

## COURSE OUTLINE

### THE EVOLUTION OF PERFORMING ARTS: MUSIC AND STAGE ARTS FROM ANTIQUITY TO THE PRESENT

#### 1. GENERAL

<b>SCHOOL</b>	CLASSICS AND HUMANITIES		
<b>DEPARTMENT/UPS</b>	HUMANITIES / DIGITAL APPLICATIONS IN ARTS AND CULTURE		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE – LEVEL 6		
<b>COURSE CODE</b>	XXXXX	<b>SEMESTER</b>	3 <sup>RD</sup>
<b>COURSE TITLE</b>	THE EVOLUTION OF PERFORMING ARTS: MUSIC AND STAGE ARTS FROM ANTIQUITY TO THE PRESENT		
<b>TEACHING ACTIVITIES</b> <i>If the ECTS Credits are distributed in distinct parts of the course e.g. lectures, labs etc. If the ECTS Credits are awarded to the whole course, then please indicate the teaching hours per week and the corresponding ECTS Credits.</i>		<b>TEACHING HOURS PER WEEK</b>	<b>ECTS CREDITS</b>
		3	6
<i>Please, add lines if necessary. Teaching methods and organization of the course are described in section 4.</i>			
<b>COURSE TYPE</b> <i>Background, General Knowledge, Scientific Area, Skill Development</i>	BACKGROUND		
<b>PREREQUISITES:</b>	NO		
<b>TEACHING &amp; EXAMINATION LANGUAGE:</b>	GREEK		
<b>COURSE OFFERED TO ERASMUS STUDENTS:</b>	YES		
<b>COURSE URL:</b>	<a href="https://eclass.duth.gr/courses/XXXXXX/">https://eclass.duth.gr/courses/XXXXXX/</a>		

#### 2. LEARNING OUTCOMES

<b>Learning Outcomes</b> <i>Please describe the learning outcomes of the course: Knowledge, skills and abilities acquired after the successful completion of the course.</i>	
<p>Upon successful completion of the course, participants will be able to:</p> <ul style="list-style-type: none"> <li>• Recognize the key historical milestones in the evolution of the performing arts from antiquity to the present, with an emphasis on music, theater, dance, and contemporary performance art.</li> <li>• Analyze the social, political, and cultural influences that have shaped the development and formation of the performing arts in various historical periods.</li> <li>• Explain the enduring relationship between the performing arts and social changes, as well as the formation of cultural identities.</li> <li>• Explore the role of technology in shaping the performing arts and in the development of new forms of artistic expression, such as contemporary performance art.</li> <li>• Connect the performing arts to the historical and political conditions of each era, understanding the interaction between the arts and society.</li> <li>• Evaluate the aesthetic and technological innovations that have influenced the evolution of the performing arts, identifying the defining elements that differentiate various periods.</li> <li>• Understand the evolution of the performing arts through the interaction between different art forms (music, dance, theater, performance) and their social implications.</li> </ul>	
<b>General Skills</b> <i>Name the desirable general skills upon successful completion of the module</i>	
<i>Search, analysis and synthesis of data and information, ICT Use Adaptation to new situations Decision making Autonomous work Teamwork Working in an international environment Working in an interdisciplinary environment</i>	<i>Project design and management Equity and Inclusion Respect for the natural environment Sustainability Demonstration of social, professional and moral responsibility and sensitivity to gender issues Critical thinking Promoting free, creative and inductive reasoning</i>

*Production of new research ideas*

- Search, analysis and synthesis of data and information,
- Autonomous work
- Teamwork
- Working in an interdisciplinary environment.
- Equity and Inclusion
- Demonstration of social, professional and moral responsibility and sensitivity to gender issues
- Promoting free, creative and inductive reasoning

### 3. COURSE CONTENT

1	<ul style="list-style-type: none"><li>• Introduction</li><li>• Music: From Ancient Music to Medieval Music Tradition</li></ul>	<ul style="list-style-type: none"><li>• Familiarization with students and presentation of the course content, objectives, learning outcomes, and requirements.</li><li>• Ancient Greek and Roman music and its evolution during the Middle Ages, including religious and secular forms.</li></ul>
2	<ul style="list-style-type: none"><li>• Music: Renaissance and Baroque: From Polyphony to Opera</li></ul>	<ul style="list-style-type: none"><li>• The development of polyphonic music, monody, and the birth of opera in Italy and its spread across Europe.</li></ul>
3	<ul style="list-style-type: none"><li>• Music: The Classical Era: Symmetrical Structure and Sound Balance</li></ul>	<ul style="list-style-type: none"><li>• Examination of the Classical Era focusing on great composers such as Mozart, Haydn, and Beethoven. Analysis of the innovations and musical ideas of the period, without focusing on the technical rules of harmony and form.</li></ul>
4	<ul style="list-style-type: none"><li>• Music: Romanticism and Impressionism</li></ul>	<ul style="list-style-type: none"><li>• Analysis of the main characteristics of 19th-century music, the evolution of forms, and the new composers who contributed to the development of Romanticism and Impressionism.</li></ul>
5	<ul style="list-style-type: none"><li>• Music: Contemporary Music: From Twelve-Tone Technique to Jazz, Minimalism, and Electronic Music</li></ul>	<ul style="list-style-type: none"><li>• Analysis of the evolution of music in the 20th and 21st centuries, including twelve-tone technique, minimalism, electronic music, and contemporary trends in composition.</li></ul>
6	<ul style="list-style-type: none"><li>• Theater: Ancient Greek and Roman Theater: Principles and Developments</li></ul>	<ul style="list-style-type: none"><li>• Examination of the theater of ancient Greece and Rome, focusing on the building, genres, and dramaturgy.</li></ul>
7	<ul style="list-style-type: none"><li>• Theater: Medieval Theater and Religious Dramas</li></ul>	<ul style="list-style-type: none"><li>• Analysis of the forms of theater that emerged during the Middle Ages, with an emphasis on religious events, miracles, and mysteries.</li></ul>
8	<ul style="list-style-type: none"><li>• Theater: Renaissance and Classical Theater: From Shakespeare to Molière – The Modern Greek Theater</li></ul>	<ul style="list-style-type: none"><li>• Study of the flourishing of theater during the Renaissance and Classicism, with examples from England, France, Spain, and Greece.</li></ul>
9	<ul style="list-style-type: none"><li>• Theater: Modern Theater: Realism, Naturalism, and Theatre of the Absurd</li></ul>	<ul style="list-style-type: none"><li>• The development of new forms of theatrical expression in the 19th and 20th centuries in Greece and the rest of Europe.</li></ul>
10	<ul style="list-style-type: none"><li>• Theater: Epic Theater: Brecht and the Political Dimension of the Stage</li></ul>	<ul style="list-style-type: none"><li>• Examination of epic theater focusing on Brecht and his ideas about social and political theater, and the influence of epic theater on contemporary stage art.</li></ul>
11	<ul style="list-style-type: none"><li>• Dance: The Evolution and Context of Development of Artistic, European, Latin American, Modern, and Contemporary Forms of Dance</li></ul>	<ul style="list-style-type: none"><li>• Historical overview of different Western dance genres, key representatives, their works, and their social dimensions.</li></ul>

<b>12</b>	<ul style="list-style-type: none"> <li>• Dance: The Evolution of Greek Dance and the Conditions of Its Formation</li> </ul>	<ul style="list-style-type: none"> <li>• Historical overview of Greek dance, ethnographic presentation, the distinct dance genres, the conditions of its formation, and the dance practice in the modern Greek context.</li> </ul>
<b>13</b>	<ul style="list-style-type: none"> <li>• Contemporary Performance Art: Historical Context and Avant-Garde Approaches</li> <li>• Recap</li> </ul>	<ul style="list-style-type: none"> <li>• Historical overview and analysis of significant works and artists in contemporary performance art, emphasizing conceptual and political dimensions.</li> <li>• Recap and resolution of questions.</li> <li>• Student feedback on the course.</li> </ul>

#### 4. LEARNING & TEACHING METHODS - EVALUATION

<p style="text-align: center;"><b>TEACHING METHOD</b> <i>Face to face, Distance learning, etc.</i></p>	<ul style="list-style-type: none"> <li>• Lectures</li> <li>• Active learning (hands-on learning) - Experiential learning</li> <li>• Collaborative learning</li> </ul>														
<p style="text-align: center;"><b>USE OF INFORMATION &amp; COMMUNICATIONS TECHNOLOGY (ICT)</b> <i>Use of ICT in Teaching, in Laboratory Education, in Communication with students</i></p>	<p>Use of ICT in teaching and communication with students</p> <ul style="list-style-type: none"> <li>• PPT presentations</li> <li>• Teaching material, announcements and communication through the eClass platform</li> <li>• Student study of supplementary material related to course content</li> <li>• Communication with students via email</li> </ul>														
<p style="text-align: center;"><b>TEACHING ORGANIZATION</b> <i>The ways and methods of teaching are described in detail.</i> <i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Bibliographic research &amp; analysis, Tutoring, Internship (Placement), Clinical Exercise, Art Workshop, Interactive learning, Study visits, Study / creation, project, creation, project. Etc.</i></p> <p><i>The supervised and unsupervised workload per activity is indicated here, so that total workload per semester complies to ECTS standards.</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>Workload/semester</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">39</td> </tr> <tr> <td>Essay</td> <td style="text-align: center;">37</td> </tr> <tr> <td>Weekly Projects / Tests</td> <td style="text-align: center;">46</td> </tr> <tr> <td>Bibliographic research &amp; analysis</td> <td style="text-align: center;">55</td> </tr> <tr> <td>Written examination</td> <td style="text-align: center;">3</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>180</b></td> </tr> </tbody> </table>	<i>Activity</i>	<i>Workload/semester</i>	Lectures	39	Essay	37	Weekly Projects / Tests	46	Bibliographic research & analysis	55	Written examination	3	<b>Total</b>	<b>180</b>
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<b>Total</b>	<b>180</b>														
<p style="text-align: center;"><b>STUDENT EVALUATION</b> <i>Description of the evaluation process</i></p> <p><i>Assessment Language, Assessment Methods, Formative or Concluding, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Essay / Report, Oral Exam, Presentation in audience, Laboratory Report, Clinical examination of a patient, Artistic interpretation, Other/Others</i></p> <p><i>Please indicate all relevant information about the course assessment and how students are informed</i></p>	<p>Formative</p> <p>Weekly Projects: 20%</p> <p>Assignment (mandatory): 30%</p> <p>Final Exam: 50%</p>														

#### 5. SUGGESTED BIBLIOGRAPHY

<p><b>Music</b></p> <ol style="list-style-type: none"> <li>1. Parker, R. (1994), The Oxford illustrated history of opera, Oxford; New York: Oxford University Press, Oxford.</li> <li>2. West, M. L. (1992). Ancient Greek Music, Oxford: Clarendon Press (= Αρχαία Ελληνική μουσική, μτφρ. Σ. Κομνηνός, Αθήνα: Παπαδήμας 1999).</li> <li>3. Βυλερμόζ, Ε. (1978) Ιστορία της Μουσικής – Α΄ και Β΄ Τόμος. Αθήνα</li> </ol> <p><b>Theater - Performance Art</b></p> <ol style="list-style-type: none"> <li>1. Avgitidou, A. (2023) Performance Art: Education and Practice, New York: Routledge</li> <li>2. Fischer-Lichte, E. (2011/2012), Ιστορία Ευρωπαϊκού δράματος και θεάτρου 1. Από την αρχαιότητα στους Γερμανούς κλασικούς. Ιστορία του θεατρικού δράματος 2. Από τον</li> </ol>
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ρομαντισμό έως σήμερα Αθήνα: Πλέθρον

3. Storey C.I., Allan, A. (2024), Εισαγωγή στο Αρχαίο Ελληνικό Θέατρο (Επιμέλεια: Ανδρέας Μαρκαντωνάτος, Γεώργιος Τσομής, Ελένη Μπολιάκη, Αθηνά Καβουλάκη, Ανδρέας Αντωνόπουλος), Αθήνα: Gutenberg

4. Ταμπάκη, Α., Σπυριδοπούλου, Μ., & Αλτουβά, Α. (2015). Ιστορία και Δραματολογία Ευρωπαϊκού Θεάτρου [Προπτυχιακό εγχειρίδιο]. Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. <https://dx.doi.org/10.57713/kallipos-737>

#### **Dance**

1. Grove L., (2013), The History of Dance: Ballet, London: Red Books Ltd.

2. Craine & Mackrell, (2002). Oxford Dictionary of Dance, Oxford University Press, New York.

3. Δήμας, Η. Β. Τυροβολά & Μ. Κουτσούμπα, (2010), Ελληνικός Παραδοσιακός Χορός, Αθήνα.

## ANNEX OF THE COURSE OUTLINE

### Alternative ways of examining a course in emergency situations

<b>Teacher (full name):</b>	G. TSOMIS
<b>Contact details:</b>	<a href="mailto:gtsomis@helit.duth.gr">gtsomis@helit.duth.gr</a>
<b>Supervisors: (1)</b>	YES
<b>Evaluation methods: (2)</b>	Weekly Projects: 20% Assignment (mandatory): 30% Final Exam: 50%
<b>Implementation Instructions: (3)</b>	Written assessments and the final exam will be conducted via eClass on a date and time that will be announced in advance. Students will be informed of the exam duration and content well ahead of the scheduled exam.  The assignment must be submitted through eClass by a specified deadline.

(1) Please write YES or NO

(2) Note down the evaluation methods used by the teacher, e.g.

➤ *written assignment* or/and exercises

➤ written or oral examination with distance learning methods, provided that the integrity and reliability of the examination are ensured.

(3) In the **Implementation Instructions** section, the teacher notes down clear instructions to the students:

a) in case of **written assignment and / or exercises**: the deadline (e.g. the last week of the semester), the means of submission, the grading system, the grade percentage of the assignment in the final grade and any other necessary information.

b) in case of **oral examination with distance learning methods**: the instructions for conducting the examination (e.g. in groups of X people), the way of administration of the questions to be answered, the distance learning platforms to be used, the technical means for the implementation of the examination (microphone, camera, word processor, internet connection, communication platform), the hyperlinks for the examination, the duration of the exam, the grading system, the percentage of the oral exam in the final grade, the ways in which the inviolability and reliability of the exam are ensured and any other necessary information.

c) in case of **written examination with distance learning methods**: the way of administration of the questions to be answered, the way of submitting the answers, the duration of the exam, the grading system, the percentage of the written exam of the exam in the final grade, the ways in which the integrity and reliability of the exam are ensured and any other necessary information.

There should be an attached list with the Student Registration Numbers only of students eligible to participate in the examination.