them with modern performing techniques and develop their cognitive skills (art-based learning).

Dramaturgy of Performance

Dramaturgy was introduced in dramatic theatre as a series of methods to deal with the dramatic text. During the last decades, dramaturgy – as a method, a process and an artistic entity – has invaded the field not only of the performing arts but also of other forms of interdisciplinary creativity. Undoubtedly, the – German invented – figure of the dramaturg, which has more than a century of presence in dramatic theatre, became a most successful mediator between stage and audience. Performance dramaturgy is nowadays a key component of the creative process, as it aims at managing meaning and narrative, or handling the wide variety of sources on which contemporary performances rely. The course examines the methods and applications of performance dramaturgy, analyzes examples of contemporary dramaturgical approaches and applies the most important of those to student projects.

Diploma Project I

Ολοκλήρωση μιας γραπτής εργασίας (θεωρητικού ή καλλιτεχνικού χαρακτήρα) σε συγκεκριμένο θέμα που δίδεται από τον διδάσκοντα/επιβλέπων.

Job Placement I

Στην Πρακτική Άσκηση ο φοιτητής έχει την δυνατότητα να εφαρμόσει στην πράξη τις αποκτηθείσες γνώσεις σε θεωρητικό και καλλιτεχνικό επίπεδο αλλά και τεχνικές δεξιότητες σε συνθήκες πραγματικής εργασίας(δημιουργικό, χρονικό, ανθρώπινο επίπεδο).

8th SEMESTER

Performance and social applications IV: activism and the public arena: Theory and practice

The aim of the course is to examine the meeting points of theater with the social sciences, performance with social critique. During the semester, important concepts such as the shaping of the public sphere and the public space and the expression of the social movements in relation to these spaces will be examined. Students will examine specific categories of social and political activism and will be invited to present relevant scenarios in public. Theoretical approaches will meet the executive practices in five important categories of social issues and thinking for which the students will activate the personal and collective skills of research, expression and public presentation of ideas and acts.

Modern choreography and digital scenography installation

The course aims to highlight the common milieu between contemporary choreography, expanded scenography-digital installation art. In particular, the course explores various ways in which contemporary choreography is combined with digital art/scenography/installation art. It investigates ways in which concepts such as i) movement, ii) participation and iii) the body are heightened through digitally/audiovisually expanded atmospheres that bring forward a hybrid choreographic work as poetic, embodied and technological environment/happening/situation. In this, the concepts of immersion, interaction, spatiality, site-specificity and participation will be explored through artist case studies and students' own artistic experimentation. The course focuses on the dynamic intersections between dance performance and digital arts. It offers students the opportunity to explore their own ideas through arts-based research, focusing on the creation of works of art that explore the combination of expanded choreographic performance and installation art.

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

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

Diploma Project II

Δημόσια παρουσίαση της Πτυχιακής Εργασίας.

Job Placement II

Στην Πρακτική Άσκηση ο φοιτητής έχει την δυνατότητα να εφαρμόσει στην πράξη τις αποκτηθείσες γνώσεις σε θεωρητικό και καλλιτεχνικό επίπεδο αλλά και τεχνικές δεξιότητες σε συνθήκες πραγματικής εργασίας(δημιουργικό, χρονικό, ανθρώπινο επίπεδο).

SPECIALIZATION FIELD 2: DIGITAL ARTS

3rd SEMESTER

Creating 3D Content I

The course is an introduction to the methods and technologies of 3D content development. 3D content is a key element in a wide range of applications, such as business, research and science. 3D content includes 3D design (industrial, architecture, etc.), 3D graphics, 3D video and more. Respectively, applications and technologies that exploit or produce 3D content are 3D scanning, 3D printing and so on. The aim of the course is an extensive introduction to modern applications of 3D technology and their operating principles as well as the acquisition of skills through laboratory exercises on tools (hardware and software) to create 3D graphics using software, 3D scanning and 3D video capture and editing tools.

Multimedia in Performing Arts focused in Video Art and Performance Art

The aim of this course is to introduce students to selected historical, methodological and technological intersections of video art and performance art from 1960s-today. It aims to explore the aesthetics of digital media language between performative gestures and audiovisual media. It also explores artistic aspects of multimedia (text, video, sound, image) for the contemporary interdisciplinary artist, through creative considerations of visual elements (line, space, colour, texture, balance, light) within audiovisual environments and concepts. Having as a departing platform selected examples of artistic methodologies across video art, immersive installations and performance art introducing the impact of video, sound, screen, projection and other media into expanded performative practices. The overall character of the course is artistic and it is offered as a combination of theoretical lectures and art practice / arts-based research (i.e. video art, video performance)

Digital Arts Pedagogy I: Arts and Technology in Education

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

4th SEMESTER

Performance Art I: Theory and Practices

The aim of this course is to explore contemporary aspects of performance art of late 20th and early 21st century through a critical approach of body, public space and creative technologies. It aims to reveal performative methodologies in the intersections of thinking-doing-technology by analysing them both in theoretical and arts-based level. Also, it intends to explore the interdisciplinary links between

performance art and site-specific arts in public settings and urban contexts through actions, participation, walking performances as well as mapping the ways digital and mobile media impact on performative action. The overall character of the course is artistic and it is offered as a combination of theoretical lectures and art practice / arts-based research (i.e. expanded forms of performance).

Contemporary Art

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

Virtual Reality I

This course studies the applications of Virtual Reality (VR) technologies. Especially: various technological VR approaches and characteristics of virtual environments/worlds. Moreover, the course explores ways of utilizing and designing research with VR technologies. Both, the technology on which VR systems are based and the methods of human-user interaction are analyzed. Particular emphasis is given on VR applications in the field of modern digital arts and in the field of software application development. At the end of the course the student should be able to identify the peculiarities of VR technology, explain the use of virtual environments as means of representing reality, understand the development stages of a VR application and use basic VR content creation tools.

5th SEMESTER

Digital Technology and Character Animation I

The course is an introduction to the theory and practice of the Art of (Character) (Animation) emphasizing contemporary trends and digital applications of this art in cinema and the performing arts. A brief historical overview of the different contemporary forms of this art is presented and different types of animation are defined. In addition, the applications that this art can make today in different fields are introduced and technological tools of design and development are described. Finally, the basic principles and techniques for the development of expressive characters in digital storytelling through the posture and movement of the digital body are analyzed. At the end of the course the students of the department should be able to identify and define the basic types of animation (traditional -frame by frame, two-dimensional (2D animation), digital animation (3D), animation graphics (motion graphics), stop-motion), to be able to explain basic principles of animation, and to define basic techniques, to recognize modern digital tools but also to be able

to analyze, design works of art with moving characters applying basic knowledge of body movement (body mechanics) and to capture their ideas through the technique of storyboarding.

Creating 3D Content II

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

Digital Technology and Ethics

The course approaches the ethical concerns of computer science and digital technology. Nowadays, digital technology is present in every individual, social, or scientific activity and diffused in the human environment. To that end, digital activity needs to be accompanied by codes of ethics so as to protect both any established constitutional rights and humanitarian values of society too. This course examines issues such as the protection of personal data, privacy and digital recording, copyright and contemporary ethical issues (such as the need for inclusion and impartiality in intelligent systems) that modern digital artists need to be aware of not only for the protection of themselves but also for the development of artistic ideas that raise awareness on specific issues.

6th SEMESTER

Digital Technology and Character Animation II

The course is a continuation of the course Digital Technology and Character Animation I. Then, the previous introduction to the prerequisite puts more emphasis on practice and artistic creation through free and open source digital tools such as Storyboarder (<https://wonderunit.com/storyboarder/>), Blender (<https://www.blender.org/>). The aim is for students to become familiar with these tools and to understand the basic principles and concepts of movement, facial expression, character development and placement within the narrative context. The aim of the course is to expand and deepen the knowledge of students acquired in the course Digital Technology and Character Animation II. It is given to the artistic creation of small blueprints / projects through the use of modern digital tools. The course focuses on the creation of expressive animated characters, their modeling and the development of narration through their visual characteristics, their

movement, their placement in the appropriate background, the use of sound / lighting, etc.

Pervasive Computing

The course covers basic concepts of pervasive or ubiquitous computing, with emphasis on understanding and designing interfaces of corresponding technology in digital art and artistic creation. Relevant technologies are presented for systems that utilize mobile devices, sensors (sound, motion, image, biometrics), integration of sensors into everyday "intelligent" objects. Examples from their application are analyzed in the field of contemporary art, interdisciplinary research and digital culture so as to enable students to propose ideas for the design of similar systems.

Virtual Reality II

The subject of this course is applications of Virtual Reality (VR) technology. A continuation of "Virtual Reality I" it focuses on the various technological approaches to VR, virtual environments, virtual worlds and their characteristics. Specialized software is used for the development of VR applications while the technology on which such systems are based and the methods of human-user interaction in VR systems are analyzed. Particular emphasis is given to VR applications in the field of contemporary digital arts and in the field of application development for mobile and fixed computational environments.

7th SEMESTER

Developing Virtual Worlds

This course is about virtual worlds and their development as 3D synthetic environments on computers. Students design and create virtual worlds, using appropriate software (e.g. Unity, Blender), where users interact with each other or with other synthetic entities, exploring the environment and building new content. The course is related to the theories and techniques of the Virtual Reality field. Virtual worlds and virtual environments are used in various application areas, such as arts, entertainment, education, simulation, culture, collaborative work etc. Moreover, the course studies computer graphics, synthetic motion, simulation of artificial intelligence for the presentation of virtual worlds and the modeling of the behavior of objects. Finally, it researches usability issues within virtual world techniques.

Expanded Scenography, Visual Writing in the Performing Arts

The aim of this course is to examine the possibilities of expanded scenography, the kind of contemporary performance design that moves beyond the conventional theatrical space and intersects with architecture, public art and landscape design. Expanded scenography will be explored as spatial and visual dramaturgy, one that interacts with spatial politics and social agency, thus offering new situations in performance making and in audience experience. Through examining the specificity of place, space and locality, students will engage in creating performances in non-theatrical spaces (galleries, archaeological sites, public squares, streets, hospital rooms), inviting audiences to be part of the creative process.

Digital Arts Pedagogy II: Arts and Technology in Education

Να συμπληρωθεί με την έναρξη του ακαδημαϊκού έτους 2021-2022

Diploma Project I

Ολοκλήρωση μιας γραπτής εργασίας (θεωρητικού ή καλλιτεχνικού χαρακτήρα) σε συγκεκριμένο θέμα που δίδεται από τον διδάσκοντα/επιβλέπων.

Job Placement I

Στην Πρακτική Άσκηση ο φοιτητής έχει την δυνατότητα να εφαρμόσει στην πράξη τις αποκτηθείσες γνώσεις σε θεωρητικό και καλλιτεχνικό επίπεδο αλλά και τεχνικές δεξιότητες σε συνθήκες πραγματικής εργασίας(δημιουργικό, χρονικό, ανθρώπινο επίπεδο).

8th SEMESTER

Digital game design

This course focuses on the game design research area. Its main aim is to introduce students to the theoretical background that establishes the area of game design and gamification, through an interdisciplinary approach focusing on video games and their role as an art tool. The course focuses on the development cycle of a game, the player's profile, the elements within a game, the game-design document (GDD), narration techniques, basic design tools, level design and evaluation of digital games. During the semester, students will: research several case studies, play, study and analyze digital games in terms of structure, function, influence on society and the arts.

Web applications and Performance

Να συμπληρωθεί με την έναρξη του ακαδημαϊκού έτους 2021-2022

Art Game and Public Space

The course aims to provide a foundation for basic characteristics of art game as a new field of interactive – new media art, software art and video games, as well as the ways it relates to contemporary aspects of public space. The course explores histories of playfulness in public space of cities, experimental methodologies and case studies of artists/artist collectives (i.e. Blast Theory), where their art method brings together augmented forms of play, participatory experiences and performative ways of engagement. Course examines how the notion of play is linked to aspects of experience, knowledge, understanding and imagination as well as the ways they impact on the dialogue between performer/user and augmented public space. In particular, it explores basic theoretical features of public space and virtual space, focusing on technological and artistic ways of immersion, interaction and participation. To conclude, the course is being provided as a combination of artistic theory and technological experimentation.

Diploma Project II

Δημόσια παρουσίαση της Πτυχιακής Εργασίας.

Job Placement II

Στην Πρακτική Άσκηση ο φοιτητής έχει την δυνατότητα να εφαρμόσει στην πράξη τις αποκτηθείσες γνώσεις σε θεωρητικό και καλλιτεχνικό επίπεδο αλλά και τεχνικές δεξιότητες σε συνθήκες πραγματικής εργασίας(δημιουργικό, χρονικό, ανθρώπινο επίπεδο).

FREE CHOICE COURSES OF 3rd-5th SEMESTERS

Μορφολογία, η διαδοχή των στυλ: από την αρχιτεκτονική στο έπιπλο

Στόχος του μαθήματος είναι η προσέγγιση του συνολικού σχεδιασμού από τη μεγάλη στη μικρή κλίμακα, από την αρχιτεκτονική μέχρι το κοστούμι με βάση την προσωπική αναζήτηση του δημιουργού. Η σχέση αρχιτεκτονικής μορφολογίας του 20ου αιώνα και του μοντέρνου κινήματος με τον κινηματογράφο και το σχεδιασμό αντικειμένων. Ιστορική εξέλιξη των μορφών από την αρχιτεκτονική μέχρι το έπιπλο.

Contemporary Theories of Art Creation

This course aims at offering students knowledge and skills of a special academic background in the area not just of theatre studies but more widely in the humanities, promoting interdisciplinarity and critical thinking. The students are introduced to modern and contemporary theories of artistic creation developed in the twentieth Century and are familiarized with the work of key modern and contemporary theorists and philosophers of literature, drama and culture. The goal of the course is to present and reflect on some basic problematics involved in thinking about art creation today, at the level of its production as well as its reception.

Κοινωνιολογία των πολιτισμικών θεσμών και οργανισμών

Το μάθημα προσφέρει στους φοιτητές/-τριες τη δυνατότητα να γνωρίσουν τους μηχανισμούς μέσω των οποίων οι κοινωνίες παράγουν, οργανώνουν και παρουσιάζουν τις πολιτιστικές τους διαδρομές στο χώρο και το χρόνο. Έμφαση δίνεται στις διαδικασίες θεσμοθέτησης μηχανισμών και οργανισμών που αφορούν στον πολιτισμό σε τοπικό, εθνικό και διεθνές επίπεδο. Οι φοιτητές/-τριες θα έρθουν σε επαφή με πολιτιστικούς οργανισμούς, θα γνωρίσουν τις διαδικασίες πρόσβασης και συνεργασίας μαζί τους και θα αναζητήσουν σύγχρονους τρόπους προσέγγισης των πολιτισμικών θεσμών.

Theatre and Literature: Adaptation and Creative Writing

The course is a combination of theoretical investigation and laboratorial work. It aims at exploring the relationship between literary texts and contemporary theatre through the examination of the wide-spread practice of the adaptation of literature for the stage and screen over the last decades. It introduces the students to a wide range of classical literary texts which have been adapted for the stage by contemporary Greek and international directors. It also poses crucial questions about the aesthetics and politics of the transformation of literature to theatre today. Finally, through the close analysis of selected examples of such transformations, the course aims at developing the students' critical thought and adaptation , creative writing skills.

Physical Theatre Technique I: The poetic body of the actor

Based mainly on the elements of the physical theatre of J. Lecoq, E. Decroux, J. Grotowski and the mime approach of Marcel Marceau the course aims to cultivate corporeal acting. Special emphasis is placed on the structure of the body, its motion, its presence and rhythm, on the weight shift, on the study of various types of walking and the corporeality of the performer's emotions through symbolic attitudes, body transformations and exercises on spatial awareness. A small reference is made also to the pantomime of the fixed point, the description and shifting of invisible objects. The course is addressed to students with some knowledge in acting and directing and aims to help them develop their skills through improvisations and personal creations revolving around the specific subject.

FREE CHOICE COURSES OF 4th-6th SEMESTERS

Digital Creative Writing, Interactive Literature, Digital Narration, Digital Publications

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

Εισαγωγή στην έννοια της Αφήγησης / Σενάριο

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

and the process of turning an idea into a story and a script, can be a creative but often a tedious work. But what happens when interactivity is at stake? And how should we deal with primary sources? Through creative exercises and critical thinking, we will attempt to address all the above issues.

Μουσικές επενδύσεις και συνθετικές πρακτικές σε θεατρικές παραστάσεις

Απόψεις Ελλήνων συνθετών για τον τρόπο επένδυσης της Αρχαίας Τραγωδίας. Θεωρίες περί «ελληνικότητας» της μουσικής για το Αρχαίο Θέατρο. Η σύγχρονη μουσική, το δωδεκάφθογγο, το μουσικό θέατρο. Η μουσική πρωτοπορία, η εποχή της πειραματικής και ηλεκτρονικής μουσικής.

Methods of Physical Acting: The Performer on Site

Landscapes are divided into urban and rural sites. They surround a point of view, a sense of perspective. The practice of site-specific performance is synchronized with the different narratives of a place to expose them each time as sight and site. The module studies this genre by exploring the specificity of the outdoor space as a performance field and investigating strategies of interrelationship between the performance act, place and spectators. At the same time, the course creates a lineage of theatre and dance performances in the late 20th and early 21st century that are disconnected from the traditional performance space and create events in specific places.

Κριτική Ανάλυση Παραστάσεων

Με την ολοκλήρωση του μαθήματος αυτού οι φοιτητές θα είναι σε θέση να εκτιμήσουν τον σύνθετο χαρακτήρα μιας θεατρικής παράστασης και να την ερμηνεύσουν, λαμβάνοντας υπόψη το σύνολο των στοιχείων που την αποτελούν. Επιπλέον θα μπορούν να προσδιορίσουν πώς η κάθε αισθητική επιλογή συμβάλλει στη συνολική παραγωγή νοήματος σε μια παράσταση. Θα μπορούν επίσης να διακρίνουν διάφορα είδη παραστάσεων, όπως παραστάσεις όπου κυριαρχεί ο λόγος, η εικόνα, ο αυτοσχεδιασμός ή η διαδραστικότητα, και να τις συγκρίνουν. Θα είναι επίσης σε θέση να εκτιμήσουν πιο δυσδιάκριτες διαφοροποιήσεις ανάμεσα σε παραστάσεις του ίδιου είδους. Μέσα από την ανάλυση ετερόκλητων παραδειγμάτων, οι φοιτητές θα εκτιμήσουν το εύρος των τάσεων που επικρατούν στο σύγχρονο θέατρο και θα αποκτήσουν την ικανότητα να τις αναγνωρίζουν σε παραστάσεις που βλέπουν ή που ετοιμάζουν οι ίδιοι. Σ' ένα πιο φιλοσοφικό επίπεδο, οι πειραματικές σύγχρονες τάσεις που συζητούνται στο μάθημα ασκούν τους φοιτητές στο να αναπτύσσουν επιχειρηματολογία και ως προς τη φύση του θεάτρου.

Introduction to Digital Constructions

The course aims to familiarize students with the Do It Yourself (DIY) concept in digital constructions, based on modern microcomputer systems and embedded systems. The structure and morphological elements of digital constructions are studied by using specialized software and websites. Recent research into cutting-edge technologies and applications in the field of Internet of Things (IoT) is

also being studied. Projects are designed and created using the Arduino open source computing platform. The architecture and basic programming principles of this microcontroller as well as the management principles of peripheral units and sensors and their connection to basic display screens are presented. The course examines ways of utilizing digital DIY constructions in various forms of performance art.

Curation of Digital Exhibitions and Virtual Reality

Study, analysis, design, implementation and evaluation of innovations such as Virtual Reality (VR) in the field of digital exhibitions. Digital art exhibitions with new technologies as well as virtual worlds and digital environments are presented. The steps of creating a digital art exhibition are analyzed, from exploring the feasibility, addressing institutional issues, to implementation and evaluation. The course promotes theoretical and applied research on the importance of digital exhibitions as cultural phenomena. It has an interdisciplinary and inter-artistic character and emphasizes on multiplicity. Moreover students will use a basic VR environment, to create their own digital art exhibitions. The aim is to become familiar with the curation of a digital exhibition and explore VR technology as a living and immersive means of experiences and images.

Digital audio processing: music composition

This course introduces the student to the principles of digital audio technology and presents audio signal processing techniques in the time and the frequency domains. Students learn how to use software for recording and applying sound effects, how to search for digitized samples in libraries and databases and how to create new digital sounds with oscillators, synthesizers and virtual instruments. They obtain the necessary knowledge for the composition of various types of music, as well as the skills for the production of music tracks. They are informed about performing practices and the possibilities offered by modern developments in the field of machine learning. Upon completion of the lectures and the laboratory exercises, they know the processes of sound digitization and understand the operation of basic algorithms. They can discover sounds and create their own, follow alternative paths for their music compositions and choose the right applications and effective methods to edit their music. Finally, they are able to utilize programming ideas and artificial intelligence tools in the development and execution of their works.

Line & Pictorial Drawing

The aim of the course is to present the systems of geometric representations of space and their applications, with the contribution of isometric drawing, axonometry and perspective. Illustration of the three-dimensional space on the two-dimensional surface of the paper with the help of geometry, will accomplish students to get familiarised with the concept of scale, the basic illustrations of 3D objects (ground (floor) elevation, view, section) and get acquainted with the basic concepts of architectural vocabulary. The content of the course is the following: 1. Isometric, oblique and perspective drawing. The concepts of ground (floor) plan, elevation and section. The concept of scale. The placement of the dimensions. 2. Axonometry (Oblique). The concept and types of axonometry. Isometry. Cavalier and cabinet perspective.

Freehand Drawing

The aim of the course is to present the basic principles of freehand drawing, focusing on the detailed drawing of natural objects, their values and the synthetic options that will best perform the designed objects. During practicing freehand drawing, students will achieve the improvement of their visual perception and observation skills. The content of the course is the basic principles and concepts of the Freehand Drawing. The ways of observing and performing, the form, the shading and the tonal values in a work of art will be analyzed. During drawing process the primary visual elements will be approached.

Processes in the Production of an Audiovisual Artwork

The aim of this course is to present the introductory framework and features in the creation of an audiovisual artwork with emphasis on its particular phases: 1) concept, idea and pre-production, 2) production and 3) post-production. It explores through theory and practice-based short projects the term 'audiovisual work' and its liquid boundaries with related fields such as video art, video installations, experimental documentaries, cinema e.t.c.). The course intends to introduce students to the audiovisual phenomenon with an emphasis to the artistic methods and ideas regarding filmic shots, montage and digital media tools as well as the basic principles of video and sound editing. The course is offered as a combination of theory and practice-based knowledge (digital video and sound editing).

Scenography : Outdoor Space

Scenography related to the outdoor space, the particular circumstances under which it occurs and its special expressive possibilities will be presented. The individual art elements (drawing, tonality, volume, textures, etc.), the possibilities thereof as well as the way in which they compose the outdoor staging space, shaping it into a construction, which shall be functional and exist as an independent art composition, will be discussed. The multidimensional nature of scenography and its association with Painting and Sculpture and the two-way link of Scenography to Architecture, Modern and Contemporary Art (Installation Art, Environmental Art, land Art, Ephemeral Art, Graffiti Art, Murals) as well as the parameters for the inclusion of outdoor staging space in a different natural and cultural environment will be explored. 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.

Contemporary American Theatre and Performance

This is an advanced English Language course which combines the study of content specific texts with the acquisition of academic research skills. The course aims to

develop students' linguistic (writing, speaking, listening) and analytic (reading, writing) skills through the study of 20th century American theatre, from Eugene O'Neill to Performance Art. The course will include the study of movements and periods from Expressionism, Symbolism, Realism, Theatre of the Absurd, and Modernism to Postmodernism and examples of work produced via the influence of African-American traditions of dance, ritual, and protest. The central unifying theme is the category of 'race', both as represented in canonical plays by white, male playwrights as well as by African-American playwrights from the Harlem Renaissance to contemporary black performance art. Oral presentations and short response papers/reviews as well as a long-essay will assess students' ability to research, compose and present their work according to formal academic conventions.

Seminar: Essay and Paper Writing

The aim of this seminar is to train the students in both studying and writing different types of essays and scientific papers. During its course, students will be focusing on learning how to write a paper as far as its structure and contents are concerned. Special attention will be given to getting familiar with ways of research into several scientific databases, understanding and organizing material, bibliographic issues, avoiding plagiarism, using the right academic expression as well as learning the way of writing according to the standards of the American Psychological Association - A.P.A.