**2021-2022**

UNIVERSITY OF PATRAS

FACULTY OF HUMANITIES AND SOCIAL SCIENCES



DEPARTMENT OF THEATRE STUDIES ECTS GUIDE

# DEPARTMENT OF THEATRE STUDIES

# FACULTY OF HUMANITIES AND SOCIAL SCIENCES

# ACADEMIC YEAR 2019-2020

# GENERAL INFORMATION AND STRUCTURE OF THE DEPARTMENT

## THE DEPARTMENT

The Department of Theatre Studies was established in 1989 and first received students for the academic year 1992-1993. It was among the first Departments in the Faculty of Humanities and Social Sciences at the University of Patras. The four-year undergraduate degree (BA) granted by the Department is primarily theoretical in orientation, with special emphasis being given to the study of ancient Greek theatre. In the academic year 2017-18 735 students were registered in the undergraduate programme.

The Department has at present fourteen full-time academic members plus one to be appointed, specializing in ancient Greek theatre, Roman theatre, medieval theatre, Renaissance theatre, modern and contemporary theatre, semiotics, cinema, and dance. It also has six members of special teaching staff specializing in terms and conditions of (theatre) performance, acting, directing, drama in education and theatre education, music theatre and Greek stage music, theatre translation and Anglophone theatre. In addition, there are six members of teaching staff employed on contract basis, one member of laboratory teaching staff, and one member of special technical laboratory staff in the Department. Faculty members from other departments of the University of Patras teach courses in the theory of education and in modern literature. Tutors of the Foreign Language Teaching Unit of the University provide foreign language instruction.

The Department offers about 32 undergraduate core courses per academic year and approximately 20 undergraduate elective courses per academic semester. 63 courses are available on the University’s e-class webpage

<https://eclass.upatras.gr/modules/course_metadata/opencourses.php?fc=101> Besides, there are six open e-class courses available in the University’s e-learning platform.

In addition to the undergraduate degree, the Department offers a two-year postgraduate programme (MA) in ancient Greek theatre. Courses are taught by faculty members or other academic scholars. In the academic year 2017-18 53 students were registered in the postgraduate programme.

The Department publishes the international journal *Logeion. A Journal of Ancient Theatre* (Professor Stavros Tsitsiridis, editor), available both in print (Crete University Press) and online (<http://www.logeion.upatras.gr/>).

The Department of Theatre Studies is situated in the buildings near the main Administration Building (Building “A”). It has a Lending Library with its own reading room (books and Greek periodicals in theatre studies are kept in the Departmental Library, while international periodicals can be found in the Library and Information Centre of the University). The Department buildings also house classrooms, a computer centre and workshop areas for practical courses in stage directing, acting and music. The classrooms are equipped with computers, video/dvd players and OVH projectors. The University’s small theatre venue (“Melina Mercouri Theatre”) is also available for workshops and students’ performances.

## DEGREES OFFERED

- *Undergraduate*: Ptychio **(BΑ)** (four-year degree / eight semesters)

For the acquisition of the degree (ptychio) students enrolled in the Department must complete successfully 48 courses

- *Postgraduate* degree (**MΑ)** (two-year degree / four semesters)

- *PhD* across the discipline of Theatre Studies

## PROFESSIONAL OPPORTUNITIES

The graduates of the Department are qualified to:

- Teach theatre education in primary and secondary education

- Work as assistant directors and repertory advisors (dramaturgs) at professional theatre companies

- Perform theatre criticism at the daily and periodical press

- Be employed at public and private cultural institutions related to theatre and drama

- Undertake editing and publishing responsibilities in the sector of theatre publications

# HEAD OF THE DEPARTMENT

Associate Professor Ioannis Panousis (PhD, Université Aix – Marseille I, Aix-en-Provence)

Ancient Greek Philology –Ancient Greek Theatre

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# VICE – HEAD OF THE DEPARTMENT

Associate Professor Lina Rosi (PhD, University of London)

History and Theory of Theatre and Drama

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# ERASMUS DEPARTMENTAL COORDINATOR

Special teaching staff Vassiliki Manteli, PhD (Anglophone theatre and theatre translation

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**DEPUTY ERASMUS COORDINATOR**

Special teaching staff Αngeliki Kordellou, PhD (Music theatre and Greek stage music)

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# THE FACULTY SECRETARIAT & REGISTRY

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# LIBRARY

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## STRUCTURE OF THE DEPARTMENT

**FACULTY**

**Professors Emeriti (Retired)**

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**Professors**

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## SPECIAL TEACHING STAFF

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Vassiliki Manteli, PhD (Anglophone theatre and theatre translation )

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Ioanna Roilou, PhD (Terms and conditions of performance)

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Maria Frangi, PhD (Drama in education and theatre education)

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## SPECIAL TECHNICAL LABORATORY STAFF

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## TEACHING STAFF EMPLOYED ON CONTRACT

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## CENTER FOR FOREIGN LANGUAGE INSTRUCTION-SPECIAL TEACHING STAFF

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# UNDERGRADUATE STUDIES

## PROGRAMME OF STUDY

### GENERAL INFORMATION

**A.** The Department’s Programme of Study is *theoretical* in orientation, with particular emphasis given to the study of ancient Greek theatre.

**B.** The Programme of Study for the undergraduate degree covers eight academic semesters (four years).

**C.** Courses are taught three hours per week each, with the exception of some workshops (see Course Summary Table). For the acquisition of the degree students enrolled in the Department must successfully complete 48 courses, each corresponding to 4 local course units; that is, 192 units for the entire programme. Each course corresponds to 5 ECTS credits, for a total of 240 ECTS credits for the entire programme.

All courses are taught in Greek, but additional tutorial support in English, French or German is provided in some courses as well.

**D.** Courses are designated as:

1. Mandatory or core courses. Students are required to complete successfully thirty two (32) mandatory courses in total.

2. Mandatory electives. Apart from the mandatory courses, students are also required to complete successfully fourteen (14) courses from specific groups of academic subjects (see table General Division of Courses in accordance with the Academic Subjects).

3. Free electives. Students may choose two (2) courses from any academic subject.

Completion of certain courses is a prerequisite for enrolment in certain other courses (See table Prerequisites)

**E.** During their first and second semesters of study, students must enrol in as many courses necessary to earn (the equivalent of) 30 ECTS credits per semester. In the second, third, and fourth year of study students must enrol in as many courses necessary to earn at least 30 but no more than (the equivalent of) 60 ECTS credits each semester.

Students are eligible to attend more courses than those corresponding to the above specified total of credits. However, these extra courses will not be given credits to be considered for the final total grade of the “ptychio”. However, the student’s course grade will be recorded in their certificate of studies.

Students participating in student exchange programmes are exempt from the above regulations for the duration of their participation in those programmes.

Apart from the prerequisites leading to the degree, students may attend extra lessons, as long as they register formally at the Registry during the registration period for lessons in the winter and spring semester accordingly.

**F.** Students are not allowed to enrol in courses whose instruction hours coincide. If proved otherwise, only one enrolment (along with the corresponding grade) will be valid.

First-year students are exempt from the prerequisites, thus they can not enrol in any of the elective courses of either the Ancient Theatre or the Theory of Theatre and Drama category. First- and second- year students cannot enrol in elective courses offered in the third and fourth years. However, third – and fourth-year students can enrol in elective courses offered in the first and second years of study. Finally, students must attend their elective courses at least five times on a weekly basis so as to be eligible to sit in the winter or spring semester exam respectively.

**G.** Courses are designated as:

* *Lectures*: These courses provide students with academic instruction in the history and theory of theatre, literature, film, visual arts, music, and dance, as well with systematic analyses of ancient Greek drama, modern theatre and related performing arts (particularly of the Western cultural tradition). This large group of courses aims at introducing students to different methods of research in theatre studies.
* *Seminars* (tutorial lessons): These courses aim at training students in the methodology of scholarly research. The attendance of students in the seminars is compulsory. The number of students attending each seminar must not exceed 20.
* *Workshops*: A series of practical workshops provide students with the opportunity to acquire experience in the practical aspects of the theatre, such as acting, stage-directing and set design. The number of students attending each workshop must not exceed 25.

**I.** In case that the number of candidates for a seminar or workshop exceeds the specified maximum number of attendants, then priority is given (1) to students of the advanced semesters of study, and (2) to the students who have completed more courses than the other candidates of the same semesters.

**J.** During the first week of the semester, faculty instructors describe the content of their courses and specify the evaluation method of their course(s). Students ought to enrol in the courses they wish to attend. Enrolment in a course is a prerequisite for the student to sit in the exam for the course of their choice.

**K.** Students in the third or fourth year of their studies may elect (category of Electives Courses) to participate in the programme of student practice (internship) of the Department. The programme provides training for a period of two months in private and civil cultural services of the city of Patras and other cities. Student practice is a full-time occupation. Working-time periods will be adjusted to the requirements of the civil or private partner.

**L.** Deviation from the above regulations can be authorized only by the General Assembly of the Department.

General classification of courses according to academic subjects

|  |  |  |  |
| --- | --- | --- | --- |
| **CATEGORY** | **NUMBER OF**  **REQUIRED**  **COURSES** | **TOTAL**  **OF LOCAL**  **CREDITS** | **TOTAL**  **OF ECTS**  **CREDITS** |
| **1. MANDATORY** | **32** | **128** | **160** |
| Ancient Theatre (ATH) | 6 | 24 | 30 |
| World Theatre (WTH) | 6 | 24 | 30 |
| Modern Greek Theatre (MGTH) | 4 | 16 | 20 |
| Theory of Theatre and Drama (THE) | 7 | 28 | 35 |
| General Instruction (GI) | 2 | 8 | 10 |
| Workshops (W) | 2 | 8 | 10 |
| Seminars (SEM) | 4 | 16 | 20 |
| Pedagogical Instruction | 1 | 4 | 5 |
| **2. MANDATORY ELECTIVES** | **14** | **56** | **70** |
| Ancient Theatre (ATH) | 3 | 12 | 15 |
| World Theatre (WTH) | 2 | 8 | 10 |
| Modern Greek Theatre (MGTH) | 2 | 8 | 10 |
| Theory of Theatre and Drama (THE) | 2 | 8 | 10 |
| General Instruction (GI) | 0 | 0 | 0 |
| Workshops (W) | 2 | 8 | 10 |
| Pedagogical Instruction | 3 | 12 | 15 |
| **FREE ELECTIVES** | **2** | **8** | **10** |
| Total number of courses | **48** | **192** | **240** |

**SCHEDULE OF Undergraduate Studies**

COURSE SUMMARY TABLE

**INDICATIVE PROGRAMME 2019-20 [[1]](#footnote-1)**

**FIRST YEAR**

**SEMESTER I**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | **Course Type** | **Hours** | **ECTS**  **Credits** | **Local Credits** |
| 1. Introduction to Ancient Greek Theatre | ATH011 | L | 3 | 5 | 4 |
| 2. Introduction to Theatre Studies (Modern Theatre) | THE 041 | L | 3 | 5 | 4 |
| 3.Didactics of Theatre I: Introduction to Theatre Education (Theory and Practice) | PI 081 | L | 3 | 5 | 4 |
| 4. Introduction to Theory and History of Dance | GI 055 | L | 3 | 5 | 4 |
| 5. Dramaturgical Analysis I: Dramatic Texts of Classical Dramaturgy | THE 044 | L | 3 | 5 | 4 |
| 6. Elective[[2]](#footnote-2) |  | L/W | 3 | 5 | 4 |
| Total number of credits |  |  |  | **30** | 24 |

**SEMESTER II**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | **Course Type** | | **Hours** | | **ECTS**  **Credits** | | **Local Credits** | |
| 1. Renaissance and Elizabethan Theatre –  Shakespeare | WTH 021 | L | | 3 | | 5 | | 4 | |
| 2. Dramaturgical Analysis II: Dramatic Texts of Modern Dramaturgy | THE 045 | L | | 3 | | 5 | | 4 | |
| 3.Genres and types of opera and the new musical theatre | W064 | W | | 3 | | 5 | | 4 | |
| 4. Ancient Greek Tragedy II: Sophocles | ATH013 | | L | | 4 | | 5 | | 4 | |
| 5. Elective |  | | L/W | | 3 | | 5 | | 4 | |
| 6. Elective |  | L/W | | 3 | | 5 | | 4 | |
| Total number of credits |  |  | |  | | **30** | | 24 | |

## SECOND YEAR

**SEMESTER III**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | | | **Course Type** | **Hours** | **ECTS**  **Credits** | | | | **Local Credits** | |
| 1. European Theatre from the 17th to the 19th Century (from Classicism to Romanticism**)** | WTH022 | | L | | 3 | | 5 | 4 | | |
| 2. European Trends and Post-Revolutionary Greek  Theatre Writing | MGTH  032 | | L | | 3 | | 5 | 4 | | |
| 3. Introduction to the History and Theory of Cinema | GI053 | | L | | 3 | | 5 | 4 | | |
| 4. Major Theories of Acting | THE 047 | | L | | 3 | | 5 | 4 | | |
| 5. Trends in 20th Century Stage-Directing | THE 046 | L | | | 3 | | 5 | | 4 | |
| 6. Elective |  | L/W | | | 3 | | 5 | | 4 | |
| Total number of credits |  |  | | |  | | **30** | | 24 | |

**SEMESTER IV**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | | | | **Course Type** | | | | **Hours** | | | | | **ECTS**  **Credits** | | | | | | **Local Credits** | | |
| 1. Ancient Greek Comedy: Aristophanes | ATH015 | | | L | | 3 | | | | | 5 | | | | | | | 4 | | | | |
| 2. Modern Greek Theatre of the First Half of the 20thCentury | MGTH 033 | | | L | | 3 | | | | | 5 | | | | | | | 4 | | | | |
| 3. Theatre of the 19th Century: Realism, Naturalism, Psychological Drama | WTH 023 | L | | | | | | 3 | | | | | 5 | | | 4 | | | | |
| 4. Introduction to Stage-Directing | W 065 | W | | | | | | | | 3 | | | | | 5 | | 4 | | | | |
| 5. Shakespeare’s theatre | WTH  027 | | L | | | | 3 | | | | | 5 | | | | | | | 4 | | | | |
| 6. Elective |  | | | | L/W | | | | 3 | | | | | 5 | | | | | | 4 | | |
| Total number of credits |  | | | |  | | | |  | | | | | **30** | | | | | | 24 | | |

### THIRD YEAR

**SEMESTER V**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | **Course Type** | **Hours** | **ECTS**  **Credits** | **Local Credits** |
| 1. European Theatre of the 20th Century (1900- 1960) | WTH 024 | L | 3 | 5 | 4 |
| 2. Cretan Renaissance Theatre | MGTH 031 | L | 3 | 5 | 4 |
| 3. Semiotics of Performance | THE 043 | L | 3 | 5 | 4 |
| 4.Seminar I (Ancient Theatre): Introduction to the  Methodology of Research | SEM 071 | S | 3 | 5 | 4 |
| 5. Elective |  | L/W | 3 | 5 | 4 |
| 6. Elective |  | L/W | 3 | 5 | 4 |
| Total number of credits |  |  |  | **30** | 24 |

**SEMESTER VI**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | **Course Type** | **Hours** | **ECTS**  **Credits** | **Local Credits** |
| 1. Ancient Greek Tragedy III: Euripides | ATH 014 | L | 3 | 5 | 4 |
| 2. Post-War Modern Greek Theatre | MGTH 034 | L | 3 | 5 | 4 |
| 3. Theatrical Set Design and Costume in Modern Times | WTH 026 | L | 3 | 5 | 4 |
| 4.Seminar III (Modern Theatre with Emphasis on  Drama) | SEM 073 | S | 3 | 5 | 4 |
| 5. Aristotle’s *Poetics* | ATH 016 | L | 3 | 5 | 4 |
| 6. Elective |  | L/W | 3 | 5 | 4 |
| Total number of credits |  |  |  | **30** | 24 |

**FOURTH YEAR**

**SEMESTER VII**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | **Course Type** | **Hours** | **ECTS**  **Credits** | **Local Credits** |
| 1. Theory of Theatre and Drama in Modern Times | THE 042 | L | 3 | 5 | 4 |
| 2. Seminar II (Ancient Theatre) | SEM 072 | S | 3 | 5 | 4 |
| 3.Elective |  | L/W | 3 | 5 | 4 |
| 4. Elective |  | L/W | 3 | 5 | 4 |
| 5. Elective |  | L/W | 3 | 5 | 4 |
| 6. Elective |  | L/W | 3 | 5 | 4 |
| Total number of credits |  |  |  | **30** | 24 |

**SEMESTER VIII**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Title** | **Course Code** | **Course Type** | **Hours** | **ECTS**  **Credits** | **Local Credits** |
| 1. Ancient Greek Tragedy I: Aeschylus | THE 012 | L | 3 | 5 | 4 |
| 2.Seminar IV (Modern Theatre with Emphasis on  Performance) | SEM 074 | S | 3 | 5 | 4 |
| 3. Elective |  | L/W | 3 | 5 | 4 |
| 4. Elective |  | L/W | 3 | 5 | 4 |
| 5. Elective |  | L/W | 3 | 5 | 4 |
| 6. Elective |  | L/W | 3 | 5 | 4 |
| Total number of credits |  |  |  | **30** | 24 |

# DESCRIPTION OF UNDERGRADUATE COURSES

ACADEMIC YEAR 2019-20

## MA**NDATORY COURSES**

## **LECTURES**

**COURSE OUTLINES**

**Courses designated with asterisk are prerequisite courses.**

**ANCIENT THEATRE (ATH): Mandatory courses**

***Introduction to Ancient Theatre***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ATH 011 | **SEMESTER OF STUDIES** | | 1st | |
| **COURSE TITLE** | Introduction to Ancient Theatre\* | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and individual assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre  Mandatory, prerequisite | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE746/> | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
| **By the end of this course the student will:**   1. Know the sources as well as more modern reference works on the study of Ancient Theatre. 2. Have basic knowledge of the development and the morphology of theatre buildings in antiquity, as well as of scenography and of stage machinery (*ekkyklema*, *geranos* etc.) 3. Specifically knows the historical development of Dionysus theatre in Athens, which is of particular historic importance. 4. Have the knowledge about dramatic festivals in Athens as well as the theatrical activity in other Greek areas. 5. Understand basic characteristics of ancient Greek theatre as a special theatrical code: its poetic character, the role of music and dance, the function of the Chorus, the use of masks etc. 6. Be aware of basic knowledge about acting and the role of audience in ancient Greek theatre. 7. Have acquired basic knowledge about dramatic genres and their salient features as well as their main representatives. 8. Have elementary knowledge of more popular, ‘paradramatic’ genres such as the Mime. 9. Have acquired the necessary knowledge about the native theatrical tradition in the Roman world (satires, versus Fescennini, Atellan farce. 10. Have acquired elementary knowledge about the history of Roman dramatic genres, both comedy (fabulla paliata, fabula togata) and tragedy (tragoedia, fabula praetexta). | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities)**:   * Aware of the special methods used for the study of older periods of theatre. * Comprehend of how to extract information from either iconographic, or generally archaeological material. * Comprehend the relation of theatre and of art in general with the social, economic and political context of a society. * Realize the different function of art in a traditional society. * Comprehend the concept of “theatrical code”, that is the functional interdependence of the elements of theatre of an era and their integration to a cohesive whole. | |

1. **COURSE CONTENT**

|  |
| --- |
| The nature and specificity of ancient Greek theatre  Familiarity with sources and basic bibliography  Dramatic festivals and the production’s agents  Theatre building  Music and dance  Actors and acting: historical elements, costume and masks, speech delivery  Chorus (role, *orchesis*, music)  Audience  Dionysus’s craftsmen  Sketching the development of Roman theatre |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | 1. A plentiful iconographic material (vases, reliefs, mosaics, photos of theatrical buildings, representations, etc.) is presented in each lecture via slides (PowerPoint). Then the slides are converted into PDF files and are uploaded to the e-class, so as students can easily access and use them. 2. When the subject is suitable, audiovisual material from modern theatre or opera performances is presented. The material is then uploaded to the e-class, so as students can easily access and use it. 3. Students are informed about how to search via the net sources in relation to Ancient Theatre. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x13=39 | | Preparation for lectures: Reading sources (photocopied material) | 1x13=13 | | Preparation for final written/oral evaluation | 73 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Final written/oral evaluation (100%)  Evaluation is conducted in Greek. |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| **Greek:**  BLUME, H.-D., *Εισαγωγή στο αρχαίο θέατρο,* μετ. Μ. Ιατρού, Αθήνα 1986.  DUPONT, F., *Η αυτοκρατορία του ηθοποιού.Το θέατρο στην αρχαία Ρώμη,* μετ. Σ. Γεωργακοπούλου, Αθήνα 2003.  GREEN, R.–HANDLEY, E., *Εικόνες από το αρχαίο ελληνικό θέατρο,* μετ. Μ. Μάντζιου, Ηράκλειο 1996.  McDONALD, M.–WALTON, J.M., *Οδηγός για το αρχαίο ελληνικό και ρωμαϊκό θέατρο,* μετ. Β. Λιαπής, Αθήνα 2011.  MORETTI, J.-CH., *Θέατρο και κοινωνία στην αρχαία Ελλάδα,* μετ. Ε. Δημητρακοπούλου, Αθήνα 2004.  PICKARD-CAMBRIDGE, A., *Οι δραματικές εορτές της Αθήνας,* αναθ. έκδ. J.GOULD, D.LEWIS, μετ. Μ. Υψηλάντη κ.ά., Θεσσαλονίκη 2011.  WILES, D., *Το αρχαίο ελληνικό δράμα ως παράσταση,* μετ. Ελ. Οικονόμου, Αθήνα 2009.  **Foreign:**  BEACHAM, R.C., *The Roman Theatre and its Audience,* Cambridge, Mass. 1991.  BIEBER, M., *The History of the Greek and Roman Theater,* 2nd rev. ed., Princeton 1961.  CSAPO, E.–SLATER, W.J., *The Context of Ancient Drama,* Ann Arbor, Michigan 1995.  KRUMEICH, R.–PECHSTEIN, N. – SEIDENSTICKER, B., *Das griechische Satyrspiel,* Darmstadt 1999.  PICKARD-CAMBRIDGE, A., *Dithyramb, Tragedy and Comedy,* 2nd ed. rev. by T.B.L.WEBSTER, Oxford 1966.  WÜST, E., “Mimus”, *Realencyclopädie der class. Altertumswissenschaft* XV A (1932) 1722-1764.  WÜST, E., “Pantomimus”, *Realencyclopädie der class. Altertumswissenschaft* XVIII 3 (1949) 833-869. |

***ANCIENT GREEK TRAGEDY I: AESCHYLUS***

1. **GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ATH012 | **SEMESTER OF STUDIES** | | 8th | |
| **COURSE TITLE** | ANCIENT GREEK TRAGEDY I: AESCHYLUS | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Greek Theatre  Μandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Ancient Theatre* (ΑTH011) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/> | | | | |

1. **LEARNING OUTCOMES**

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| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will:**  1. Possess basic knowledge on the life and dramatic work of Aeschylus.  2. Be able to describe the historic and spiritual milieu in which Aeschylus has developed his poetic skill.  3. Know the titles of the extant works of Aeschylus, as well as their plot.  4. Be familiar with the dramatic form and linguistic style of the poet’s works.  5. Be able to recognize the special characteristics of the poet’s art in the manner, in which he draws his characters, as well as in his employment of the chorus, of music and of choreography.  6. Be aware of the problematic concerning the role of the divine, as well as the import of fate and guilt in Aeschylean drama.  7. Have engaged in in-depth study of one of the poet’s extant plays. | |
| **General skills** |
| **By the end of this course the students will, furthermore, have developed the following skills (general abilities):**  • Will be able to recognize the manner, in which Aeschylus has constructed his plot in relation with the mythographic tradition.  • Will be able to locate the most important ideological and dramaturgical issues relating to the work of Aeschylus.  • Will be able to develop their own views as regards specific tragic heroes, basing themselves on their dramaturgical role and position within the works of the poet.  • Will be able to locate the main ideological aspects of Aeschylus’ work. | |

1. **COURSE CONTENT**

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| The introduction to Aeschylean tragedy focuses on the key parameters of ancient dramatic performances; on the way the poet has reworked traditional mythic stories in order to produce his own plots; on the action and structure of the plays; on the key themes, the linguistic style and the way in which ritual, music and dance are incorporated within the play; finally, the way in which the *dramatis personae* are presented and the role assumed by the Chorus as collective voice. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of Information and Communication Technologies (ICTs): mainly powerpoint but related websites as well in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them at their enrollment at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for private study of the student and preparation for each lecture (study of drama texts) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, preparation of a written essay on a certain aspect/passage of Aeschylean drama. The mean mark from the essay (Gessay) consists in 30% of the final course grade. 2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.   Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| **Greek:**  Chourmouziades (Χουρμουζιάδης), N. X. (2010) *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Athens.  Goldhill, S. (2008) *Αισχύλου Ορέστεια*, transl. Α. Papasyriopoulos Athens.  Herington, H. (2000) *Αισχύλος,* transl. Μ. Giouni, Thessaloniki.  Lossau, M.-J. (2009) *Αισχύλος,* transl. Ν. P. Bezantakos, Athens.  Sommerstein, Α. Η. (2017) *Η Ζωή και το Έργο του Αισχύλου*, transl. P. Polykarpou, acad. superv. Α. Markantonatos, Athens.  **Foreign:**  Cairns, D. (ed.) (2013) *Tragedy and Archaic Greek Thought*, Swansea.  Garvie, A. F. (2009) *Aeschylus, Persae*, Oxford.  Goldhill, S. (1984) *Language, Sexuality, Narrative. The Oresteia,* Cambridge.  Goldhill, S. (1986) *Reading Greek Tragedy,* Cambridge.  Hutchinson, G. O. (1985) *Aeschylus, Seven Against Thebes*, Oxford.  Jouanna, J. καὶ Montanari, F. (ed.) (2009) *Eschyle à l’aube du théâtre occidental. Neuf exposés suivis de discussions, Vandœuvres-Genève 25-29 août 2008*, Geneva.  Kitto, H. D. F. (1961) *Greek Tragedy. A Literary Study*, London.  Lloyd, M. (ed.) (2007) *Oxford Readings in Aeschylus*, Oxford.  Rosenmeyer, Τ. G. (1982) *Τhe Art of Aeschylus*, Berkeley.  Scott, W. C. (1984) *Musical Design in Aeschylean Theater*, Hanover/London.  Sewell-Rutter, N. J. (2007) *Guilt by Descent. Moral Inheritance and Decision Making in Greek Tragedy*, Oxford.  Taplin, Ο. (1977) *The Stagecraft of Aeschylus*, Oxford.  Winnington-Ingram, R. P. (1983) *Studies in Aeschylus*, Cambridge.  Zeitlin, F. I. (1996) “Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama”, in *Playing the Other: Gender and Society in Classical Greek Literature*, Chicago, pp. 341-374. |

***ANCIENT GREEK TRAGEDY II SOPHOCLES***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | Undergraduate | | | | |
| **COURSE CODE** | ATH013 | **SEMESTER OF STUDIES** | | 2nd | |
| **COURSE TITLE** | Αncient Greek Tragedy II Sophocles | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Ancient Theatre* (ATH 011) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE774/> | | | | |

**2. LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will be able to**:   1. Have a basic knowledge of the life and dramatic works of Sophocles. 2. Have been acquainted with historical data concerning the cultural/intellectual environment of the State of Athens during its period of high prosperity (acme), in which Sophocles developed poetically. 3. Know the themes and works of the poet. 4. Have adequate knowledge of the manuscript tradition and the editions of the extant Sophoclean works. 5. Appreciate Sophocles’ personality via his works. 6. Know the dramatic form and language style of the poet’s works. 7. Recognise the distinctive features of the poet’s art as far as dramatic action, irony, dramatic technique, character portrayal, Chorus and stagecraft is concerned. 8. Consider the position of the human beings in the world, and their relationship with the gods, with society and existential pain. 9. Appreciate Sophocles’ poetics with regards to the creation and management of the tragic element. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * Will have comprehended and will identify the means Sophocles implemented, as far as his works are concerned, in order to further the dramatic myth which originated in mythological tradition. * Will be able to identify the significant ideological and theatre issues put forward by Sophocles in his works. * Will distinguish the ideological, philosophical and dramaturgical features noted in the works of the poet. * After having considered the heroes’ dramaturgical role and place in the poet’s works, (the student) will have the ability to develop personal points of view related to certain Sophoclean tragic heroes. * Will be able to consider the significance and role of personal responsibility, ethical rules and duty in the poet’s works. * Will shed light on critical aspects of Sophoclean works. * Will distinguish the ideological axes which penetrate the works of Sophocles. | |

1. **COURSE CONTENT**

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| --- |
| The introduction to Sophoclean tragedy deals with the conditions of ancient performances, the workings of tragic myth starting from mythical tradition, the action, the structure, the thematic, the language of tragedy, the use of rites and rhythms, the stagecraft, as well as the outline of characters, and the collective character of the Chorus. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Mainly power-point. The lectures content of the course for each chapter is uploaded on the internet (e-class), where from the students can freely download the slides, using the password which is provided to them at their enrollment at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for private study of the student and preparation for each lecture (study of tragedies) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the Course (25 hours of work-load per ECTS credit)*** | ***125 hours (total student work-load)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, preparation of a written essay in which the student applies his/her ability to analyze the structure and content of a play in its simultaneity (cultural, ideological and aesthetic context) and its relation to theatrical tradition. The mean mark from the essay (Gessay) consists the 30% of the final course grade. 2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.   Minimum passing grade: 5.  Final Course Grade (FCG): FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| 1. Finglass, P. F., *Sophocles’ Ajax*, Cambridge 2011.  2. Garvie, A. F., *Sophocles*. *Ajax*, Warminster 1998.  3. Kamerbeek, J. K., *The Plays of Sophocles.* Commentaries*, v. I, The Ajax*, Leiden 1963.  4. Lesky, Albin, *Die Tragische Dichtung der Hellenen*, Göttingen 1956.  5. Winnington – Ingram, R. P., *Sophocles*: *An Interpretation*, Cambridge 1980. |

***ANCIENT GREEK TRAGEDY III. EURIPIDES***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | Undergraduate | | | | |
| **COURSE CODE** | ΑΤΗ014 | **SEMESTER OF STUDIES** | | 6th | |
| **COURSE TITLE** | Ancient Greek Tragedy III Euripides | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Greek theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Ancient Theatre* (ATH011) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE774/> | | | | |

**2. LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| |  | | --- | | **By the end of the course the student is expected to:**   1. Have a basic knowledge of the life and dramatic works of Euripides. 2. Possess basic information on the historical and cultural milieu of the *polis* of Athens in the classical era. 3. Be aware of the basic themes permeating Euripides’ dramatic work. 4. Be able to identify the distinctive features of the poet’s art. 5. Possess basic information about the manuscript tradition and the editions of Euripides. 6. Be able to appreciate the dramatic form and language style of the poet’s works, as exemplified by a representative play (*Medea*). 7. Consider the place of human beings in Euripidean tragedy and on their relationship with the gods, the society and inner existential pain. | | |
| **General skills** |
| By the end of this course the student will, furthermore, have developed the following skills (general abilities):   * Comprehend and identify the means, by which Euripides transforms traditional myth to create his dramatic plots. * Identify the most significant ideological and theatre-related issues in the works of Euripides. * Identify the most notable ideological, philosophical and dramaturgical features in Euripidean tragedy. * Develop personal points of view on Euripides’ tragic characters, their roles in the drama and their significance in the poet’s work. * Consider the significance and role of personal responsibility and ethic assumptions in the poet’s works. * Point to ideological issues related to the work of Euripides. | |

1. **COURSE CONTENT**

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| --- |
| General introduction to the dramatic work of Euripides: Elaboration of the dramatic myth in relation to mythic tradition. Subject, structure, action, and ideology of the plays with reference to political and cultural facets of the age of Euripides. Language, character portrayal and the Chorus. Courses include the close reading of a complete tragedy (*Medea)* and of excerpts from different tragedies. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Mainly power-point. The lectures content of the course is uploaded on the internet (e-class), where from the students can freely download the slides, using the password which is provided to them at their enrollment at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for private study of the student and preparation for each lecture (study of tragedies) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Optionally, preparation of a written essay in which the student applies his/her ability to analyze the structure and content of a play in its simultaneity (cultural, ideological and aesthetic context) and in its relation to theatrical tradition. The mean mark from the essay (Gessay) consists the 30% of the final course grade.  Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.  Minimum passing grade: 5  Final Course Grade (FCG): FCG = Gessay + Gexam |

**5. RECOMMENDED LITERATURE**

|  |
| --- |
| 1. Foley, H., *Female Acts in Greek Tragedy*, Princeton – Oxford 2001.  2. Lesky, Albin*, Die Tragische Dichtung der Hellenen*, Göttingen 1956.  3. Mastronarde, D., J., *Ευριπίδου Μήδεια*, μετάφρ. Δ. Γιωτοπούλου, Αθήνα 2003.  4. Mossman, J., *Euripides Medea. With Introduction, Translation and Commentary*, Oxford 2011.  5. Mossman, J. (επιμ.), *Oxford Readings in Classical Tragedy,* Oxford – New York 2003. |

***Ancient Greek Comedy: Aristophanes***

**1. GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ΑTH 015 | **SEMESTER OF STUDIES** | | 4th | |
| **COURSE TITLE** | Ancient Greek Comedy: Aristophanes | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and individual assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Ancient Theatre* (ATH 011) | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in French and English) | | | | |
| **COURSE WEBPAGE (URL)** | <http://www.theaterst.upatras.gr/wp-content/uploads/2017/12/%CE%91%CF%81%CF%87%CE%B1%CE%AF%CE%B1-%CE%B5%CE%BB%CE%BB%CE%B7%CE%BD%CE%B9%CE%BA%CE%AE-%CE%BA%CF%89%CE%BC%CF%89%CE%B4%CE%AF%CE%B1.-%CE%91%CF%81%CE%B9%CF%83%CF%84%CE%BF%CF%86%CE%AC%CE%BD%CE%B7%CF%82.pdf> | | | | |

1. **LEARNING OUTCOMES**

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| --- | --- |
| **Learning outcomes** | |
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| **By the end of the course the student will:**   1. Have a thorough knowledge of the terms (space, time, religious context, structural materials, etc.) and the performance conditions of comedies in classical period. 2. Be familiar with the basic elements about the origins and the very beginning of ancient Greek comedy and be able to differentiate among Old, Middle and New Comedy. 3. Have an adequate knowledge of the text tradition mainly of Aristophanic comedies. 4. Be familiar with the most issues which concerned Aristophanes in his work. 5. Recognize the main structural elements of Aristophanic comedy, Aristophanes’ register and the use of parody, his approach of comic characters and of the Chorus. 6. Understand the correlation of Aristophanes’ comedies with the sociopolitical context of their time, religion and rituals. 7. Master the content, plot, characters and their dramatic role in three comedies of Aristophanes and 8. Make a connection between the content of Aristophanic work and current affairs as well as the social, political, economic and religious background of the time the comedies were written and produced on stage. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities)**:   * Approach in an interpretative mode the text of at least three Aristophanic comedies. * Recognize the comic artifacts of Aristophanes’ comedy. * Refer to the basic works of bibliography on Aristophanes’ comedies. * Trace and explain the presence of a series of fundamental characteristics of Aristophanic comedy, such as parody, obscenity, allegory, metatheatrical references, fantasy worlds and utopia etc. * Detect and assess the salient features of Aristophanes’ dramaturgy, and also describe the first production of the plays. | |

1. **COURSE CONTENT**

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| Introduction to ancient Greek comedy and the theatre of Aristophanes refers to the conditions of ancient performances; the treatment of the comic myth in relation to the historical conditions; the action, structure and themes of Aristophanic comedy; register and the role of parody; the use of rituals and religion; the roles of comic characters and the Chorus. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures by the instructor in class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Images as well as the main points of each lecture are presented via slides (PowerPoint). |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x13=39 | | Preparation for the lesson: Reading of Aristophanes’ comedies | 7x3=21 | | Participation in optional written assessment (mid-term exam) | 21 | | Preparation for the final written assessment | 44 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | I. Optional written assessment (midterm exam). Students are assessed on their familiarization with Aristophanes’ work and the salient features of his comedies, according to the content of lectures and the relevant bibliography, assigned since the beginning of the semester (20%)  ΙΙ. Written final assessment (80%) or 100% for those who have not participated in the optional written assessment.  Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an essay in French or English. |

1. **RECOMMENDED LITERATURE**

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| --- |
| **Recommended literature:**   1. Wilson, N. G., *Aristophanis comoediae* vol. Ι & II, OCT, Oxford 2007. 2. Ρούσσος, Τάσος, *Αριστοφάνης, Βάτραχοι*, μτφρ. Τ. Ρ., Κάκτος, Αθήνα 1993. 3. Σταύρου, Θρασύβουλος, (μτφρ.), *Οι κωμωδίες του Αριστοφάνη*, Βιβλιοπωλείον της «Εστίας», Αθήνα 92004. 4. Bowie, A., *Αριστοφάνης. Μύθος, τελετουργία και κωμωδία,* μτφρ. Πόλυ Μοσχοπούλου, τυπωθήτω – Δαρδανός, Αθήνα 1999. 5. Dover, K. J., *Η κωμωδία του Αριστοφάνη*, μτφρ. Φ. Ι. Κακριδής, ΜΙΕΤ, Αθήνα 1978. 6. Κατσής, Γ.Δ. (επιμ.), *Θάλεια: Αριστοφάνης, 15 Μελετήματα,* εκδ. Σμίλη*,* Αθήνα 2007. 7. Sommerstein, A. H., *Αρχαίο ελληνικό δράμα και δραματουργοί*, μτφρ. Αρετή Χρήστου, εκδ. Μεταίχμιο, Αθήνα 2006. 8. Σπυρόπουλος, Ηλ. Σ., *Αριστοφάνης, Σάτιρα, Θέατρο, Ποίηση*, Θεσσαλονίκη 1988. 9. Thiercy, Pascal, *Ο Αριστοφάνης και η αρχαία κωμωδία*, μτφρ. Γ. Φ. Γαλάνης, Πατάκης, Αθήνα 1999. 10. Wiles, D., *Το αρχαίο ελληνικό δράμα ως παράσταση. Μια εισαγωγή*, μτφρ. Ελένη Οικονόμου, ΜΙΕΤ, Αθήνα 2009.   **Assigned course readings:**  1st choice: W. B. Stanford, *Αριστοφάνους, Βάτραχοι. Κριτική και ερμηνευτική έκδοση*, μτφρ. Μάριος Μπλέτας, Καρδαμίτσα, Αθήνα 1993.  2nd choice: B. Zimmermann, *Η αρχαία ελληνική κωμωδία*, μτφρ. Η. Τσιριγκάκης, Παπαδήμας, Αθήνα 2002. |

***Aristotle's ‘Poetics’***

**1. GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ATH 016 | **SEMESTER OF STUDIES** | | 6th | |
| **COURSE TITLE** | Aristotle's *Poetics* | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and individual assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Ancient Greek Theatre* (ATH 011) | | | | |
| **INSTRUCTION AND ASSESSMENT LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE749/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will:**   1. Be familiar with basic principles of the Aristotelian thought and the interpretative figures he uses 2. Be sufficiently acquainted with the specificity of Aristotle’s works intended to be used in his lectures and not intended for publication, such as the *Poetics*, as well as of other Aristotle’s works of similar content (*Dionysiac Victories*, *Homeric Questions* etc.). 3. Have acquired a concrete idea of the nature (descriptive/normative), the configuration and the chronology of *Poetics*. 4. Know the content (at least on a first level) of all chapters of *Poetics*. 5. Understand basic concepts of *Poetics* such as *mimesis*, *mythos*, *ethos*, *thought*, *reversal*, etc., as well as the debate on the interpretation of certain concepts of the Aristotelian thinking. 6. Have acquired a concrete idea of the monumental influence of *Poetics* on the theory and practice of theatre from the Renaissance up to the present. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**  • Familiar with approaching and interpreting complex theoretical texts such as the *Poetics*, which are of profound meaning and present difficult interpretation problems.  • Familiar with an abstract and theoretical mode to interpret theatre.  • Comprehend the various ways theatre, and generally the artistic phenomenon, has been interpreted in older times.  • Realizes the development and continuation of the theoretical debate on theatre from antiquity to the present. | |

1. **COURSE CONTENT**

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| Introduction to Aristotle’s treatise and presentation of basic elements of his thinking (mainly teleological conception). *Poetics’* main characteristics and problems of interpretation (manuscript tradition, chronology etc.). History of the treatise’s influence in the modern ages. Analytical interpretation of the text giving special emphasis on the treatment of specific central meanings of the Aristotelian theory (*mimesis*, *mythos*, *catharsis*, *oikeia hedone*, etc.). Aristotle’s treatise is taught in the original language (using the critical edition of R. Kassel). A translation by the instructor will be used to aid the instruction. |

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

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| **INSTRUCTION METHOD** | Classroom |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The main points of each lecture are presented via slides (PowerPoint). Then the slides are converted into PDF files and are uploaded to the e-class, so as students can easily access and use them. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x13=39 | | Preparation for lectures: Reading respective chapters of the treatise as well as relevant texts by Plato and Aristotle | 1x13=13 | | Preparation for final written evaluation | 73 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Final written evaluation (100%)  Assessment is conducted in Greek. |

1. **RECOMMENDED LITERATURE**

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| 1. *Ἀριστοτέλους Περὶ ποιητικῆς,* μετ. Σ. Μενάρδου, εισαγωγή–κείμενο–ερμηνεία Ι. Συκουτρή, (Aκαδημία Aθηνών, Eλλην. Bιβλιοθ. 2) Αθήναι 1937.  2. G.M.A. Grube, *Ο Αριστοτέλης για την ποίηση και το ύφος,* μτφρ. Γ. Χρυσάφης, Αθήνα 1995.  3. M. Fuhrmann, *Αρχαία λογοτεχνική θεωρία: Αριστοτέλης, Οράτιος, «Λογγίνος»,* μετ. Μ. Καίσαρ, εκδ. Παπαδήμας, Αθήνα 2007, σελ. 25-197.  4. Lucas, D.*, Aristotle’s Poetics. Introduction, Commentary and Appendice*s*,* Oxford 1968.  5. Halliwell, St., *Aristotle’s Poetics,*London 1986.  6. Α. Oksenberg Rorty (επιμ.), *6+1 δοκίμια για την Ποιητική του Αριστοτέλη*, μτφρ. Κ. Χατζοπούλου, εκδ. Βάνιας, Θεσσαλονίκη 2006. |

**WORLD THEATRE (WTH): Mandatory courses**

***Medieval, Renaissance and Elizabethan Drama***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH 021 | **SEMESTER OF STUDIES** | | 2nd | |
| **COURSE TITLE** | MEDIEVAL, RENAISSANCE AND ELIZABETHAN DRAMA | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE751/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**  1. Present the principal aesthetic and ideological elements of Classicism and Baroque.  2. Recognize the main characteristics of selected dramatic works of the period’s most significant playwrights.  3. Analyze selected plays of the period according to both the principles of the theatrical movements they belong to and the playwright’s specific traits.  4. Present the most significant developments of the theatre regarding acting styles and actors, management of theatre companies, types of theatrical space, scenic design, drama texts, and the audience’s social origins and preferences. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**  • Explain particular theatrical phenomena according to their aesthetic and ideological context.  • Identify the alterations of a theatrical phenomenon from one period to another.  • Analyze the structure and content of a play in its simultaneity (cultural, ideological and aesthetic context) and its relation to theatrical tradition. | |

1. **COURSE CONTENT**

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| The course examines the theatrical developments from the Medieval period to the Italian Renaissance, and further on to the Spanish *Golden Age* and English Elizabethan and Jacobean theatre:   * The re-emergence of European theatre in the 10th century. * Medieval religious theatre: liturgical drama, mystery plays, passion plays, and miracle plays. * Secular theatre in the Late-Medieval period: farce, soties, the feast of fools, morality plays, and interludes. * The theatre of Renaissance in Italy: Neoclassical theory, commedia erudita, Renaissance comedy and tragedy, tragicomedy, and pastoral drama. * Commedia dell’arte. * The theatre of the Spanish *Golden Age* (autos sacramentales, corrales, scenography, performances, play writers, comedia). * The Theatre of late Renaissance in England and the theatre of Jacobean period: the establishing of professional theatre, theatre buildings, acting, playwrights, dramatic plays). * Baroque theatre * Analysis of commedia dell’arte scenarios, farces and plays by Niccolo Machiavelli, Lope de Vega, Calderon, Christopher Marlowe, Ben Jonson, and William Shakespeare. |

1. **TEACHING AND LEARNING METHODS – EVALUATION**

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| **INSTRUCTION METHOD** | Lectures  Attendance of dramatic performances and discussion with the stage director and the actors |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Instruction is aided mainly by PowerPoint presentations as well as related websites as well. Lecture notes for each chapter are uploaded on the internet (e-class) in the form of a series of PowerPoint slides converted to PDF files. The files are freely accessed by students using the password which is provided to them at their enrolment at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 8x3=24 | | Hours for attendance of performance and discussion about it | 4 | | Hours for the preparation for the final written examination | 58 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | Written examination after the end of the semester (Gexam 100%)  Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gexam |

1. **RECOMMENDED LITERATURE**

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| **Plays**   1. *La farce du diable et de la meuniere*, 1496 2. Commedia dell’arte: «The Betrothed», *Scenarios of the Commedia dell’Arte. Flaminio Scalla’s «Il Teatro delle Favole Rappresentative»*, ed. and transl. by H. E. Salerno, intr. by K. McKee, Limelight Editions, N. York, 1992, pp. 73-77. 3. Machiavelli, Niccolò, “The Mandragola*”,* transl. by B. Penman, in *Five Italian Renaissance comedies*, ed. by Bruce Penman, Harmondsworth, New York, Penguin Books, 1978, pp. 11-58. 4. Marlowe, Christopher, *Doctor Faustus,* ed. by J. B. Steane, Penguin Books, 1989. 5. Shakespeare, William, *“King Lear”, Complete Works of William Shakespeare –The Alexander Text*, Harper and Collins Publ., 1994, pp. 1126-1167. 6. Jonson, Ben, «Volpone», in *The Alchemist and other plays*, ed. by G. Campbell, Oxford U. P., 1995, pp. 1-117. 7. Vega, Lope de, *Φουέντε Οβεχούνα* [*Fuenteovejuna*], trans. in Greek Κ. Κάστρο, Δωδώνη, Athens, 1977. 8. Calderon de la Barca, Pedro, *Η ζωή είναι όνειρο* [*La vida es sueño*], trans. in Greek Π. Πρεβελάκης, Εταιρεία Σπουδών Νεοελληνικού Πολιτισμού και Γενικής Παιδείας, Σχολή Μωραΐτη, Athens, 1975   **Essays-Books**   * + - 1. Adams, Robert M., *Ben Jonson's Plays and Masks*, W.W. Norton, 1979.       2. Bartels, Emily V., «Christopher Marlowe», in: Kinney, Arthur F. (ed.), *A Companion to Renaissance Drama*, Blackwell Companions to Literature and Culture, Blackwell Pub., Oxford, Malden, Mass., 2002, pp. 446-63.       3. Brockett, Oscar*, History of the Theatre*, Allyn and Bacon, Boston, London, etc., 61991.       4. Brown, J. R. (ed.), *The Oxford Illustrated History of Theatre*, Oxford University Press, Oxford, 1995, pp. 107-219.       5. Kierman, R., “*King Lear*”, in R. Dutton – J. E. Howard, *A Companion to Shakespeare’ Works. The Tragedies,* Blackwell Publishing, 2006, pp. 375-92.       6. Dollimore, Jonathan, *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*, Harvester Wheatsheaf, New York, 21989.       7. Cañadas, Ivan, «Class, Gender and Community in Thomas Dekker’s “The Shoemaker’s Holiday”, and Lope de Vega’s “Fuente Ovejuna”, *Parergon*, τόμ. 19, τχ. 2 (2002), pp. 119–50.       8. Farell, J. & Puppa P. (ed.), *A History of Italian Theatre*, Cambridge University Press, Cambridge, 2006.       9. Fitzpatrick, Tim, *The Relationship of Oral and Literate Performance Processes in the Commedia dell' arte,* The Edwin Mellen Press, 1995.       10. Ganelin, Charles, *The Golden Age Comedia: Text, Theory, and Performance*, Purdue University Press, West Lafayette, Ind., 1995.       11. Gies, David Thatcher (ed.), *The Cambridge History of Spanish literature*, Cambridge University Press, Cambridge, 2009.       12. Stroud, Matthew D., «Pedro Calderón de la Barca» in: Parker, Mary (ed.) *Spanish Dramatists of the Golden Age: A Bio-Bibliographical sourcebook,* Greenwood Press, Westport, Conn., 1998, pp. 39-50.       13. Thacker, Jonathan, *A Companion to Golden Age Theatre*, Colección Tamesis Serie A, Monografías 235, Tamesis, Woodbridge, 2010.       14. Trussler, Simon*, The Cambridge Illustrated History of British Theatre*, Cambridge University Press, Cambridge - New York, USA, 1994, pp. 32-118.       15. Wickham, Glynne, *A History of the Theatre*, London, Phaidon, [2]1992, pp. 68-144.       16. Instructor’s notes of lectures in Greek, and essay extracts handed over in the class. |

***Shakespeare’s Theatre***

**1. GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH027 | **SEMESTER OF STUDIES** | | 4th | |
| **COURSE TITLE** | SHAKESPEARE’S THEATRE | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic subject: World Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course THE041 *Introduction to Theatre Studies (Modern Theatre)* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE778/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student is expected to:**   1. recognize the salient characteristics of Shakespeare’s dramaturgy 2. master basic methodological tools for the analysis of a Shakespearean play 3. recognize the salient characteristics of Shakespeare’s theatre 4. be familiar with the historical and social background in which the great English playwright lived 5. be able to recognize the influences the playwright has accepted and offered likewise 6. analyze the cultural and ideological background of Shakespeare’s drama 7. be familiar with the dramatic language, style, the form and the imagery used by Shakespeare 8. have quite a comprehensive view of contemporary trends in staging Shakespeare’s theatre. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * familiar with the characteristics of Shakespeare’s historical dramas, tragedies, comedies and fairy-tale dramas * familiar with the English playwright’s stagecraft * recognize the factors which influenced the reception of Shakespeare in world theatre as well as in the Greek theatre * refer to Shakespeare’s plays as case studies for the discussion of themes and characters * refer to Shakespeare’s plays as case studies for the discussion of theatrical topics, stage issues and translation aspects in Shakespeare’s drama * be aware of of the 20th century critical trends in Shakespeare’s theatre * further their analytical thought and skill, so as to write academic texts on Shakespeare’s theatre * develop argumentation and produce evidentiary discourse * search, analyze and synthesize data and information, also aided by the use of IC technologies * work individually and in groups, criticize and be criticized in a reasonable and documented mode. | |

1. **COURSE CONTENT**

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| The course aims at familiarizing students with Shakespeare’s drama and theatre. Besides it focuses on the translation trends and stage representation of Shakespeare in the 20th and 21st centuries. In this context several issues are discussed: cultural values, conflict resolution, gender issues, identity and otherness, and humor. The course also looks forward to familiarizing students with the classification of the playwrights’ drama into comedies, tragedies, historical plays and fairy-tale dramas, as well as with special issues of interest to modern research, criticism and stage representation. |

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

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| **INSTRUCTION METHOD** | Classroom (lectures, discussion, oral presentations of assignments, feedback) |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Supportive images and the main points of each lecture are presented via slides (PowerPoint). Then the slides are converted into PDF files and are uploaded to the e-class, so as students can easily access and use them. Screening of videotaped theatre performances Worksheets, handouts, bibliographical material for classroom use. Select webpages are suggested for autonomous study. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x13=39 | | Class preparation: Reading plays | 6x3=18 | | Assignment preparation and presentation | 33 | | Autonomous study | 35 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Oral OR written assignment (mandatory) (30%). The oral assignment relates to the presentation and analysis of a play or the discussion of an issue referring to Shakespeare’s stagecraft. Alternatively, students are requested to work on a written assignment either on the stage representation or the translation of Shakespeare’s plays 2. Written final evaluation (70%) consisting of open and closed questions, which promote students’ critical thinking.   Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an essay in English. |

1. **RECOMMENDED LITERATURE**

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| Fischer-Lichte, E. (2012). *Ιστορία Ευρωπαϊκού Δράματος και Θεάτρου.* Τ. 1. *Από την Αρχαιότητα στους Γερμανούς Κλασικούς*. Αθήνα: Πλέθρον.  Hartnoll, P. & Found, P. (2000). *Λεξικό του θεάτρου*. Mτφρ. Νίκος Χατζόπουλος. Αθήνα: Νεφέλη.  Hartnoll, P. (1980). *Ιστορία του Θεάτρου*. Mτφρ. Ρούλα Πατεράκη. Αθήνα: Υποδομή.  Κόττ, Γ. (1970). *Σαίξπηρ, ο σύγχρονός μας*. Αθήνα: Ηριδανός.  Κροντήρη, Τ. (2002). *Ο Σαίξπηρ, η Αναγέννηση κι εμείς*. Θεσσαλονίκη: University Studio Press.  Πλωρίτης, Μ. (2002). *Ο πολιτικός Σαίξπηρ: η τραγωδία της εξουσίας*. Αθήνα: Καστανιώτης.  Σαίξπηρ, Ου. (2015). *Άμλετ*. (Μτφρ. Δ. Καψάλης). Αθήνα: Gutenberg.  Σαίξπηρ, Ου. (1992). *Βασιλιάς Ληρ*. (Μτφρ. Β. Ρώτα & Β. Δαμιανάκου). Αθήνα: Επικαιρότητα.  Σαίξπηρ, Ου. (1992). *Βασιλιάς Ριχάρδος ο Γ΄*. (Μτφρ. Β. Ρώτα & Β. Δαμιανάκου). Αθήνα: Επικαιρότητα.  Σαίξπηρ, Ου. (2016). *Κυμβελίνος*. (Μτφρ. Α. Κοέν). Αθήνα: υπερίων.  Σαίξπηρ, Ου. (2012). *Όνειρο καλοκαιρινής νύχτας*. (Μτφρ. Δ. Καψάλης). Αθήνα: Άγρα.  Σαίξπηρ, Ου. (1996). *Ρωμαίος και Ιουλιέττα*. (Μτφρ. Δ. Καψάλης). Αθήνα: Πατάκης.  Σαίξπηρ, Ου. (2004). *Χειμωνιάτικο Παραμύθι*. (Μτφρ. Ν. Χατζόπουλος). Αθήνα: Νεφέλη.  Σήγκελ, Π. (2000). *Ο Σαίξπηρ στην εποχή του και στην εποχή μας*. Αθήνα: Κώστας Κοροντζής.  Wright, L. B. (2005). *Ο Σαίξπηρ και η εποχή του*. Αθήνα: Ηριδανός.  **Assigned course readings:**  1st choice: Kermode, Frank (2011) *Όλος ο κόσμος μια σκηνή. Η εποχή του Σαίξπηρ* (μτφ. Λήδα Φιλιπποπούλου). Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.  2nd choice: Κοττ, Γιαν (2006 [1970]) *Σαίξπηρ. Ο Σύγχρονός μας* (μτφ. Αλέξανδρος Κοτζιάς). Αθήνα: Ηριδανός. |

***European Theatre from 17th to 19th century (From Classicism to Romanticism)***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH 022 | **SEMESTER OF STUDIES** | | 3RD | |
| **COURSE TITLE** | EUROPEAN THEATRE FROM 17TH TO 19TH CENTURY (FROM CLASSICISM TO ROMANTICISM) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE743/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**  1. Present the principal aesthetic and ideological elements of Classicism, Baroque, Enlightenment, and Romanticism.  2. Recognize the main characteristics of the dramatic work of the period’s most significant playwrights.  3. Analyze selected plays of the period according both to the principles of the theatrical movements they belong to and to the playwright’s specific traits.  4. Present the most significant developments of the theatre regarding acting styles and actors, management of theatre companies, types of theatrical space, scenic design, drama texts, and the audience’s social origins and preferences. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**  • Explain particular theatrical phenomena according to their aesthetic and ideological context.  • Identify the alterations of a theatrical phenomenon from one period to another.  • Analyze the structure and content of a play in its simultaneity (cultural, ideological and aesthetic context) and its relation to theatrical tradition. | |

1. **COURSE CONTENT**

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| The course focuses on the classical period of French Theatre, the English Theatre of Restoration, the theatre of Enlightenment, and the dramatic genres and the theatre practices that are inscribed to Romanticism. Students study plays of Corneille, Molière, Racine, Goldoni, Marivaux, Goethe, Kleist, and Hugo. They also study a text from the genre of melodrama. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Mainly power-point but related websites as well in teaching. The lectures content of the course for each chapter is uploaded on the internet (e-class), in the form of a series of power-point slides converted to PDF files, where from the students can freely download them using the password which is provided to them at their enrolment at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 7x3=21 | | Ηours for the preparation of optional written essay | 20 | | Hours for the preparation for the final written examination | 45 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, composition of a personal written essay in which the student practices their ability to analyze the structure and content of a play in its simultaneity (cultural, ideological and aesthetic context) and its relation to theatrical tradition. The mark from the essay (Gessay) consists the 30% of the final course grade. 2. Written examination after the end of the semester (Gwexam). Unless the student has prepared the optional essay (1), the examination mark consists 100% of the final grade.   Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gwexam or Gessay + Gwexam |

1. **RECOMMENDED LITERATURE**

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| **Plays**   1. Corneille, Pierre, «The Cid», transl. by R. D. MacDonald, in D. Bryer, *Landmarks of French Classical Drama*, Methuen, Reading GB, pp. 1-84. 2. Racine, “Andromache”, *Andromache and other Plays*, transl. by J. Cairncross, Penguin Books, 1967, pp. 31-111. 3. Moliere, “The Imaginary Invalid”, *The Misanthrope and other Plays*, transl. by J. Wood, Penguin Books, London, 1959, pp. 201-80 4. Marivaux, « Le jeu de l'Amour et du Hasard », *Théâtre complet,* éd. de F. Deloffre et F. Rubellin*,* Bordas, Paris, 1989, tom. 1,pp. 777-845. 5. Goldoni, Carlo, “The Superior Residence”, *Four Comedies,* transl. by F. Davies, Penguin Books, London, 1968, pp. 255-332. 6. Schiller, Friedrich, ”Maria Stuart”, *Schillers Werke Nationalausgabe, Maria Stuart/Die Jungfrau von Orleans*,B. von Weise, L. Blumenthal, Weimar, 1983. 7. Hugo, Victor, “*Hernani”*, in Wren Keith, *Hernani and Rui Blass. Critical guides to French Texts*, Grant and Cutler, 1983, pp. 17-43.   **Essays-Books**   * + - 1. Barnwell, H. T., *The Tragic Drama of Corneille and Racine. An Old Parallel Revisited*, Clarendon Press – Oxford, New York, 1982.       2. Brockett, Oscar G. – Hildy, Franklin J., *History of the Theatre*, Allyn and Bacon, Boston, London, etc., 92003.       3. Brown, J. R. (ed.), *The Oxford Illustrated History of Theatre*, Oxford University Press, Oxford, 1995. especially the chapters:   Hogarth, William D., «French Renaissance and Neo-Classical Theatre», pp. 220-251.  Holland, Peter and Patterson, Michael, «Eighteenth-Century Theatre», pp. 255-298.  Booth, Michel R., «Nineteenth-Century Theatre», pp. 299-324   * + - 1. Harsall, Albert, *Victor Hugo and the Romantic Drama*, University of Toronto Press, Toronto, Buffalo and London, 1998.       2. Papageorgiou, Ioanna, *European Theatre from the 17th to the 19th Century (from Classicism to Romanticism*), in Greek language only, University of Patras Publications Centre, Patras, 2012.  1. Trussler, Simon, *The Cambridge Illustrated History of British Theatre*, Cambridge University Press, Cambridge, New York and Melbourne, 1994, pp. 118- 210. 2. Wickham, Glynne, *A History of the Theatre*, London, Phaidon, [2]1992, pp. 145-201. 3. Instructor’s lecture notes in Greek. |

***19th Century Theatre: Realism, naturalism, psychological drama***

**1. GENERAL**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE 023 | **SEMESTER OF STUDIES** | | 4th | |
| **COURSE TITLE** | 19th Century Theatre: Realism, naturalism, psychological drama | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course THE041: Introduction to Theatre Studies (Modern Theatre) | | | | |
| **INSTRUCTION AND ASSESSMENT LANGUAGE:** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will:**   1. Have acquired knowledge of the key aesthetic movements of the 19th century and specifically realism and naturalism; Compare and contrast their principles with the previous movements of classicism and romanticism. 2. Present the particular characteristics of each movement, as they developed in accordance with the respective European country (France, Norway, Sweden, Germany, Britain, Russia, and Italy), and the poetics of each playwright. 3. Have sufficient knowledge of the bibliography regarding key dramatic texts of modern theatre. 4. Have comprehended the theoretical and methodological principles of approach to dramatic texts of outstanding playwrights who had an impact on the history of theatre, such as Ibsen, Strindberg and Chekhov. 5. Discern the structure of the dramatic text and the potentials of its stage reading. 6. Identify the relationships among different dramatic texts and know the forms of commercial theatre. 7. Recognise the influence of the social and historical background on the composition of a dramatic text, and the association of theatre with other disciplines, such as medicine, biology, philosophy and theology. 8. Recognise the components of the identity of dramatic characters, based on recent theories of gendered identities, and identify the factors in their formulation. Identify the essential characteristics of 19th century comedy writing. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Present the rules and principles of major aesthetic movements. * Develop argumentation and produce probative discourse. * Comparatively present the main features of dramatic types and their key representatives. * Apply methodological /theoretical approaches to drama in the analysis of a play. * Apply academic criteria on using drama bibliography as well as bibliography pertinent to other academic subjects; Employ a creative approach to research. * Identify the aesthetic, ideological and cognitive parameters that determined the composition of a dramatic text. | |

1. **COURSE CONTENT**

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| The naturalistic movement; social and psychological drama; the ʺwell-made” play; the entertaining spectacle and the boulevard in bourgeois society of the 19th century; the rise of the art of the director. Students study selected plays from Ibsen, Chekhov, Strindberg, Zola, Labiche, and Wilde. |

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

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Lecture notes are converted into pdf files and then they are uploaded to the e-class. Screening of videotaped performances of plays by Ibsen and Chekhov; radio programmes of classical plays are  employed in class; screening of complete or select sections of film adaptations of Chekhov, Wilde and Strindberg’s plays. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures | 3x13=39 | | Class preparation: Reading plays | 5x3=15 | | Composition of 1st individual written assignment | 6 | | Composition of 2nd individual or group written assignment | 8 | | Composition of final mandatory written assignment | 24 | | Preparation for final written evaluation | 33 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Mandatory individual assignment (dramaturgical analysis of a play) using foreign bibliography. The assignment is due in the 4th lecture. (10%) 2. Mandatory individual or group assignment regarding the reception on stage of 19th century plays in Greek theatre. Students compose their assignment after consulting and employing documentary materials (theatre reviews and theatre performance programs) available from studies of performance documentation, as well as electronic sources and posts of university departments and theatre groups (the National Theatre of Greece, the State Theatre of Northern Greece, the Art Theatre- Karolos Koun, Municipal Regional Theatres). (20%) 3. Mandatory individual written assignment: the students choose a topic of their interest among a variety of topics presented by the instructor in class and then uploaded to the instructor’s webpage. The assignment is of a synthetic character and refers to the dramaturgy of a playwright or to approaches to different topics. (40%). 4. Written final assessment or midterm exams during the last weeks of the semester. Course curriculum (dramaturgy, history, theory) also includes instructor’s notes (electronically accessible). (30%)   Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be assessed on the composition of a written assignment in English. |

1. **RECOMMENDED LITERATURE**

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| **Primary sources (Plays)**  Γκόγκολ, Νικολάι, *Ο επιθεωρητής. Τα παντρολογήματα*, μτφρ. Άρης Αλεξάνδρου, Γκοβόστης, Αθήνα, χ.χ.  Ζολά, Εμίλ. *Τερέζ Ρακέν*, μτφρ. Κλαίρη Μητσοτάκη, Γαλλικό Ινστιτούτο Αθηνών, Αθήνα, 1996.  Ίψεν, Ερρίκος. *Βρυκόλακες*, μτφρ. Γ.Ν. Πολίτης, Αθήνα: Δωδώνη, Αθήνα,1977.  Ίψεν, Ερρίκος. *Έντα Γκάμπλερ*, μτφρ. Γ.Ν. Πολίτης, Αθήνα-Γιάννινα: Δωδώνη, 1977.  Μπύχνερ, Γκέοργκ. *Βόιτσεκ*, μτφρ. Κοραλία Σωτηριάδου, βιβλίο-πρόγραμμα παράστασης θεάτρου του Νέου Κόσμου, Αθήνα, 2004.  Ουάιλντ, Όσκαρ. *Ο σοβαρός κύριος Ερνέστος*, μτφρ. Μάριος Πλωρίτης, *Θέατρο ’69*, σελ. 172-196.  Στρίντμπεργκ, Αύγουστος. *Δεσποινίς Τζούλια*, μτφρ. Μαργαρίτα Μέλμπεργκ, Νεφέλη, Αθήνα, 1996.  Στρίντμπεργκ, Αύγουστος. *Ο πατέρας*, μτφρ. Ανδρέας Μαραγκός, Αθήνα-Γιάννινα: Δωδώνη, 1985.  Τσέχωφ, Αντόν. Τόμος Α΄: *Ο γλάρος, Θείος Βάνιας, Πρόταση γάμου, Η αρκούδα*. Τόμος Β΄: *Οι τρεις αδελφές, Ο βυσσινόκηπος, Ο γάμος, Το κύκνειο άσμα*, μτφρ. Λυκούργος Καλλέργης, Αθήνα-Γιάννινα: Δωδώνη, αρ. 97 και 98, 1986.  Photocopied notes and instructor’s articles (350 pp) are handed out during lectures. Available also in electronic form.  **Selected secondary sources**  **General bibliography**  Fisher-Lichte, Erika. *Ιστορία ευρωπαϊκού θεάτρου και δράματος. Από το ρομαντισμό μέχρι σήμερα*, μτφρ. Γιώργος Σαγκριώτης, Πλέθρον, Αθήνα, 2012.  Μποζίζιο, Πάολο. *Ιστορία του θεάτρου. Β΄ Τόμος*, μτφρ. και επιμέλεια Ελίνα Νταρακλίτσα, δεύτερη αναθεωρημένη έκδοση, Αιγόκερως, 2010.  Νίκολ, Αλλαρντάις. *Παγκόσμια Ιστορία Θεάτρου. Από τον Αισχύλο ως τον Ανούιγ* [Τόμος Γ΄: «Από το μεσαιωνιστικό δράμα στο υλιστικό» (σ. 211-311). Τόμος Δ΄: «Ο θρίαμβος του ρεαλισμού» (σ. 7-197) και «Μπαίνοντας στον εικοστό αιώνα». Κεφάλαιο Β΄: «Το άπλωμα του ρεαλιστικού στοιχείου» (σ. 291-307)], μτφρ. Μαρία Οικονόμου, Αθήνα: εκδόσεις Σμυρνιώτη [επανέκδοση], χ.χ.  Hartnoll Phyllis & Peter Found (επιμέλεια). *Λεξικό του θεάτρου. Πανεπιστήμιο της Οξφόρδης*, μτφρ. Νίκος Χατζόπουλος, Νεφέλη, Αθήνα, 2000.  Kennedy, Dennis (ed.). *The Oxford Encyclopedia of Theatre and Performance*, Volumes 1-2, Oxford University Press, 2003.  Mc Graw, Hill. *Encyclopedia of World Drama. A International Reference Work. In Four Volumes*,1972.  Magill, Frank N. *Masterplots Drama Series*, Pasadena California-Englewood -Cliffs -New Jersey: Salem Press, 1990.  Μagill, Frank N. *Masterplots 2. Dramα Series*, Salem Press, Pasadena California-Englewood-Cliffs/New Jersey 1990.  Πολίτη-Μαρμαρινού, Ελένη και Βίκυ Πάτσιου. *Ο νατουραλισμός στην Ελλάδα. Διαστάσεις, μετασχηματισμοί, όρια*, Ελληνική Εταιρεία Γενικής και Συγκριτικής Γραμματολογίας, Μεταίχμιο, Αθήνα, 2007.  Furst Lilian και P. Skyline. *Νατουραλισμός*, μτφρ. Λία Μεγάλου, Ερμής. Η γλώσσα της κριτικής, Αθήνα, 1972.  **Bibliography of special interest**  Αλεξανδρόπουλος, Μήτσος. *Πέντε ρώσοι κλασικοί*, Ελληνικά Γράμματα, Αθήνα, 2006.  Βαλούκος, Στάθης. *Η κωμωδία*, Αιγόκερως, Αθήνα, 2001.  Ζολά, Εμίλ. *Κείμενα για την κριτική και το θέατρο*, εισαγωγή-μτφρ. Χαρά Μπακονικόλα-Γεωργοπούλου και Ξένια Γεωργοπούλου, Εκδόσεις του εικοστού πρώτου, Αθήνα, 1991.  Kott, Jan. *Ένα θέατρο ουσίας*, μτφρ. Έλενα Πατρικίου και Ελένη Παπάζογλου, εκδόσεις Χατζηνικολή, Αθήνα, 1988.  Kυριακός, Κωνσταντίνος. «Tα έργα του Φεντώ στην ελληνική σκηνή. Από την ελαφρόπετρα της φάρσας στη σπουδή του κωμικού παραλόγου», *Θεατρικά Τετράδια: Ο Ζωρζ Φεντώ και Το έξυπνο πουλί (αφιέρωμα)*, 53 (Οκτώβριος 2009), σ. 12-29.  Κυριακός, Κωνσταντίνος.«Ανεπαισθήτως. Αναφορά στο *Θείο Βάνια* του Άντον Τσέχοφ», βιβλίο-πρόγραμμα παράστασης «Ανοιχτού Θεάτρου»: *Θείος Βάνιας*, θεατρικήπερίοδος 2007-2008, Δεκέμβριος 2007, σ. 89-112.  Κυριακός, Κωνσταντίνος. *Ρωσικό θέατρο και ελληνική σκηνή*, Αιγόκερως, Αθήνα, 2012.  Κυριακός, Κωνσταντίνος. «Φορούν το πένθος της ζωής τους;»: η περιπέτεια της ερμηνείας του *Γλάρου* (*Chaika*) του Άντον Τσέχοφ στην ελληνική σκηνή σε σχέση με τα διεθνή παράλληλα», στα Πρακτικά του Διεθνούς επιστημονικού συνεδρίου «Σκηνική πράξη στο μεταπολεμικό θέατρο: συνέχειες και ρήξεις», επιμέλεια Αντρέας Δημητριάδης, Ιουλία Πιπινιά, Άννα Σταυρακοπούλου, εκδόσεις ΑΠΘ, Τμήμα Θεάτρου, Σχολή Καλών Τεχνών, Θεσσαλονίκη 2014, 275-285.  Παπανδρέου, Νικηφόρος. *Ο Ίψεν στην Ελλάδα. Από τη γνωριμία στην καθιέρωση 1890-1910*, Κέδρος, Αθήνα, 1983.  Σω, Μπέρναρ. *Η πεμπτουσία του Ιψενισμού*, μτφρ.-εισαγωγή Γιώργος Χριστογιάννης, Δωδώνη, Αθήνα-Γιάννινα, 1993.  Μέλμπεργκ, Μαργαρίτα (επιμέλεια). *Ο Στρίντμπεργκ και η σύγχρονη δραματουργία. Συμπόσιο στους Δελφούς 7-12 Μαΐου 1998*, Βιβλιοπωλείο της «Εστίας», Αθήνα, 1997.  Μαράκα, Λίλα. *Κάφκα. Μπύχνερ. Βάις*, Διογένης, Αθήνα, 1977, 93-111.  Μπακονικόλα, Χαρά. *Maurice Maetirlinck*, Επτάλοφος, Αθήνα, 2015.  Ραίηφηλντ, Ντόναλντ. «*Ο Γλάρος*», μτφρ. Αντιγόνη Φιλιπποπούλου, βιβλίο-πρόγραμμα παράστασης «Θεάτρου Νέου Κόσμου»: *Ο Γλάρος*, Αθήνα, 2002, 31-51.  **Assigned course readings:**  Κυριακός, Κωνσταντίνος. *Ρωσικό θέατρο και ελληνική σκηνή*, Αιγόκερως, Αθήνα, 2012.  Μποζίζιο, Πάολο. *Ιστορία του θεάτρου. Β΄ Τόμος*, μτφρ. και επιμέλεια Ελίνα Νταρακλίτσα, δεύτερη αναθεωρημένη έκδοση, Αιγόκερως, Αθήνα, 2010.  Fisher-Lichte, Erika. *Ιστορία ευρωπαϊκού θεάτρου και δράματος. Από το ρομαντισμό μέχρι σήμερα*, μτφρ. Γιώργος Σαγκριώτης, Πλέθρον, Αθήνα, 2012. |

***European Theatre of the 20th Century (1900-1960)***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH024 | **SEMESTER OF STUDIES** | | 5th | |
| **COURSE TITLE** | European Theatre of the 20th Century (1900-1960) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of *Introduction to Theatre Studies* (THE041) (Modern Theatre) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | [https://eclass.upatras.gr/courses/THE734/](%20https://eclass.upatras.gr/courses/THE734/) | | | | |

**2. LEARNING OUTCOMES**

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| **Learning outcomes** | |
| **By the end of this course the student will be able to:**   * Have acquired sufficient knowledge of the major movements of modernism and the historical avant-garde (1875-1930) and the influence they exerted on drama and performance practice: Symbolism, Expressionism, Futurism, Dada and Surrealism. * Present an outline of the major developments in European drama and performance during the interwar years. * Have acquired sufficient knowledge of the major tendencies of European drama during the first decade of the post-war era (theatre of the absurd, political theatre). * Identify and describe the key formal elements of the plays that undermine the principles of realistic representation (dramatic time and space, story and plot, characters). * Discuss the interaction between theatre and other art forms as well as the influence exerted by the philosophical and ideological trends of the period. * Be familiar with the different theoretical approaches of the plays under examination. * Identify the particular traits of each playwright’s dramaturgy and its affiliation to the artistic movements of the period. * Recognize and describe the wider historical, political and cultural context within which the major movements of the historical avant-garde, interwar theatre and post-war drama develop. * Be familiar with the key bibliographical references concerning the dramatic production of the period (1875-1960). * Be familiar with the appropriate research tools and methodology concerning the handling of primary and secondary sources and be acquainted with the methods of recording scholarly information (references, footnotes, and quotations). | |
| **General skills** |
| * To distinguish the formal innovations in the dramatic production of the period and classify the plays within the framework of particular artistic or literary movements and trends. * To identify and discuss the most important aesthetic, ideological and philosophical aspects that define the development of Modernism and its relation to drama and theatre production. * To identify and discuss the major points of the Brechtian theory of epic theatre and Artaud’s Theatre of cruelty and the influence both exerted on post-war European theatre. * To identify and discuss the formal innovations and thematic emphases introduced by the playwrights of the absurd. * To understand and interpret the work of the European playwrights of the period, and to be able to identify his/her artistic, intellectual and ideological affiliations. * To place the particular plays within the wider context of the development of European theatre and highlight their divergence from the tradition of 19th century realism. | |

**3. COURSE CONTENT**

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| The course examines the major theatrical movements in Europe from the *fin-de-siècle* to the 1950s.   * The philosophical, artistic and intellectual context of Modernism and historical avant-garde: Symbolism, German Expressionism, Italian Futurism, Dada and Surrealism. * Theatre in the interwar years: Bertolt Brecht and epic theatre – Antonin Artaud and the theatre of cruelty. * Luigi Pirandello and his version of ‘theatricality’. * The school of ‘literary drama’ in France: myth and intertextuality. * Post-war European drama: political theatre and theatre of the absurd. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Power-point presentations are used including the lectures’ main topics and the relevant visual material. Recorded performances are also presented. The course outline and the relevant study material is uploaded on the internet (e-class), where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for private study of the student and preparation for each lecture (study of drama texts) | 14x2=28 | | Hours for the composition of the final essay | 25 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Mandatory composition of a written-essay in which students practice their ability to analyze and interpret a play highlighting its aesthetic and ideological elements and discuss it in the context of a wider artistic movement of the period (Gessay1). The mark from the essay consists the 15% of the final course grade. 2. Mandatory, written examination after the end of the semester - final grade (Gwexam). The examination mark consists the 85% of the final grade.   Written examination is in Greek. Erasmus students may be examined by presenting an essay in English.  Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gexam + Gessay |

**5. RECOMMENDED LITERATURE**

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| **Plays**   * Maurice Maeterlinck, *Interior*, in: *Three Little Dramas: Alladine and Palomides; Interior; Death of Tintagiles*, Leopold Classic Library, 2015. * Oscar Wilde, *Salome*, Corundum Classics, 2014. * Frank Wedekind, *Spring’s Awakening*, Alma Classics, 2015. * Βertolt Brecht, *The Good Person of Szechwan*, Methuen, London 1985. * Alfred Jarry, *Kin*g *Ubu*, *Three Pre-surrealist Plays: "The Blind" by M.Maeterlinck, "Ubu the King" by A.Jarry, "Mammaries of Tiresias" by G.Apollinaire,* Oxford University Press, Ofxord 1997. * Guillaume Apollinaire, *Mammaries of Tiresias*, in: Jean Cocteau, *Three Pre-surrealist Plays: "The Blind" by M.Maeterlinck, "Ubu the King" by A.Jarry, "Mammaries of Tiresias" by G.Apollinaire,* Oxford University Press, Ofxord 1997. * Jean Cocteau, *The Infernal Machine*, in: *The Iinfernal Machine and Other Plays*,New Directions, 1982. * Jean-Paul Sartre, *The Flies*, in: J. P. Sartre, *Three Plays: Altona, Men Without Shadows, The Flies,* Penguin, London 1981. * Luigi Pirandello, *Tonight we Improvise*, in: Luigi Pirandello, *Tonight we Improvise* and *Leonora, addio!*, Canadian Society for Italian Studies, Ottawa 1987. * Eugène Ionesco, *The Bald Soprano, The Lesson,* Grove Press, New York 2007. * Samuel Beckett, *Endgame*, Faber & Faber, London 2009. * Jean Genet, *The Maids*, Faber & Faber, London 2016. * Harold Pinter, *Birthday Party*, Faber & Faber, London 1991. * Friedrich Dürrenmatt, *The Visit*, Samuel French, London 1986.   **Books**   * Berghaus, Günter, *Theatre, Performance and the Historical Avant-Garde*, Palgrave MacMillan, Hampshire 2005. * Bradby, D., *Modern French Theatre 1940 - 1990*, Cambridge University Press, Cambridge 1991 (second edition). * Dashwood, J. (ed.), *Luigi Pirandello, The Theatre of Paradox*, The Edwin Mellen Press, New York 1996. * Esslin, M., *Theatre of the Absurd*, Bloomsbury Academic, London 2014 (Reissue edition). * Gray, R., *Brecht The Dramatist*, Cambridge University Press, Cambridge 2010. * Harding, J., M. (ed.), *Contours of the Theatrical Avant-Garde. Performance and Textuality*, The Univerity of Michigan Press, Ann Arbor 2000. * Innes, C., *Modern British Drama 1890 – 1990*, Cambridge University Press, Cambridge 1992. * Innes, C., *Avant Garde Theatre 1892 – 1992*, Routledge, London 1993. * Innes, C. “Modernism in drama”, στο Levenson, M. (ed.), *The Cambridge Companion to Modernism*, Cambridge University Press, Cambridge 1999. * Knapp, B., *French Theatre 1918-1939*, London: MacMillan, 1985. * Kuhns, D., *German Expressionist Theatre, the Actor and the Stage*, Cambridge University Press, Cambridge 1997. * Lamont, R., *Ionesco’s Imperatives. The Politics of Culture*, The University of Michigan Press, Ann Arbor 1993. * Melzer, A., *Dada and Surrealist Performance*, Johns Hopkins University Press, Baltimore 1976. * Pattie, D., *The Complete Critical Guide to Samuel Beckett*, Routledge, London 2000 * Pilling, J., (ed.), *The Cambridge Companion to Beckett*, Cambridge University Press, Cambridge 1994. * Raby, P. (ed.), *The Cambridge Companion to Harold Pinter*, Cambridge University Press, Cambridge 2001. * Rose, M., *The Symbolist Theatre Tradition, From Maeterlinck and Yeats to Beckett and Pinter*, Edizioni Unicopli, Milano 1989. * Scheer, E. (ed.), *Antonin Artaud, A Critical Reader*, Routledge, London 2004. * Styan, J.L., *Modern Drama in Theory and Practice*: *2. Symbolism, Surrealism and the Absurd, 3. Expressionism and Epic Theatre*, Cambridge University Press, Cambridge 1981. * Instructor’s notes in Greek in PDF form (e-class). |

***Scenography, Theatre Architecture, Set and Costume Design in Modern Times***

**1. GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH 026 | **SEMESTER OF STUDIES** | | SIXTH | |
| **COURSE TITLE** | SCENOGRAPHY, THEATRE ARCHITECTURE, SET AND COSTUME DESIGN IN MODERN TIMES | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Μandatory | | | | |
| **PREREQUISITE COURSES:** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | In Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
| The course focuses on the morphology and the typology of the theatrical building, the evolution of scene and scene technology, the overall artistic style of theatrical performance in different periods in modern times, mainly the 20th century.  By the end of this course the student will be able to:  1. Present the principal visual, aesthetic and conceptual features in scenographic work since the first half of the 20th century as well as the post-war period. Modern art movements and styles include Realism/Naturalism, Abstraction, Expressionism, Cubo-Futurism, Constructivism. With specific reference to the postwar period we introduce Brechtian staging, poor theatre aesthetics and staging, environmental scenography and theatre, as well as postmodernism.  2. Recognize key works by influential directors and scenographers, for example Craig, Appia, Meyerhold/Popova, Brecht/Karl von Appen, Svoboda, Grotowski, and so on.  3. Analyze selected scenographic examples of the modern and post-war period according to the principles of art/scenographic movements they belong to and to individual creative styles.  4. Present the most significant developments in modern and postwar theatre, regarding theatre architecture and types of theatrical space, scenic design (involving technology and light design), as well as elements of costume. | |
| **General skills** |
| By the end of this course the student will have developed the following general skills:  • Explain particular scenographic works and phenomena according to their formal, as well as aesthetic and ideological historical context.  • Identify the development of a scenographic style of representation in different periods and according to different theatre artists.  • Analyze the form, structure and content of a staging arrangement according to its visual and aesthetic elements, using the specialist terminology of the set and costume design academic field. | |

1. **COURSE CONTENT**

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| The course focuses on the staging history of both high and late modernity periods.  With a core emphasis on stage typology and design, the principal aesthetic and conceptual elements of both the first half of the 20th century and the post-war period, modern art movements and styles are introduced. These include Realism/Naturalism, Abstraction, Expressionism, Cubo-Futurism and Constructivism. In the post-war period we introduce Brechtian staging, Grotowski’s poor theatre aesthetics and staging, environmental scenography & theatre, as well as postmodernism.  Students study and analyze visual material from various historical theatre performances and their sources of documentation. |

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

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| --- | --- |
| **TEACHING METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of Information and Communication Technologies (ICTs): Lectures using mainly powerpoint and other audiovisual material. Also use of online web resources, websites, internet galleries, etc. |
| **TEACHING ORGANIZATION** | |  |  | | --- | --- | | ***Activity*** | ***Semester Workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Individual study and preparation for each lecture | 7x3=21 | | Research and preparation of optional presentation | 20 | | Preparation for final evaluation | 45 | | ***Total number of hours for the Course (25 hours of work-load per ECTS credit)*** | ***125 hours (total student work-load)*** | |
| **STUDENTS’ EVALUATION** | Written examination after the end of the semester - final grade (Gexam). Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gexam |

1. **RECOMMENDED LITERATURE**

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| --- |
| Bablet, Denis, *Le décor theatrale de 1870-1914*, CNRS, Paris, 1965.  Brockett, Oscar G., Mitchell, Margaret, Hardberger, Linda, *Making the Scene- A History of Stage Design and Technology in Europe and the United States*, Tobin Theatre Arts Fund, San Antonio Texas, 2010.  Brook, Peter, *The empty space*, McGibbon & Kee, London, 1968.  Carlson, Marvin, *Places of Performance, Semiotics of Theatre Architecture*, Cornell University Press, Ithaca and London, 1993.  Fuerst, Walter Rene, & Hume, Samuel J., *Twentieth Century Stage Decoration*, Dover, New York, 1967.  Grotowski, Jerzy, *Towards a poor theatre*, Clarion, New York, 1968.  Howard, Pamela, *What is scenography?*, Routledge, London, 2002.  Innes, Christopher, *Avant Garde Theatre 1892-1992,* Routledge, London, 1993.  Southern, Richard, *The seven ages of Theatre*, Faber & Faber, London, 1968.  **ΒIBLIOGRAPHY IN GREEK**:  Μαρτινίδης, Πέτρος, *Μεταμορφώσεις του θεατρικού χώρου*, *Τυπικές φάσεις κατά την εξέλιξη* *της αρχιτεκτονικής των θεάτρων στη Δύση*, Νεφέλη, Αθήνα, 1999.  Πατρικαλάκις, Φαίδων, *Ιστορία της Σκηνογραφίας, 15ος-19ος αιώνας*, Αιγόκερως, Αθήνα, 1984.  Πατρικαλάκις, Φαίδων, *Ιστορία της Σκηνογραφίας, 19ος-20ός αιώνας*, Αιγόκερως, Αθήνα, 1984.  Surgers, Αnne, Σταθμοί της *Σκηνογραφίας* *του Δυτικού Θεάτρου*, Αιγόκερως, Aθήνα, 2014.  Φεσσά-Εμμανουήλ, Ελένη, «Αρχιτεκτονική Θεάτρου», *Εκπαιδευτική Ελληνική Εγκυκλοπαίδεια*, τόμ. 28, *Θέατρο*, *Κινηματογράφος, Μουσική*, *Χορός*, Εκδοτική Αθηνών, Αθήνα, 1999, σ. 40-46.  Φεσσά-Εμμανουήλ, Ελένη, «Ενδυματολογία», *Εκπαιδευτική Ελληνική Εγκυκλοπαίδεια*, τόμ. 28, *Θέατρο*, *Κινηματογράφος, Μουσική*, *Χορός*, Εκδοτική Αθηνών, Αθήνα, 1999, σ. 127-134.  Φεσσά-Εμμανουήλ, Ελένη, «Σκηνογραφία», *Εκπαιδευτική Ελληνική Εγκυκλοπαίδεια*, τόμ. 28, *Θέατρο*, *Κινηματογράφος, Μουσική*, *Χορός*, Εκδοτική Αθηνών, Αθήνα, 1999, σ. 364-372.  **STUDENT HANDBOOKS & OTHER MATERIAL**:  Αθανασόπουλος, Χρήστος, *Προβλήματα στις εξελίξεις του σύγχρονου θεάτρου*, εκδ. Σιδέρη, 2015 (1976)  Βακαλό, Γιώργος, *Σύντομη Ιστορία της Σκηνογραφίας*, Κέδρος, Αθήνα, 2005.  Photocopied material, handouts and lecture notes. |

**MODERN GREEK THEATRE (MGTH): Mandatory courses**

***Cretan Renaissance Theatre***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | MGTH 031 | **SEMESTER OF STUDIES** | | 5th | |
| **COURSE TITLE** | Cretan Renaissance Theatre | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: History of Modern Greek Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, whenever needed | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE766/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**  1. Acquire preliminary knowledge of Italian Renaissance theatre and its dramatic genres (tragedy, comedy, religious and pastoral drama), which influenced the respective dramatic genres of Cretan theatre during the period of Venetian occupation in the 16th and 17th centuries.  2. Comprehend the general meaning of the term ‘Cretan Renaissance’ as a chronological and cultural period which defined a part of the Greek-speaking world in contact with the Italian Renaissance and the European Baroque.  3. Acquire knowledge of the forerunners of Cretan literature and poetry, and especially of the Cretan playwrights (Georgios Chortatsis, Ioannis Andreas Troilos, Markos Antonios Foscolos), as well as of the themes and forms of their plays, according to the aesthetic rules of Neoclassicism.  4. Learn to compare each Cretan play with its respective Italian model by analysing their similarities and differences, in order to discern the original contribution of the Cretan playwrights in relation to their Italian sources.  5. Become informed of the restoration of the dramatic texts by Greek and foreign scholars.  6. Become aware of the phenomenon concerning the influence of a scholarly written theatrical text on the subsequent development of oral popular culture (i.e. conversion of Cretan dramas to the Ionian-islands’ popular ‘Omilies’).  7. Be familiarised with the sources related to the performances of Cretan dramas during the period of their composition, as well as to their revival by important stage directors of the Inter-War period (Fotos Politis, Karolos Koun, Spyros Melas, Giannoulis Sarantidis). | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To define the historical, social, ideological and aesthetic context of both Italian Renaissance and Cretan culture during the Venetian occupation. * To understand without difficulty the Cretan dialect of the dramatic texts of that period. * To compare Cretan dramas with their Italian models. * To define the distinctive features of each dramatic genre (comedy, tragedy, religious and pastoral drama) that attracted the interest of Cretan playwrights. * To compare the themes and the forms of texts belonging to the same or a different genre. * To recognise the transference of Cretan dramas into their stage interpretations in the modern era. | |

1. **COURSE CONTENT**

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| An introduction to the historical, social, cultural and aesthetic background of Renaissance Crete, followed by an analysis of the plays *Erophili*, *Panoria,* and *Katzourbos* by Georgios Chortatsis, *Rodolinos* by Ioannis Andreas Troilos, *Fortounatos* by Markos Antonios Foscolos and *The Sacrifice of Abraham*. Consideration is given to the modern staging of Cretan Renaissance theatre. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point and videotaped performances. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, preparation of an oral or written-essay in which the students demonstrate their ability to analyse the structure and content of a play within its cultural, ideological and aesthetic context. The mean mark from the essay (Gessay) represents 10% of the final course grade.  2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark represents 100% of the final grade.  Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

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| **Plays**   1. Georgios Chortatsis, *Ερωφίλη*, Stylianos Alexiou – Martha Aposkiti (eds.), Στιγμή, Athens, 1988. 2. Ioannis Andreas Troilos, *Ροδολίνος*, Preface by Stylianos Alexiou, Martha Aposkiti (ed.), Στιγμή, Athens, 1987. 3. Markos Antonios Foscolos, *Φορτουνάτος*, critical edition – commentaries – glossary by Alfred Vincent, Theocharis Detorakis (ed.), Εταιρία Κρητικών Ιστορικών Μελετών, Heraklion - Crete, 1980. 4. Georgios Chortatsis, *Κατζούρμπος*, critical edition by Linos Politis, Εταιρία Κρητικών Ιστορικών Σπουδών, Heraklion - Crete, 1964. 5. Georgios Chortatsis, *Πανώρια*, critical edition by Emmanuel Kriaras, Thessaloniki, 1975. 6. *Η Θυσία του Αβραάμ*, critical edition Wim F. Bakker – Arnold F. van Gemert, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 1996.   **Essays-Books**   * + - 1. David Holton, «Η κρητική αναγέννηση», in David Holton(ed.), *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 1-20.       2. Chrysa Maltezou, «Το ιστορικό και κοινωνικό πλαίσιο», in David Holton (ed.),  *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 21-58.       3. Arnold van Gemert, «Λογοτεχνικοί πρόδρομοι», in David Holton (ed.),  *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 59-94.       4. Rosemary Bancroft-Marcus, «Ποιμενικό δράμα και ειδύλλιο», in David Holton (ed.),  *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 95-124.       5. Alfred Vincent, «Κωμωδία», in David Holton (ed.), *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 125-156.       6. Walter Puchner, «Τραγωδία», in David Holton (ed.), *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 157-194.       7. Rosemary Bancroft-Marcus, «Ιντερμέδια», in David Holton (ed.), *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 195-222.       8. Wim Bakker, «Θρησκευτικό δράμα», in David Holton (ed.), *Λογοτεχνία και Κοινωνία στην Κρήτη της Αναγέννησης,* translation in Greek by Natalia Deligiannaki, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002, p. 223-252.       9. Nikolaos M. Panagiotakis, «Ιταλικές Ακαδημίες και Θέατρο. Οι Stravaganti του Χάνδακα», in Stefanos Kaklamanis – Giannis Mavromatis (eds.), *Κρητικό Θέατρο. Μελέτες*, Στιγμή, Athens, 1998, p. 11-64.       10. Nikolaos M. Panagiotakis, «O Francesco Barozzi και η Ακαδημία των Vivi του Ρεθύμνου», in Stefanos Kaklamanis – Giannis Mavromatis (eds.), *Κρητικό Θέατρο. Μελέτες*, Στιγμή, Athens, 1998, p. 65-90.       11. Nikolaos M. Panagiotakis, «O Antonio Molino στην Κέρκυρα, στην Κρήτη και στη Βενετία», in Stefanos Kaklamanis – Giannis Mavromatis (eds.), *Κρητικό Θέατρο. Μελέτες*, Στιγμή, Athens, 1998, p. 91-118.   12. Dimitris Spathis, «Ιταλικές πηγές και κρητική αναγεννησιακή δραματουργία (Χορτάτσης, Τζιράλντι και Ευριπίδης)», in Iossif Vivilakis (ed.), *Δάφνη*. *Honorary Volume Dedicated to Spyros A. Evangelatos*, *Παράβασις* (Scientific Journal of the Department of Theatre Studies / Kapodistrian University of Athens), Ergo, Athens, 2001, p. 319-342.  13. Anastasia Papadia-Lala, «Οικιακή εργασία στο αστικό περιβάλλον της κρητικής κωμωδίας. Λογοτεχνικές απεικονίσεις και ιστορική πραγματικότητα», in Iossif Vivilakis (ed.), *Δάφνη*. *Honorary Volume Dedicated to Spyros A. Evangelatos*, *Παράβασις* (Scientific Journal of the Department of Theatre Studies / Kapodistrian University of Athens), Ergo, Athens, 2001, p. 241-250.  14. Apostolos Sachinis, *Γύρω στο Κρητικό Θέατρο*, Κωνσταντινίδης, Thessaloniki, 1980.  15. Stylianos Alexiou, *Η Κρητική Λογοτεχνία και η εποχή της. Μελέτη φιλολογική και ιστορική*, Στιγμή, Athens, 1995.  16. Stephanos Kaklamanis, *Έρευνες για το πρόσωπο και την εποχή του Γεωργίου Χορτάτση*, Εταιρία Κρητικών Ιστορικών Μελετών, 1993.  17. Georgios Chortatsis, *Κατσούρμπος*, playbill from the performance presented by «Νέα Σκηνή» Lefteris Vogiatzis, Stefanos Kaklamanis (ed.), May 1993.  18. Areti Vasiliou, «Η αναβίωση του κρητο-επτανησιακού θεάτρου στον Μεσοπόλεμο», in Iossif Vivilakis (ed.), *Πρακτικά Α΄ Πανελληνίου Θεατρολογικού Συνεδρίου. Το Ελληνικό Θέατρο από τον 17ο στον 20ό αιώνα*, Παράρτημα (Μελετήματα 2), *Παράβασις* (Scientific Journal of the Department of Theatre Studies / Kapodistrian University of Athens), Athens, 2002, p. 275-288.  19. Thodoros Chatzipantazis, *Διάγραμμα Ιστορίας Νεοελληνικού Θεάτρου*, Ινστιτούτο Μεσογειακών Σπουδών, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2014.  20. Notes in Greek by the lecturer. |

***European Theatre Movements of the 19th Century and Post-Revolutionary Greek Stage and Drama***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | MGTH 032 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** | European Theatre Movements of the 19th Century and Post-Revolutionary Greek Stage and Drama | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lecture | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: History of Modern Greek Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, whenever needed. | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE767/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   1. Get acquainted with the 19th-century social and ideological background in Europe and Greece that led to the emergence of both nationalism and the historically oriented national identity. 2. Have knowledge of the development of the first Modern Greek professional theatre companies until their consolidation in the Greek State and in the Greek communities of the Eastern Mediterranean area, through the practice of theatrical tours. 3. Be aware of the factors that delayed the consolidation of Greek companies in their own country (dominance of Italian opera and French operetta, lack of state funding, scarcity of cultivated audiences and actors, shortage of plays and theatre buildings). 4. Acquire knowledge of the principal playwrights and their theoretical viewpoints, and of the main representatives of Romantic drama (Ioannis Zambelios, A.R. Rangaves, Panayiotis Soutsos, Demetrios Vernardakis, Spyridon Vasiliades, Kleon Rangaves, Timoleon Ampelas, etc.). 5. Understand the principles of the Greek Romantic manifestos (‘Preface’ in Al.R. Rangaves’ *Frosini,* ‘Forewords’ to D. Vernardakis’ *Maria Doxapatri*), apply those principles to the texts, and comprehend their differences in relation to the aesthetic rules of Classicism (such as the German-bred veneration of Shakespeare, the commencement of the study of Byzantine and Modern-Greek history, the violation of Aristotelian rules, the nostalgic return to folk tradition). 6. Comprehend the reasons behind the use of “katharevousa”in Modern Greek Romantic drama during the 19th century. 7. Have acquired an overview of the particular character of Greek *Classical* Romanticism and its deviation from European Romanticism. 8. Be acquainted with Greek comedy of the Othonian and Georgian periods (A.R. Rangaves, D. Vyzantios, Mich. Chourmouzis, Angelos Vlachos, Demetrios Koromilas, etc) and its models (comedy of social manners/comédie de mœurs, Moliere’s morilizing comedy, and Aristophanes). 9. Be acquainted with the invasion of the entertaining “boulevard” theatre on the Modern Greek stage, and the maturing of the comedy of bourgeois manners by the playwrights Nikolaos Laskaris, Elias Kapetanakis, and Charalampos Anninos.   10. Be acquainted with the forms of commercial theatre which inundated the Greek stage during the last quarter of the 19th century, such as Vaudeville (Komeidyllion), the Dramatic Idyll, and Melodrama. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To recognize the ideological and historical parameters of the period under study. * To discern the main characteristics of the aesthetic movements analysed during the course, and apply them to specific dramatic texts of the 19th century. * To understand without difficulty the katharevousa of 19th-century dramas and comedies. * To discern the alterations which the ideological and aesthetic movements had undergone during their transmission from Europe to the Greek ideological and artistic environment. * To realise the particularities of stage practices in the Greek Theatre of the period (formation of theatre companies, acting methods). * To appraise the significance of both the commercial and the artistic theatres, and the social and educational formulation of the spectators. | |

1. **COURSE CONTENT**

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| The different phases in the establishment of professional theatre in the independent state (1828 to the end of the 19th century in Syros, Nauplio, Patras, Athens, touring in East Mediterranean and final establishment in the Greek capital). The formulation of dramatic genres in dialogue with European ones: classical-romantic tragedy (I. Zambelios, A.R. Rangaves, P. Soutsos, D. Vernardakis, S. Vasiliades, etc.), comedy (I.R. Neroulos, D. Vyzantios, M. Chourmouzis, A.R. Rangaves, A. Vlachos, D. Koromilas, N. Lascaris, etc.), Vaudeville/Komeidyllion, Dramatic Idyll. The role of foreign theatre on the Greek stage (Italian opera, French operetta, melodrama). The emergence of nationalism and the historically oriented national identity. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point, videotaped performances and websites of national libraries, universities, etc., where Greek plays of the 19th century are posted. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Δραστηριότητα*** | ***Φόρτος Εργασίας Εξαμήνου*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | Ι. Optionally, preparation of an oral or written essay in which the students demonstrate their ability to analyse the structure and content of a play within its cultural, ideological and aesthetic context. The mean mark from the essay (Gessay) represents 10% of the final course grade.  ΙΙ. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (I), the examination mark represents 100% of the final grade.  Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

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| **Plays**   1. Ioannis Zambelios, *Χριστίνα Αναγνωστόπουλος*, *Τραγωδίαι Ιωάννου Ζαμπελίου Λευκαδίου*, vol. II, έκδοσις Σεργίου Χ. Ραφτάνη Ηπειρώτου, Zante, 1860.   2. Alexandros Rizos Rangaves, *Φροσύνη, Διάφορα ποιήματα Αλ. Ρ. Ραγκαβή*, τυπ. Ανδρέου Κορομηλά, Athens, 1837.  3. Demetrios Vernardakis, *Μαρία Δοξαπατρή*, εκ του ακαδημαϊκού τυπογραφείου Ι. Γ. Ουεισσίου, Munich, 1858.  4. Spyridon Vasiliades, *Γαλάτεια*, in *Αττικαί Νύκτες* (*Τα Άπαντα*), Γ. Φέξης, Athens, ³1915.  5. Alexandros Moraitides, *Πόλεως άλωσις*, in Areti Vasiliou, *Τρυγών η φιλέρημος. Το θέατρο του Αλέξανδρου Μωραϊτίδη και η αναζήτηση της καλλιτεχνικής και εθνικοθρησκευτικής ταυτότητας στο τελευταίο τέταρτο του 19ου και το πρώτο του 20ού αιώνα*, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2015, p. Π1-Π127.  6. Demetrios Ch. Vyzantios, *Βαβυλωνία*, Spyros Evangelatos (ed.), Βιβλιοπωλείον της Εστίας Ι.Δ. Κολλάρου, Athens, ³1996.  7. Angelos Vlachos, *Η κόρη του παντοπώλου*, εκ. του τυπογραφείου «Αι Μούσαι», Athens, 1881.  8. Elias Kapetanakis, *Ο γενικός γραμματεύς*, Preface by Platon Mavromoustakos, Δωδώνη, Athens - Ioannina, 1992.  9. Demetrios Koromilas, *Η τύχη της Μαρούλας*, *Ελληνικό Θέατρο Δημ. Κορομηλά*, Vassilis Ch. Makis (ed.),  Δωδώνη, 1984.  10. Spyridon Vasiliades, *Γκόλφω*, Anastasios Mich. Georgantopoulos (ed.), Τέσσερα Έψιλον, Athens,  1993.  **Essays-Books**  1. Areti Vasiliou, *Τρυγών η φιλέρημος. Το θέατρο του Αλέξανδρου Μωραϊτίδη και η αναζήτηση της καλλιτεχνικής και εθνικοθρησκευτικής ταυτότητας στο τελευταίο τέταρτο του 19ου και το πρώτο του 20ού αιώνα*, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2015.  2. Thodoros Chatzipantazis, *Από του Νείλου μέχρι του Δουνάβεως (Το χρονικό της ανάπτυξης του ελληνικού επαγγελματικού θεάτρου στο ευρύτερο πλαίσιο της Ανατολικής Μεσογείου, από την ίδρυση του ανεξάρτητου κράτους ώς τη Μικρασιατική Καταστροφή, 1828-1875*), vol. Α1, Α2, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2002.  3. Thodoros Chatzipantazis, *Από του Νείλου μέχρι του Δουνάβεως (Το χρονικό της ανάπτυξης του ελληνικού επαγγελματικού θεάτρου στο ευρύτερο πλαίσιο της Ανατολικής Μεσογείου, από την ίδρυση του ανεξάρτητου κράτους ώς τη Μικρασιατική Καταστροφή, 1828-1875*), vol. Β1, Β2, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2012.  4. *Το Κωμειδύλλιο*, Preface by Thodoros Chatzipantazis, vol. I-II, Ερμής, Athens, 1981.  5. Κ. Th. Dimaras, *Ελληνικός Ρωμαντισμός*, Ερμής, Athens, 1985.  6. Dimitris Spathis, *Ο Διαφωτισμός και το Νεοελληνικό Θέατρο. Επτά μελέτες*, University Studio Press, Thessaloniki, 1986.  7. Panagiotis Kondylis, *Ο Νεοελληνικός Διαφωτισμός. Οι φιλοσοφικές ιδέες*, Ιστορική Βιβλιοθήκη Θεμέλιο, Athens, 1988.  8. Κ. Th. Dimaras, *Νεοελληνικός Διαφωτισμός*, Ερμής, Athens, ⁵1989.  9. Pan. Moulas, *Ρήξεις και συνέχειες. Μελέτες για τον 19ο αιώνα*, Σοκόλης, Athens, 1993.  10. Alexis Politis, *Ρομαντικά χρόνια. Ιδεολογίες και Νοοτροπίες στην Ελλάδα του 1830-1880*, Ε.Μ.Ν.Ε.-Μνήμων, 1993.  11. Anna Tabaki, *Η νεοελληνική δραματουργία και οι δυτικές της επιδράσεις (18ος – 19ος αιώνας). Μια συγκριτική προσέγγιση*, Αφοί Τολίδη, Athens, 1993.  12. Paschalis Kitromilides, *Νεοελληνικός Διαφωτισμός. Οι πολιτικές και κοινωνικές ιδέες*, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, Athens, ³2000.  13. Kyriaki Petrakou, *Οι θεατρικοί διαγωνισμοί (1870-1925)*, Ελληνικά Γράμματα, Athens, 2000.  14. Dimitris Spathis, «Η εμφάνιση και καθιέρωση του μελοδράματος στην ελληνική σκηνή», in Savvas Patsalides – Anastasia Nikolopoulou (eds.), *Μελόδραμα. Ειδολογικοί και Ιδεολογικοί μετασχηματισμοί*, University Studio Press, Thessaloniki, 2001, p. 165-226.  15. Walter Puchner, *Γυναικεία δραματουργία στα χρόνια της Επανάστασης. Μητιώ Σακελλαρίου, Ελισάβετ Μουτζάν-Μαρτινέγκου, Ευανθία Καΐρη. Χειραφέτηση και αλληλεγγύη των γυναικών στο ηθικοδιδακτικό και επαναστατικό δράμα*, Α. Καρδαμίτσας, Athens, 2001.  16. Maria Demaki-Zora, *Σ. Ν. Βασιλειάδης. Η ζωή και το έργο του*, Ίδρυμα Κώστα και Ελένης Ουράνη, Athens, 2002.  17. Thodoros Chatzipantazis, «Ο ιδιόμορφος χαρακτήρας του Ρομαντισμού στο ελληνικό θέατρο», in Constantza Georgakaki (ed.), *Πρακτικά Β΄ Πανελλήνιου Θεατρολογικού Συνεδρίου Σχέσεις του Νεοελληνικού Θεάτρου με το Ευρωπαϊκό* (18-21 Απριλίου 2002), Ergo, Athens, 2004, p. 59-69.  18. Thodoros Chatzipantazis, *Η ελληνική κωμωδία και τα πρότυπά της στον 19ο αιώνα*, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2004.  19. Anna Tabaki, *Περί νεοελληνικού Διαφωτισμού. Ρεύματα ιδεών & δίαυλοι επικοινωνίας με τη δυτική σκέψη*, Ergo, Athens, 2004.  20. Anna Tabaki, *Το Νεοελληνικό Θέατρο (18ος-19ος αι.). Ερμηνευτικές προσεγγίσεις*, Δίαυλος, Athens, 2005.  21. Andreas Demetriades, *Σαιξπηριστής, άρα περιττός. Ο ηθοποιός Νικόλαος Λεκατσάς και ο δύσβατος δρόμος της θεατρικής ανανέωσης στην Ελλάδα του 19ου αιώνα*, Ινστιτούτο Μεσογειακών Σπουδών – Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2006.  22. Chrysothemis Stamatopoulou - Vasilakou, *Το θέατρο στην καθ’ ημάς Ανατολή: Κωνσταντινούπολη, Σμύρνη. Οκτώ μελετήματα*, Πολύτροπον, Athens, 2006.  23. Konstantina Ritsatou, *“Με των Μουσών τον έρωτα…”. Ο Αλέξανδρος Ρίζος Ραγκαβής και το νεοελληνικό θέατρο*, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2011.  24. Areti Vasiliou, «Η *Μήδεια* του Ιωάννη Ζαμπέλιου και το ιταλικό πρότυπό της», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 159-182.  25. Areti Vasiliou, «Τα πολλαπλά είδωλα του Γεώργιου Καραϊσκάκη στην ελληνική δραματουργία», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 127-158.  26. Areti Vasiliou, «Πτωχεία και πλούτος, λιτότης και πολυτέλεια: ιδεαλιστικοί ορισμοί της ευτυχίας σε δράματα του 19ου αιώνα», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 445-466.  27. Areti Vasiliou, «Ο Ποιητής και ο Προφήτης: ο θεσμός της μαντείας στη νεοελληνική δραματουργία», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 269-292.  28. Kyriaki Petrakou, «Οι κλασικο-ρομαντικές αντιφάσεις του Σπυρίδωνος Βασιλειάδη», in *Θεατρικές (Σ)Τάσεις και Πορείες. Δεκαέξι μελετήματα για το Νεοελληνικό Θέατρο*, Παπαζήσης, Athens, 2007, p. 15-50.  29. Areti Vasiliou, «Βαρβάρων ερωτικά πάθη και τυραννοκτονίες: *Η Ιφιγένεια εν Ταυρίδι* του Ν.Ι. Σούτζου (1837) και τα γαλλικά νεοκλασικά της πρότυπα από τον 17ο και 18ο αιώνα (Lagrange-Chancel και De La Touche)», in Anna Tabaki – Ourania Polykandrioti (eds.), *Proceedings of the Congress Ελληνικότητα και Ετερότητα. Πολιτισμικές διαμεσολαβήσεις και “εθνικός χαρακτήρας” στον 19ο αιώνα*, vol. II, Department of Theatre Studies / University of Athens – National Hellenic Research Foundation, Athens, 2016, p. 479-492.  30. Areti Vasiliou, «Το χειρόγραφο της ιστορικής τραγωδίας *Ίσαυροι/Εικονοκλάσται* του Κλέωνος Ραγκαβή (1887) και η παράστασή της από το «Βασιλικόν Θέατρον» (1904)», ejournal *Σκηνή* (School of Drama – University of Thessaloniki), issue 7 (2015), p. 1-234.  31. Areti Vasiliou, «Ερωτική επιθυμία και εθνικισμός: το θέμα της αδελφικής αιμομειξίας στην ελληνική ρομαντική δραματουργία του 19ου αιώνα», in. Konstantinos D. Dimadis (ed.), *Proceedings of the 5th European Congress of Modern Greek Studies of the European Society of Modern Greek Studies Continuities, Discontinuities, Ruptures in the Greek World (1204-2014): Economy, Society, History, Literature* (Thessaloniki, 2-5 October 2014), vol. IV, European Society of Modern Greek Studies, Αθήνα, 2015, p. 29-45.  32. Instructor’s notes in Greek |

***Modern Greek Theatre of the First Half of the 20th Century***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | MGTH 033 | **SEMESTER OF STUDIES** | | 4th | |
| **COURSE TITLE** | Modern Greek Theatre of the First Half of the 20th Century | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: History of Modern Greek Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, whenever is needed | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE768/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   1. Have sufficient knowledge of the conditions of professional Athenian theatre during the first two decades of the 20th century – a theatre leaded by the first two Greek stage directors, Constantinos Christomanos (‘Nea Skini’) and Thomas Oikonomou (‘Vasilikon Theatron’), whose stage practices were modelled according to the ensemble work of the European independent theatres at the beginning of the 20th century (Αndré Antoine, Οtto Brahm, Jacob Grein, Lugné-Poe, K. Stanislavski - V. Nemirovich-Danchenko). 2. Be acquainted with the reception of the period’s European avant-garde by Greek intellectuals (introduction of Ibsen and Realistic-Naturalistic drama, of Aestheticism and Symbolism). 3. Be able to analyse the dramatic work of the most important exponents of the demotic language, who, at the same time, were representatives of the above-mentioned aesthetic movements (Gr. Xenopoulos, G. Kampyses, K. Palamas, G. Psycharis, N. Kazantzakis, P. Nirvanas, D. Tangopoulos, Sp. Melas, P. Horn etc.). 4. Be able to analyse the preoccupation of the above-mentioned playwrights with social problems, with the issue of woman’s emancipation, and with the issues of social equality and family relationships. 5. Be acquainted with the formation of the professional theatre of the Inter-War period (1918-1940). 6. Be acquainted with the demand for theatre modernisation and regeneration made by dramatic schools, by the newly educated generation of actors, by avant-garde stage directors of the Inter-War period (Sp. Melas, K. Koun, G. Sarandides, F. Politis, D. Rontires, Mich. Kounelakis, V. Rotas), by trade-unionist actors, and by the pioneering companies of young actors (‘Thiasos Neon Pagratiou’, Vasilis Rotas’ Laiko Theatro’, etc). 7. Be able to discuss the reception of avant-garde European movements by the Greek playwrights of the Inter-War period (Freudian psychoanalysis, Bergsonian psychology, Pirandello and Theatricalism, Surrealism, and the application of cinematic tableau to drama). 8. Be aware of the older dramatic forms that survived – sometimes having been modernised –during the Inter-War period (historical drama, Naturalism and Ibsen’s Realism, psychological drama after the model of Anton Chekhov, preoccupation with women’s independence). 9. Be able to describe the progress of the National Theatre’s foundation in 1932 and its effect on the professional theatre before and after the Metaxas dictatorship.   10. Have acquired knowledge of the theatrical form that appeared during the period of Greek Resistance – otherwise known as ‘the Theatre of the mountains’ - in the 1940s, whose main representatives were V. Rotas, G. Kotzioulas, and G. Kaftantzes. Have also acquired knowledge of the various dramaturgical experimentations with the shadow theatre (G. Theotokas and V. Rotas), with the religious mysticism (G. Theotokas, A. Sicelianos, N. Kazantzakis) and with the reconsideration of Greek history by leftist playwrights (V. Rotas, D. Fotiadis). | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To define the particular characteristics of each principal Greek stage director of the period and the influences exerted by their European colleagues. * To define the identity of the principal theatre companies of the period as well as the criteria according which those companies have been classified among either avant-garde or traditional theatres. * To identify the main formalistic and thematic elements of the European avant-garde of that period, and to apply those elements to specific Greek dramatic texts. * To identify the impact of the ideological and social context of that period on the content and the structure of the dramatic texts. * To recognise the impact of the epistemological and artistic achievements (psychological, philosophical, cinematic, musical) on the Greek theatre of that period. | |

1. **COURSE CONTENT**

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| The transition of dramaturgy from the old forms of the 19th century (classical-romantic historical tragedy, Vaudeville/Komeidyllion, Dramatic Idyll)to new forms of the 20th century: Realism / Naturalism, Aestheticism and Symbolism according to European models. The effort of the first Greek professional directors to imitate European “independent” theatres. The developments in Greek theatre and drama during the Inter-War period. The foundation of the National Greek Theatre, the new directors of the avant-garde, the creation of dramatic schools, the dramaturgical experimentations with the European avant-garde (Freudian psychoanalysis, Bergson, Expressionism, Pirandello and Theatricalism, Surrealism, cinematic decoupage applied to drama). The theatre of the Greek Resistance (‘the Theatre of the mountains’) and the first post-war playwrights. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point, videotaped performances and websites of national libraries, universities, etc., where Greek plays of the 20th century are posted. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for private study of the student and preparation for each lecture (study of drama texts) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Ι. Optionally, preparation of an oral or written-essay in which the students demonstrate their ability to analyse the structure and content of a play within its cultural, ideological and aesthetic context. The mean mark from the essay (Gessay) represents 10% of the final course grade.  ΙΙ. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (I), the examination mark represents 100% of the final grade.  Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

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| **Plays**   1. Gregorios Xenopoulos, *Το μυστικό της κοντέσσας Βαλέραινας*, in *Θέατρο*, vol. I, Αδελφοί Βλάσση, Athens, 1991. 2. Kostis Palamas, *Τρισεύγενη*, Walter Puchner (ed.), Ίδρυμα Κώστα & Ελένης Ουράνη, Athens, 1995. 3. Nikos Kazantzakis, *Ο Πρωτομάστορας*, *Παναθήναια*, Ι΄, no. 233-234 (15-30 of June), p. 131-144. 4. Pantelis Chorn, *Φιντανάκι*, in Efi Vafiadi (ed.), *Τα Θεατρικά*, vol. II, Ίδρυμα Γουλανδρή-Χορν, Athens, 1996. 5. Alecos Lidorikis, *Λόρδος Βύρων*, in *Θέατρο*, vol. I, Δωδώνη, Athens - Ioannina, 1983. 6. Angelos Terzakis, *Γαμήλιο εμβατήριο*, Ι.Δ. Κολλάρος, Athens, χ.χ. 7. Pantelis Chorn, *Φλαντρώ*, in Efi Vafiadi (ed.), *Τα Θεατρικά*, vol. IV, Ίδρυμα Γουλανδρή-Χορν, Athens, 1996. 8. Spyros Melas, *Ο μπαμπάς εκπαιδεύεται*, Βιβλιοθήκη *Ελληνικής Δημιουργίας*, Athens, 1954. 9. Alecos Lidorikis, *Η μεγάλη στιγμή*, in *Θέατρο*, vol. I, Δωδώνη, Athens - Ioannina, 1983.   10. Georgos Theοtokas, *Το παιχνίδι της τρέλας και της φρονιμάδας*, Ίκαρος, Athens, 1947.  **Essays-Books**   1. *Η Αθηναϊκή Επιθεώρηση*, Thodoros Chatzipantazis – Lila Maraka (eds.), Preface by Thodoros Chatzipantazis, vol. I, Ερμής, Athens, 1977, p. 7-32 2. Nikiforos Papandreou, *Ο Ίψεν στην Ελλάδα. Από την πρώτη γνωριμία στην καθιέρωση 1890-1910*, Κέδρος, Athens, 1983. 3. Antonis Glytzouris, «Η δημιουργία θέσης σκηνοθέτη στο Βασιλικόν Θέατρον (1898-1902)», *Μνήμων*, no. 18 (1996), p. 61-88.   4. Dimitris Spathis, «Ο Κωνσταντίνος Χρηστομάνος και η καθιέρωση της σκηνοθεσίας στο ελληνικό θέατρο», *Πρακτικά Ημερίδας “Ο Κωνσταντίνος Χρηστομάνος και η εποχή του”*, Ίδρυμα Γουλανδρή-Χορν, Athens, 1999, p. 137-155.  5. Ioulia Pipinia, «Η Νέα Σκηνή του Χρηστομάνου και το κίνημα των ελεύθερων θεάτρων στην Ευρώπη», *Πρακτικά Ημερίδας “Ο Κωνσταντίνος Χρηστομάνος και η εποχή του”*, Ίδρυμα Γουλανδρή-Χορν, Athens, 1999, p. 61-96   * + - 1. Antonis Glytzouris, *Η σκηνοθετική τέχνη στην Ελλάδα. Η ανάδυση και η εδραίωση της τέχνης του σκηνοθέτη στο νεοελληνικό θέατρο*, Ελληνικά Γράμματα, Athens, 2001, p. 65-94.       2. Areti Vasiliou, *Εκσυγχρονισμός ή παράδοση; Το θέατρο πρόζας στην Αθήνα του Μεσοπολέμου*, Μεταίχμιο, Athens, 2005.       3. Walter Puchner, «Ο Συμβολισμός και ο Νεορομαντισμός στο “Θέατρο των Ιδεών”», in *Η πρόσληψη της γαλλικής δραματουργίας στο νεοελληνικό θέατρο (17ος – 20ός αιώνας). Μια πρώτη σφαιρική προσέγγιση*, Ελληνικά Γράμματα, Athens, 1999, p. 116-137.       4. Antonis Glytzouris, «Ο Μωρίς Μαίτερλινκ και οι απόψεις του Κωστή Παλαμά για το θέατρο», *Αριάδνη* (Scientific Journal of the Faculty of Humanities – University of Crete), vol. 9, Rethymnon - Crete, 2003, p. 189-201.       5. Kyriaki Petrakou, «Η πρόσληψη του Oscar Wilde στο ελληνικό θέατρο», in *Θεατρολογικά Miscellanea*, Δίαυλος, Athens, 2004, p. 71-133.       6. Walter Puchner, «Τα πρώτα δραματικά έργα του Γρηγόριου Ξενόπουλου, ήτοι Η (σχεδόν) αποτυχημένη θεατρική σταδιοδρομία του Νέστορα της ελληνικής δραματογραφίας στη στροφή του αιώνα», in *Αναγνώσεις και Ερμηνεύματα. Πέντε Θεατρολογικά Μελετήματα*, Κορφή, Athens, 2002, p. 173-264.       7. G.P. Pefanis (ed.), *Nulla dies sine linea. Προσεγγίσεις στο έργο του Γρηγόριου Ξενόπουλου*, Ίδρυμα Κώστα & Ελένης Ουράνη, Athens, 2007.       8. Theodoros Grammatas, *Το θεατρικό έργο του Γιάννη Καμπύση*, Πανεπιστήμιο Ιωαννίνων, Επιστημονική Επετηρίδα Φιλοσοφικής Σχολής, Δωδώνη, Ioannina, 1984.       9. Theodoros Grammatas, «Η παρουσία της μαρξιστικής σκέψης στο ελληνικό θέατρο», στο *Νεοελληνικό Θέατρο – Ιστορία – Δραματουργία*, Κουλτούρα, Athens, 1987, p. 130-143.       10. Theodoros Grammatas, «Από το “Intima Teatern” του Στρίντμπεργκ και το “Θέατρο συναναστροφής” του Καμπύση στο ελληνικό αστικό θέατρο», in *Δοκίμια* *Θεατρολογίας*, Επικαιρότητα, Athens, 1990, p. 135-149.       11. Lilian R. Furst – Peter N. Skrine, *Νατουραλισμός*, translated in Greek by Lia Megalou, Ερμής, Athens, 1990.       12. Walter Puchner, «Ο Πρόλογος “Για το Ρωμαίικο Θέατρο” (1900) του Ψυχάρη. Ένα ιδιότυπο μανιφέστο του “θεάτρου των ιδεών”», in *Φιλολογικά και Θεατρολογικά Ανάλεκτα. Πέντε μελετήματα*, Καστανιώτης, Athens, 1995, p. 15-76.       13. Walter Puchner, *Ο Παλαμάς και το θέατρο*, Καστανιώτης, Athens, 1995.       14. D. Gounelas, «Εισαγωγή στα τρία μονόπρακτα του Καζαντζάκη», *Νέα* *Εστία*, Christmas 1977, p. 166-182.       15. Walter Puchner, «Δραματικά πρότυπα στο πρώιμο θεατρικό έργο του Νίκου Καζαντζάκη», *Φιλολογικά και θεατρολογικά ανάλεκτα. Πέντε μελετήματα*, Καστανιώτης, Athens, 1995, p. 375-392.       16. Walter Puchner, «Το πρώιμο θεατρικό έργο του Νίκου Καζαντζάκη», in *Ανιχνεύοντας τη θεατρική παράδοση. Δέκα μελετήματα*, Οδυσσέας, Athens, 1995, p. 318-433.       17. Ioanna Papageorgiou, «Επιρροές της ευρωπαϊκής θεωρίας του 19ου και αρχών του 20ού αιώνα στη *Θυσία* του Νίκου Καζαντζάκη», in Iossif Vivilakis (ed.), *Πρακτικά Α΄ Πανελληνίου Θεατρολογικού Συνεδρίου “Το Ελληνικό Θέατρο από τον 17ο στον 20ό αιώνα”* (1998), Department of Theatre Studies / University of Athens, Ergo, 2002, p. 235-242.       18. Kyriaki Petrakou, *Ο Καζαντζάκης και το θέατρο*, Μίλητος, Athens, 2005.       19. Antonis Glytzouris, *Πόθοι αετού και φτερά πεταλούδας. Το πρώιμο θεατρικό έργο του Νίκου Καζαντζάκη και οι ευρωπαϊκές πρωτοπορίες της εποχής του. Συμβολή στη μελέτη της Παρακμής στη νεοελληνική δραματουργία των αρχών του εικοστού αιώνα*, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2009.       20. Antonis Glytzouris, «Ο Δ. Π. Ταγκόπουλος και το πρόβλημα του ρεαλισμού στη νεοελληνική δραματουργία των αρχών του αιώνα», *Τα Ιστορικά*, vol. 18, no. 35 (December 2001), p. 335-370.       21. Walter Puchner, «Ο νεαρός Σπύρος Μελάς ως δραματογράφος, ή Τα κριτήρια της “σκηνικής επιτυχίας” την εποχή του “Θεάτρου των ιδεών”. Μία επανεξέταση», in *Φαινόμενα και Νοούμενα. Δέκα θεατρολογικά μελετήματα*, Ελληνικά Γράμματα, Athens, 1999, p. 265-280.       22. Efi Vafiadi, «Πρόλογος», «Ο Παντελής Χορν και η εποχή του», «Εργογραφία Παντελή Χορν», in *Θεατρικά* του Π. Χορν, vol. I, Ίδρυμα Γουλανδρή-Χορν, Athens, 1993, p. 17-165.       23. Dimitris Moschos, *Ο Ερρίκος Ίψεν στην ελληνική σκηνή. Από τους Βρυκόλακες του 1894 στις αναζητήσεις της εποχής μας*, Αμολγός, Athens, 2016.       24. Areti Vasiliou, «Ένα μικρό περιθώριο κωμικής αναρχίας: η επίδραση του θεάτρου σκιών στις κωμωδίες του Γιώργου Θεοτοκά», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 183-228.       25. Areti Vasiliou, «Το χρονικό της ανησυχίας: τα συμπτώματα της μεταφυσικής αγωνίας στο θέατρο του Γιώργου Θεοτοκά», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 229-268.       26. Areti Vasiliou, «*Ο τελευταίος πόλεμος*: η τελευταία λέξη του Γιώργου Θεοτοκά στον διάλογό του με την αρχαία τραγωδία», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 503-532.       27. Areti Vasiliou, «Η πτώση του τέταρτου τοίχου: ο Βασίλης Ρώτας και οι απόψεις του για την υποκριτική τέχνη», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 293-312.       28. Areti Vasiliou, «Οι φτέρνες που μιλούν: η πρώτη γνωριμία της αθηναϊκής μουσικής σκηνής με τους αμερικανικούς χορούς», in *Επί ξυρού ακμής. Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήσης, Athens, 2012, p. 99-126.       29. Varvara Georgopoulou, *Η θεατρική κριτική στην Αθήνα του Μεσοπολέμου*, 2 volumes, Αιγόκερως, Athens, 2008/2009.       30. Constantza Georgakaki, «Η ρεαλιστική ματιά του βουλεβάρτου στη στροφή του αιώνα. Η περίπτωση του Alfred Capus», in Antonis Glytzouris – Constantina Georgiadi – Maria Mavrogeni (eds.), *Πρακτικά ημερίδας Η πρώιμη υποδοχή του Ρεαλισμού και του Νατουραλισμού στο ελληνικό θέατρο*, Foundation for Research and Technology / Institute for Mediterranean Studies, Rethymnon - Crete, 2016, p. 28-47.       31. Maria Mavrogeni, «Η πρόσληψη των έργων του Χέρμαν Ζούντερμαν στην Ελλάδα του δέκατου ένατου αιώνα», in Antonis Glytzouris – Constantina Georgiadi – Maria Mavrogeni (eds.), *Πρακτικά ημερίδας* *Η πρώιμη υποδοχή του Ρεαλισμού και του Νατουραλισμού στο ελληνικό θέατρο*, Foundation for Research and Technology / Institute for Mediterranean Studies, Rethymnon - Crete, 2016, p. 48-67.       32. Maria Sechopoulou, «Βορειοπάθεια και ομιχλοσέβεια: αντιδράσεις στην πρώτη ελληνική παράσταση του έργου Δεσποινίς Τζούλια (1908) του August Strindberg», in Antonis Glytzouris – Constantina Georgiadi – Maria Mavrogeni (eds.), *Πρακτικά ημερίδας Η πρώιμη υποδοχή του Ρεαλισμού και του Νατουραλισμού στο ελληνικό θέατρο*, Foundation for Research and Technology / Institute for Mediterranean Studies, Rethymnon - Crete, 2016, p. 88-108.       33. Areti Vasiliou, «Ανασχέσεις του Ρεαλισμού//Νατουραλισμού: η περίπτωση του Αλέξανδρου Μωραϊτίδη», in Antonis Glytzouris – Constantina Georgiadi – Maria Mavrogeni (eds.), *Πρακτικά ημερίδας Η πρώιμη υποδοχή του Ρεαλισμού και του Νατουραλισμού στο ελληνικό θέατρο*, Foundation for Research and Technology / Institute for Mediterranean Studies, Rethymnon - Crete, 2016, p. 109-127.       34. Vassiliki Papanikolaou, «Μπροστά στους ανθρώπους: Νατουραλιστικοί πειραματισμοί σε ηθογραφικό καμβά», in Antonis Glytzouris – Constantina Georgiadi – Maria Mavrogeni (eds.), *Πρακτικά ημερίδας Η πρώιμη υποδοχή του Ρεαλισμού και του Νατουραλισμού στο ελληνικό θέατρο*, Foundation for Research and Technology / Institute for Mediterranean Studies, Rethymnon - Crete, 2016, p. 128-142.       35. Andreas Demetriades, «Τα βαρίδια του εκσυγχρονισμού: ελληνικά εγχειρίδια υποκριτικής», in Antonis Glytzouris – Constantina Georgiadi – Maria Mavrogeni (eds.), *Πρακτικά ημερίδας Η πρώιμη υποδοχή του Ρεαλισμού και του Νατουραλισμού στο ελληνικό θέατρο*, Foundation for Research and Technology / Institute for Mediterranean Studies, Rethymnon - Crete, 2016, p. 183-199.       36. Constantza Georgakaki, *1894-2014. Η εφήμερη γοητεία της Επιθεώρησης*, Polaris, Athens, 2013.       37. Instructor’s notes in Greek. |

***Post-war Modern Greek Theatre***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | MGTH034 | **SEMESTER OF STUDIES** | | 6th | |
| **COURSE TITLE** | Post-war Modern Greek Theatre | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of *Introduction to Theatre Studies* (THE041) (Modern Theatre) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | [https://eclass.upatras.gr/courses/THE739/](%20https://eclass.upatras.gr/courses/THE739/) | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   * Have acquired sufficient knowledge of the development of Modern Greek theatre during the 1950s and the early 1960s, during the period of the dictatorship and during the years of *metapolitefsi*. * Present an outline of the major trends in dramatic writing during the first period and discuss the work of the representative playwrights in each trend (‘realism of the everyday’, ‘the Greek version of the absurd’). * Identify and describe the key formal elements and thematic emphases of the plays in each trend. * Be informed about the wider historical, social and political framework that informs theatrical practice of the period and the influence it exerts on the playwrights’ aesthetic and ideological choices. * Discuss and evaluate the connection of playwrights, critics, directors and actors involved in the theatre production with the European and American theatrical movements and trends of the period. * Identify and describe the relation between playwrights and theatre practitioners (directors, actors, critics) in each period. * Be familiar with and present the major trends defining the recent dramatic production in Greece, from the early 1990s until 2015. * Identify the major playwrights and describe the formal and thematic characteristics of their work. * Be familiar with the key bibliographical references concerning contemporary Greek theatre and drama. * Be familiar with the appropriate research tools and methodology concerning the handling of primary and secondary sources and be acquainted with the methods of recording scholarly information (references, footnotes, and quotations). | |
| * **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To distinguish the formal innovations and ideological emphases in the work of post-war Greek playwrights and classify each play within the framework of the dominant trends. * To identify the key characteristics in the dramatic production of the first and second period and to be apple to approach and interpret the plays in question. * To discuss and classify the plays within the particular historical and social context in which they were produced (1960s, military dictatorship, early and late *metapolitefsi*) and recognize the playwrights’ ideological stance. * To identify and define the association of the different dramaturgical trends with the relevant movements in Europe. * To understand and interpret contemporary plays using different critical perspectives. * To be able to apply the theoretical knowledge concerning the formal and thematic traits of the plays in the process of their stage production. | |

1. **COURSE CONTENT**

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| The course examines the development of postwar Greek drama from the 1950s until today.   * The attempts of playwrights, directors and theatre groups to develop a contemporary and socially concerned dramaturgy to represent the contemporary social landscape highlighting the interpersonal or familial relations. The development of two interrelated trends: ‘theatre of the everyday’, ‘the Greek version of the absurd’. * Forms of political theatre during the early years of the *metapolitefsi.* * Greek playwriting from the late 1980s until today. * The multifaceted development of Greek theatre and its artistic and institutional connection with European theatre. * The renewed relation of playwrights with theatre practice and their experimentation with innovatory textual forms which challenge the tradition of realism. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Power-point presentations are used including the lectures’ main topics and the relevant visual material. Recorded performances are also presented. The course outline and the relevant study material is uploaded on the internet (e-class), where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for private study of the student and preparation for each lecture (study of plays) | 30 x1=30 | | Hours for the composition of the final essay (dramaturgical analysis of play) | 24 | | Hours for the preparation for the final written examination | 32 | | ***Total number of hours for the Course (25 hours of work-load per ECTS credit)*** | ***125 hours (total student work-load)*** | |
| **STUDENTS’ EVALUATION** | 1. Mandatory, composition of a written essay in which the student practices their ability to analyze the structure and content of a play (Gessay2). The mean mark from the essay consists the 15% of the final course grade.  2. Mandatory, written examination after the end of the semester - final grade (Gwexam). Unless the student has prepared the optional Gessay1 and Goral the examination mark consists the 85% of the final grade.  Written examination is in Greek. Erasmus students may be examined by presenting an essay in English.  Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gexam + Gessay |

1. **RECOMMENDED LITERATURE**

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| * **Plays** * *The Oberon Anthology of Contemporary Greek Plays*, L. Kitsopoulou, N. Rapi, Y. Mavritsakis, A. Dimou, Ch. Giannou, Oberon Books, London 2017. * **Books** * Bacopoulou–Halls, A.*, Modern Greek Theatre, Roots and Blossoms,* Diogenis, Athens 1982*.* * Clogg, R., *A Concise History of Greece*, Cambridge University Press, Cambridge 1992. * Constandinidis, S., *Modern Greek Theater, A Quest for Hellenism*, McFarland, Jefferson NC 2001. * Constandinidis, S., “Greek Theater: An Annotated Bibliography of Plays Translated and Essays Written from 1824 to 1994”, *Journal of Modern Greek Studies*, 14, 1, 1996, 123-176. * Constandinidis, S., “[Modern Greek Theater, Its History and Theory](https://muse.jhu.edu/article/231237)”, *Journal of Modern Greek Studies*, 25, 2, 2007, 147-161. * *Gramma*, 22, 2, 2014, ‘The Geographies of Contemporary Greek Theatre: About Utopias, Dystopias and Heterotopias’. * *Journal of Greek Media and Culture*, 3, 2, 2017, ‘Dramaturgies of change: Greek Theatre Now’. * Kotzamani, M., “Greece. Contemporary Theatre in Greece: Alive and Well”, Western European Stages, 13, 1, 2001, 89-98. * Patsalidis, S. “Greek Women Dramatists: The Road to Emancipation”, *Journal of Modern Greek Studies*, 14, 1, 1996, 85-102. * Pefanis, G., “The Greek Emigrant Experience between 1945 and 1980 in the Plays of Petros Markaris and Loula Anagnostaki”, *Journal of Modern Greek Studies*, 25, 2, 2007, 213-224. * Pefanis, G., “Mapping Contemporary Greek Dramaturgy: 2006-2016”, in *The Oberon Anthology of Contemporary Greek Plays*, Oberon Books, London 2017, 7-27. * Petrakou, K., “Identity of a Woman: authenticity and individuality in the work of three modern (women) playwrights (Margarita Lyberaki, Loula Anagnostaki, Kostoula Mitropoulou)”, http://www.eens.org/?page\_id=1622. * Sakellaridou, Elizabeth, “Levels of Victimization in the Plays of Loula Anagnostaki”, *Journal of Modern Greek Studies*, 14, 1, 1996, 103-122. * Van Steen, G., *Stage of Emergency, Theater and Public Performance under the Greek Military Dictatorship of 1967-1974*, Oxford University Press, Oxford 2015. |

**THEORY OF THEATRE (THE): Mandatory courses**

***Introduction to Theatre Studies (Modern Theatre)***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE041 | **SEMESTER OF STUDIES** | | 1st | |
| **COURSE TITLE** | INTRODUCTION TO THEATRE STUDIES (MODERN THEATRE)\* | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Μandatory | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | [https://eclass.upatras.gr/courses/THE744/](%20https://eclass.upatras.gr/courses/THE744/) | | | | |

**2. LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   * Be familiar with the fundamental elements involved in the art of theatre. * Recognise and present the historical, cultural and aesthetic context of theatre. * Recognise and discuss the relation of theatre with other art forms. * Recognize and define key terms related with drama and performance: character, dramatic space and time, story and plot, theatrical space and time, directing, stage and costume design, acting, theatre criticism. * Know the basic methodology of play analysis. * Recognise and use the basic tools of performance analysis. * Be familiar with the methodology of theatre historiography, use and interpretation of primary and secondary sources. * Recognise the major areas of study in the disciplines of theatre and performance studies. * Be familiar with the introductory bibliography concerning the different research areas of theatre studies. * Recognize the principal movements in the history of world theatre and Modern Greek theatre. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To understand and define the major concepts defining the field of theatre studies and the key terms defining theatre art. * To recognize the structural elements of the dramatic text and the way each conveys meaning. * To recognize the basic components of performance at their operation. * To distinguish between theatre criticism and the scholarly study of theatre. * To define and describe the different professional groups involved in a production. * To be able to use key references concerning the history and theory of theatre. | |

**3. COURSE CONTENT**

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| * Theatre studies: study objects, fields of enquiry. * Theatre, drama, performance: terminology, professions involved, historical, social, cultural and artistic context. * Introductory notes for play analysis and interpretation (story, plot, characters, dramatic space and time, verbal element). * From ‘page to stage’: different modes of transposing the written text on stage. * Structural elements of performance the concept of performance (theoretical approach) - Actor/performer and the major theories of acting – Audience, spectator and reception theory – theatrical space. * Introduction to theatre historiography (methodology and sources). * Historical and critical theories of theatre. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Power-point presentations are used including the lectures’ main topics and the relevant visual material. Recorded performances are also presented. The course outline and the relevant study material is uploaded on the internet (e-class), where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture | 5x3=15 | | Hours for the composition of the optional essay | 26 | | Hours for the preparation for the final written examination | 45 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optional, composition of a written essay in which the student practices their ability to analyze the structure and content of a play or discuss and analyse a performance (Gessay1). The mark from the essay consists the 10% of the final course grade. 2. Mandatory, written examination after the end of the semester - final grade (Gwexam). Unless the student has prepared the optional Gessay1 the examination mark consists the 90% or 100% of the final grade.   Written examination is in Greek. Erasmus students may be examined by presenting an essay in English.  Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam + Gessay |

**5. RECOMMENDED LITERATURE**

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| **Books, Dictionaries**   * Aston, Elaine, Savona, George, *Theatre as a Sign-System, A Semiotics of Text and Performance*, Routledge, London 1991. * Balme, Christopher, *The Cambridge Introduction to Theatre Studies*, Cambridge University Press, Cambridge, 2008. * Brockett, Oscar and Hildy Franklin, *History of the Theatre*, Allyn & Bacon, Boston Mass. 2007 (10th edition). * Fischer-Lichte, Erika, *The Routledge Introduction to Theatre and Performance Studies*, edited By M. Arjomand and R. Mosse, translated by M. Arjomand, Routledge, London, New York: 2014. * Hartnoll, Phyllis, Peter Found, *The Concise Oxford Companion to the Theatre*, Oxford University Press, Oxford 1992. * Kershaw, Baz, Nicholson Helen (eds), *Research Methods in Theatre and Performance*, Edinburgh University Press, Edinburgh 2011. * Mangan, Michael, *The Drama, Theatre & Performance Companion*, Palgrave MacMillan, Basingstoke 2013. * Pavis, Patrice, *Dictionary of the Theatre: Terms, Concepts and Analysis*, translated Christine Shantz, University of Toronto Press, Toronto ON 1998. * Pickering, Kenneth, *Key Concepts in Drama and Performance*, Palgrave MacMillan, Basinstoke 2005 * Postlewait, Thomas, *The Cambridge Introduction to Theatre Historiography*, Cambridge University Press, Cambridge 2009. * Shepherd, Simon, Wallis, Mick, *Drama / Theatre / Performance*, Routledge London, New York (The New Critical Idiom), 2004. * Zarrilli, P., McConachie, B., Williams, G.J., Fisher Sorgenfrei, C., *Theatre Histories, An Introduction*, Routledge, London 2006. |

***Theory of Theatre and Drama in Modern Times***

**1. GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE042 | **SEMESTER OF STUDIES** | | 7th | |
| **COURSE TITLE** | THEORY OF THEATRE AND DRAMA IN MODERN TIMES | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Μandatory | | | | |
| **PREREQUISITES** | Introduction to Theatre Studies (Modern Theatre) THE041 | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be conducted in English when non-Greek students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English. | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE715/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **At the end of the course the student should be able to:**  1. Have adequate knowledge of the most important theatre and drama theories (and their source texts) from the Renaissance to the 20th century.  2. Keep track of the evolution of these theories and how they are connected to the social and political history of each historical period.  3. Keep track of the ways in which the theoretical discourse on theatre is constructed in the context of certain philosophical and aesthetic movements as well as in the context of the dominant ideologies about the function and meaning of representation in the arts.  4. Understand the interrelation between theoretical discourse and theatre practice in different historical periods.  5. To track down the different focus of attention paid by different theories in hierarchizing the elements of theatre (drama, actor, space, time, scenography, and director).  6. To track the basic points of the theories discussed in characteristic plays of each period.  7. Have adequate knowledge of the general bibliography on the theories of drama and theatre in modern European Theatre. | |
| **General skills** |
| **At the end of the course the student will have further developed the following skills/competences:**   * To identify the structural principles of drama and theatre theories from the Renaissance onwards. * To analyze theoretical texts on drama and theatre, and track down their discursive and ideological differences. * To identify and evaluate the most important elements included in the theoretical discourse about drama and theatre in the context of the historical evolution of Modern European Theatre. * To place the drama production of each period and the different manifestations of the art of theatre in the context of the contemporary theatre and drama theories**.** | |

1. **COURSE CONTENT**

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| The course examines the main theories on drama and the art of performance during the period from the Italian Renaissance up to the avant-garde movements of the early 20th century. It aims at presenting the theoretical texts and at highlighting the way in which they were incorporated into playwriting and stage practice. The source-texts are studied in reference to the dominant aesthetic, cultural, social and ideological tendencies of each period. |

1. **TEACHING AND LEARNING METHODS EVALUATION**

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| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 4x13=52 | | Hours for private study of the student and preparation for each lecture (study of drama texts) | 15 | | Exercises in the classroom and compulsory exercise in the e-class. | 13 | | Hours for the preparation for the final written examination | 45 | | ***Total number of hours for the Course (25 hours of work-load per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Exercises in the classroom and compulsory exercise in the e-class (20%) 2. Mandatory, written examination after the end of the semester (80%).   Passing grade: 5 |

1. **RECOMMENDED LITERATURE**

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***The Semiotics of Performance***

**1. GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE043 | **SEMESTER OF STUDIES** | | 5th | |
| **COURSE TITLE** | The Semiotics of Performance | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and individual assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of the theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course THE041: Introduction to Theatre Studies (Modern Theatre) | | | | |
| **INSTRUCTION AND ASSESSMENT LANGUAGE:** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in French) | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE709/> | | | | |

**2. LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will:**   1. Have a knowledge of the primary concepts of the theory of semiotics and the communication action 2. Recognize the codes and the semiotic systems both in social life and in works of art. 3. Have a thorough knowledge of the particular semiotic systems of performance- visual, auditory, olfactory, taste, haptic- and their function, in detail. 4. Proceed to a synthetic perception of the particulars of the semiotic systems and understand how their interdependent role in the production of meaning for the performance. 5. Perceive particular theatrical devices, such as undoing theatrical illusion, invalidating information during a performance, theatre-in-theatre, the function of feedback and the integration of the spectator into the event. 6. Understand the role and function of stage configuration as well as of the theatrical space in broader terms, in relation to the intended performance message. 7. Distinguish, via linguistic, paralinguistic, gestural and overall kinesic codes, the actor/dramatic person double entity. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Demonstrate knowledge of the essential tools of semiotic analysis. * Use accurately terminology of the theory of theatre semiotics. * Apply theoretical knowledge to specific current theatrical performances. * Proceed to simultaneous analytic and synthetic perception of particular semiotic systems while viewing a performance. * Understand the relationship between dramatic text and its specific stage realization, so as to identify the trend followed by the director, along with the performance’s intended effect. * Perceive the interaction established between the stage event and audience. * Perceive the obscure points of the performance and relative extensive study skills, so that theoretical gaps ensuing from field research (performance viewing) can be filled in. * Apply critical analysis to the performance as a “whole” and critical evaluation based on objective theoretical tools. | |

1. **COURSE CONTENT**

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| The course focuses on primary concepts of the theory of semiotics and the communication action. In specific: the semiotic systems and codes of performance; the semiotic function of the body of the actor/actress, the actor’s relationship to the role and the dramatic character, the kinesic and mimetic codes; linguistic and paralinguistic signs; parameters of dramatic, scenic, theatrical space and time; semiotic functions of stage properties, music, lighting etc.; reception devices, undoing theatrical illusion, invalidating information during performance. |

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

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| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The course is intimately linked to the performance event. All lectures employ screening of videotaped performances from the Greek and international stage, used as examples of theoretical approach. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures | 3x13=39 | | Weekly organization of lecture notes in combination with performances already screened | 1x13=13 | | Viewing of a performance for optional assignment and note-taking | 16 | | Preparation for final exam or, alternatively, writing optional assignment – oral assessment | 57 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Individual written assignment (optional) on the analysis of a theatre performance from current season, using and applying semiotic tools. Then, during the exam period, the student is orally assessed on the assignment. The assessment may extend to theoretical concepts used in the assignment so as the student’s understanding of them is proved. 2. Final written exam in case a written assignment is not produced. The exam is composed of two theoretical topics from the curriculum, in which the student has to implement documentation using examples from performances, OR multiple choice test, OR combination of the former.   Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to compose an assignment in French (or English) in the area of semiotic analysis of a performance (Greek or international). |

1. **RECOMMENDED LITERATURE**

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| **Primary bibliography on e-class:**  1.Scanned sections of instructor’s book *Σημειολογικές προσεγγίσεις του θεατρικού φαινομένου. Θεωρία και Κριτική Ανάλυση της Σύγχρονης Θεατρικής Πρακτικής* (Δελφίνι, 1997, Ελληνικά Γράμματα, 1999, [now out of print]).  2. Introductory notes for the course of Semiotics (*Introduction to the Semiotics of Social Phenomena*) with extensive bibliography.  3.Elements about the function of lighting in theatre: instructor’s introductory text and extracts from a rare (i.e. hard to find) book, Κ. Σπανόπουλου *Ο φωτισμός του θεάτρου με Φωταέριο*.  4.Extracts regarding paralinguistic signs from Keir Elam *Σημειωτική θεάτρου και* δράματος, now out of print.  **Assigned readings suggested on *Εύδοξος*, which comprise the basic bibliography:**  1. Marvin CARLSON, *Performance.Μια κριτική εισαγωγή.* Εκδ. Παπαζήση - 2014. Κωδικός Βιβλίου: 33133063 ISBN: 978-960-02-2763-5.  2. Δημήτρης ΤΣΑΤΣΟΥΛΗΣ, *Διάλογος Εικόνων*. Εκδ. Παπαζήσης - 2011. Κωδικός Βιβλίου: 12866250 ISBN: 978-960-02-2646-1  3. Δημήτρης ΤΣΑΤΣΟΥΛΗΣ, *Σημεία Γραφής - Κώδικες Σκηνής*. Εκδόσεις Ι. Δουβίτσας και ΣΙΑ Ε.Ε. (Νεφέλη) - 2007. Κωδικός Βιβλίου: 10283. ISBN: 978-960-211-833-7.  4. Marcel DANESI, *Μηνύματα, Σημεία και Σημασίες*. Eκδ. University Studio Press - 2017. Κωδικός Βιβλίου: 68372889 ISBN: 978-960-12-2330-8.  **Additional Bibliography (in Greek):**   * Διαμαντάκου-Αγάθου Καίτη, *Στην αρχαία κωμική ενδοχώρα. Εισαγωγή στη σημειολογία του χώρου και του χρόνου στο θέατρο του Αριστοφάνη*, Αθήνα, Καρδαμίτσα, 2007. * Θωμαδάκη Μαρίκα, *Φιλοσοφία του σημείου και χάος. Το πείραμα της θεατρικής μεταφοράς*, Αθήνα, Προπομπός, 2003. * Θωμαδάκη Μαρίκα, *Θεατρικός αντικατοπτρισμός. Εισαγωγή στην παραστα­σιολογία,* Αθήνα, Ελληνικά Γράμματα, 1999. * Θωμαδάκη Μαρίκα, *Θεατρολογία και Αισθητική. Προς μια θεωρία της ενεργειακής θεατρικότητας*, Αθήνα, Σύγχρονη Εποχή, 1995. * Θωμαδάκη Μαρίκα, *Θεατρολογικοί προβληματισμοί*, Αθήνα, Paulos, 1996. * Θωμαδάκη Μαρίκα, *Σημειωτική του ολικού θεατρικού λόγου*, Αθήνα, Δόμος, 1993. * Μουδατσάκις Τηλέμαχος, *Η θεατρική σύνταξη. Αρχές οικονομίας της δράσης στην τραγωδία*, Αθήνα, Καρδαμίτσα, 1993. * Πατσαλίδης Σάββας, *Από την αναπαράσταση στην παράσταση. Σπουδή ορίων και περιθωρίων*, Αθήνα, Ελληνικά Γράμματα, 2004. * Πατσαλίδης Σάββας, *Θέατρο και Θεωρία. Περί (Υπο)κειμένων και (Δια)κειμένων*, Θεσσαλονίκη, University Studio Press, 2000. * Πατσαλίδης Σάββας, *(Εν)τάσεις και (Δια)στάσεις. Η Ελληνική Τραγωδία και η θεωρία του Εικοστού Αιώνα*, Αθήνα, Τυπωθήτω, 1997. * Πατσαλίδης Σάββας, *Μεταθεατρικά 1985-1994*, Θεσσαλονίκη, Παρατηρητής, 1995. * Πεφάνης Γιώργος Π., *Το θέατρο και τα σύμβολα. Διαδικασίες συμβόλισης του δραματικού λόγου*, Αθήνα, Ελληνικά Γράμματα, 1999. * Πούχνερ, Βάλτερ, *Μια εισαγωγή στην επιστήμη του θεάτρου*, Αθήνα, Παπαζήσης, 2011. * Πούχνερ, Βάλτερ, *Θεωρητικά Θεάτρου. Κριτικές παρατηρήσεις στις θεωρίες του θεατρικού φαινομένου. Η σημειωτική μέθοδος - Η ανθρωπολογική μέθοδος - Η φαινομενολογική μέθοδος*, Αθήνα, Παπαζήσης, 2010. * Πούχνερ Βάλτερ, *Από τη θεωρία του θεάτρου στις θεωρίες του θεατρικού*, Αθήνα, Πατάκης, 2003. * Πούχνερ Βάλτερ, *Σημειολογία του θεάτρου*, Αθήνα, Παϊρίδης, 1985. * Σαμαρά Ζωή, *Ο κατοπτρισμός του άλλου κειμένου*, Θεσσαλονίκη, University Studio Press, 2003. * Σαμαρά Ζωή, *Τα άδυτα του σημείου. Προοπτικές του θεατρικού κειμένου*, Αθήνα, Ελληνικά Γράμματα, 2002. * Σαμαρά Ζωή, *Υπόκριση θεατρικού λόγου*, Θεσσαλονίκη, University Studio Press, 1996. * Τσατσούλης Δημήτρης, *Σημειολογικές προσεγγίσεις του θεατρικού φαινομένου*, Αθήνα, Ελληνικά Γράμματα, 19992. * Τσατσούλης Δημήτρης, *Σημεία Γραφής – Κώδικες Σκηνής*, Αθήνα, Νεφέλη, 2007. * Τσατσούλης Δημήτρης, *Διάλογος Εικόνων. Φωτογραφία και Σουρρεαλιστική Αισθητική στη Σκηνική Γραφή της Socìetas Raffaello Sanzio*, Αθήνα, Παπαζήσης, 2011. * Έκο Ουμπέρτο, *Θεωρία σημειωτικής*, Αθήνα, Γνώση, 1989. * Έκο Ουμπέρτο, *Τα όρια της ερμηνείας*, Αθήνα, Γνώση, 1993. * Ελληνική Σημειωτική Εταιρεία, *Άνθρωπος ο σημαίνων*, 2 τόμοι, Θεσσαλονίκη, Παρατηρητής, 1996. * Ελληνική Σημειωτική Εταιρεία, *Η δυναμική των σημείων. Πεδία και μέθοδοι μιας κοινωνιοσημειωτικής*, Θεσσαλονίκη, Παρατηρητής, 1986. * Ελληνική Σημειωτική Εταιρεία, *Σημειωτική και πολιτισμός*, 2 τόμοι, Θεσσαλονίκη, Παρατηρητής, 2001. * Λότμαν Γιούρι, *Αισθητική και σημειωτική του κινηματογράφου*, Αθήνα, Θεωρία, 1989. * Μπαρτ Ρολάν, *Η επικράτεια των σημείων*, Αθήνα, Ράππας, 1984. * Μπαρτ Ρολάν, *Η απόλαυση του κειμένου*, Αθήνα, Ράππας, 1977. * Μπενάτσης Απόστολος, *Σημειωτική και κείμενο. Ποιητικός, σατιρικός και θεατρικός λόγος*, Αθήνα, Επικαιρότητα, 2000. * Μπενάτσης Απόστολος, *Το σημειωτικό τετράγωνο*, Αθήνα, Επικαιρότητα, 1994. * Μπενβενίστ, Μπαρτ, Ντεριντά, Πιρς, Φουκώ, *Κείμενα σημειολογίας*, Αθήνα, Νεφέλη, 1981. * Σακελλαρίου Χάρης, *Σημειολογία και γλωσσολογία*, Αθήνα, Κίνητρο, 1994. * Σαμαρά Ζωή, *Προοπτικές του κειμένου*, Θεσσαλονίκη, Κώδικας, 1987. * Τζούμα Άννα, *Η διπλή ανάγνωση του κειμένου*, Αθήνα, Επικαιρότητα, 1991. * Τσατσούλης Δημήτρης, *Η γλώσσα της εικόνας*, Αθήνα, Ελληνικά Γράμματα, 2000. * Τσατσούλης Δημήτρης, *Η περιπέτεια της αφήγησης*, Αθήνα, Ελληνικά Γράμματα, 20022 (1997). * Φουκώ Μισέλ, *Οι λέξεις και τα πράγματα. Μια αρχαιολογία των επιστημών του ανθρώπου*, Αθήνα, Γνώση, 1986.   **THEATRE JOURNALS & JOURNALS OF THE SEMIOTICS OF THEATRE**   * *Θεατρογραφίες*, Επιθεώρηση του Κέντρου Σημειολογίας του Θεάτρου. Τεύχη 1-10: Εκδόσεις Παύλος. Από τχ. 11 και επόμενα: Εκδόσεις Προπομπός. Από τχ. 16 (2011): Εκδόσεις Γράμμα * *Παράβασις,* Επιστημονικό Δελτίο Τμήματος Θεατρικών Σπουδών Πανεπιστημίου Αθηνών, Εκδόσεις Ergo. * *Θέματα Λογοτεχνίας,* τχ. 23, 2003. Αφιέρωμα: 7 μελέτες για το θέατρο (Εκδ. Γκοβόστη). * *Degrés,* No 13, 1978: Théâtre et sémiologie. * *Degrés,* No 16, 1978: Semiosis - Mimesis. * *Théâtre Public,* 55, 1984: Le rôle du spectateur. * *Langages,* No 10, 1968: Σημειωτική της κίνησης. * *Νεοελληνική Παιδεία,* τχ. 9, 1987. Αφιέρωμα στη Σημειολογία. * *Σύγκριση,* τχ. 5, 1993. Αφιέρωμα: Θέατρο και διαλογικότητα (εκδ. Guttenberg). * *Δρώμενα,* τχ. 7-9, 1985. Αφιέρωμα: Ο φωτισμός στο θέατρο. |

***Dramaturgical Analysis I: Dramatic texts of the classical dramaturgy***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE044 | **SEMESTER OF STUDIES** | | 1ST | |
| **COURSE TITLE** | DRAMATURGICAL ANALYSIS I: DRAMATIC TEXTS OF THE CLASSICAL DRAMATURGY | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Μandatory | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | [https://eclass.upatras.gr/courses/THE742/](https://eclass.upatras.gr/courses/THE743/) | | | | |

1. **LEARNING OUTCOMES**

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| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will:**   1. Know sufficiently the classical dramatic texts. 2. Have acquired the basic methodology for the analysis of classical dramatic texts. 3. Know the modes of approaching critically a dramatic text. 4. Place a dramatic text within a specific literary period/tendency/movement. 5. Analyse and compare the themes and the characters of a dramatic text. 6. Examine plays, themes and characters intertextually. 7. Recognise the particular characteristics of a playwright of the classical era. 8. Know the socio-historical environment of a playwright. 9. Know the influence that a playwright has undergone and the impact he/she has had on other writers. 10. Appreciate the language, the style, the stage-directions, the space and the time of a dramatic text. 11. Have sufficient knowledge of the bibliography on classical dramaturgy and on each playwright individually. 12. Know the rules of using sources and bibliography, and be acquainted with the methods of recording scholarly information (references, footnotes, and quotations). | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To examine a text of classical dramaturgy by using the basic tools of dramatic analysis and by applying various critical approaches. * To place a dramatic text within a specific literary period/ tendency/ movement. * To analyse and compare the themes and the characters of a dramatic text. * To construct their own views on the characters of a play according to their role in the dramatic text and in the work of the playwright. * To approach plays, themes, and characters intertextually. * To discover the ideological and dramaturgical matters questions that a playwright poses presents through his/her plays. * To identify the particular ideological, philosophical and dramatic characteristics of a playwright by examining his/ her plays. * To expand on the work of a classical playwright. * To appreciate the place of a playwright’s work in the pantheon of world dramaturgy. | |

1. **COURSE CONTENT**

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| The course focuses on subjects dealing with the nature of drama during the classical era. Methods and ways for better understanding, evaluating and analysing a play are discussed. Various types of plays created in the aforementioned period, their plot and structure, themes and motifs, intertextuality and language, as well as stage directions, character types, production and performance, the relationship between reader-audience and the play are examined. Texts discussed and analysed may include works of authors such as Seneca, Marlow, Shakespeare, Racine, Molière, Goldoni, Kleist. |

1. **INSTRUCTION AND LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | - Lectures  - Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter is uploaded on the internet (e-class), in the form of a series of power-point slides converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 5x3=15 | | Hours for the composition of the plot of two plays (optional) | 6 | | Hours for the preparation of a presentation in class (optional, home-work for one or two students) | 8 | | Hours for the composition of the final essay (dramaturgical analysis of a play) | 24 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written summary of the plot of two plays that are analyzed in class (Gessay1). It must be handed over by the 4th week of the semester. 10% of the mean mark of the home-work is added to the grade obtained in the final written examination. 2. Optionally, individual or group (of two students) presentation of a topic in class during the last three courses of the semester (Goral). 20% of the mean mark of the presentation is added to the grade obtained in the final written examination. 3. Optionally, composition of a written essay in which the student practices their ability to analyze the structure and content of a play (Gessay2). The mark from the essay consists the 40% of the final course grade. 4. Mandatory, written examination after the end of the semester - final grade (Gwexam). Unless the student has prepared the optional Gessay1 and Goral the examination mark consists the 60% of the final grade.   Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam (Gessay1+Goral +Gwexam) + Gessay |

1. **RECOMMENDED LITERATURE**

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| --- |
| **Plays**   1. Shakespeare, William, *A Midsummer Night's Dream*, ed. by R. A. Foakes, Cambridge University Press, Cambridge, 2003. 2. Racine, “Phedra”, transl. by R. D. MacDonald, in D. Bradby, *Landmarks of French Classical Drama*, Methuen, Reading GB, pp. 86-146. 3. Molière,“The Misanthrope”, *The Misanthrope and other Plays*, transl. by J. Wood, Penguin Books, London, 1959, pp. 23-75. 4. Goldoni, Carlo, “Mirandolina”, *Four Comedies,* transl. by F. Davies, Penguin Books, London, 1968, pp. 191-253. 5. Kleist, Heinrich von, ”Prinz Friedrich von Homburg”, *Sämtliche Werke und Briefe*, Carle Hanser Verlag, Munchen, 1993, brand 1, 629-709.   **Books**   1. Whiting, Frank M., *An Introduction to the Theatre*, Harper & Row, N. York and London, 1978. 2. Wilson, Edwin, *The Theater Experience*, MacGraw-Hill Book Company, N. York and London, 1980. 3. Pavis, Patrice, *Dictionnaire du théâtre,* Dunod, 1996. 4. Teacher’s notes of the lectures in Greek (PDF form, e-class). |

***Dramaturgical Analysis II: Dramatic texts of modern dramaturgy***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE045 | **SEMESTER OF STUDIES** | | 2nd | |
| **COURSE TITLE** | DRAMATURGICAL ANALYSIS II: DRAMATIC TEXTS OF MODERN DRAMATURGY | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Μandatory | | | | |
| **PREREQUISITES** | None | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be conducted in English when non-Greek students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English. | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE738/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **At the end of the course the student should be able to:**   1. Have sufficient knowledge of modern dramatic texts. 2. Have acquired the basic methodology of the analysis of modern dramaturgy (Western European, Russian, American theatre). 3. Know the modes of approaching critically a dramatic text. 4. Place a dramatic text within a specific literary period/tendency/movement. 5. Analyse and compare the themes and the characters of a dramatic text. 6. Examine plays, themes and characters intertextually. 7. Recognise the particular characteristics of a playwright of modern dramaturgy. 8. Know the socio-historical environment of a playwright. 9. Know the influence that a playwright has undergone and the impact she/he has had on other writers. 10. Appreciate the language, the style, the stage directions, the space and the time of a dramatic text. 11. Have sufficient knowledge of the bibliography on modern dramaturgy and on each playwright individually. 12. Know the rules of using sources and bibliography, and be acquainted with the methods of recording scholarly information (references, footnotes, and quotations). | |
| **General skills** |
| **At the end of the course the student will have further developed the following skills/competences:**   * Ability to examine a text of modern dramaturgy (Western European, Russian, American theatre) by using the basic tools of analysis and by applying various critical approaches. * To place a dramatic text within a specific literary period/tendency/ movement. * Ability to construct their own views on the characters of a play according to their role in the dramatic text and in the work of a playwright. * To approach plays, themes, and characters intertextually. * To discover the ideological and dramaturgical matters that a playwright posits through his/her plays. * To define the ideological axes which permeate the work of a playwright. * To expand on the work of a playwright of modern dramaturgy. * To appreciate the place of a playwright’s work in the pantheon of world dramaturgy. | |

1. **COURSE CONTENT**

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| The scope of the course, which is a sequence to Dramaturgical Analysis I, is to further familiarise students with methods and ways for better understanding, evaluating and analysing a play of the modern period. Texts that are analysed may include works of Ibsen, Strindberg, Chekhov, Pirandello, Brecht, Beckett, Pinter, Kane. Each semester texts may vary. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 4x13=52 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 15 | | Exercises in the classroom and compulsory exercise in e-class | 13 | | Hours for the preparation for the final written examination | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’EVALUATION** | 1. Exercises in the classroom and compulsory exercise in e-cass (20%) 2. Mandatory, written examination after the end of the semester (80%).   Passing grade: 5 |

1. **RECOMMENDED LITERATURE**

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| **Α. Tools of dramaturgical analysis**  1. Erika Fischer-Lichte, *Ιστορία Ευρωπαϊκού Δράματος και Θεάτρου 2. Από τον Ρομαντισμό μέχρι σήμερα*, μτφ. Γ. Σαγκριώτης, Πλέθρον, Αθήνα 2012.  2. Manfred Pfister, *The Theory and Analysis of Drama*, trans. J. Halliday, CUP, Cambridge 1988. (Instructor’s notes summarizing the course textbook are handed out to students.)  3. Μάρτιν Έσσλιν, *Το Θέατρο του Παραλόγου*, μτφ. Μ Λυμπεροπούλου, Δωδώνη, Αθήνα 1996.    **Β. Theatre Texts**  1. Henrik Ibsen, *Οι Βρυκόλακες*  2. Αντόν Τσέχωφ, *Οι τρεις αδελφές*  3. August Strindberg, *Ονειρόδραμα*.  4. Eugene O’Neill, *Πόθοι κάτω από τις λεύκες*  5. Luigi Pirandello, *Έξι Πρόσωπα Ζητούν Συγγραφέα*  6. Bertolt Brecht, *Αντιγόνη*  7. Jean-Paul Sartre, *Κεκλεισμένων των Θυρών*  8. Eugène Ionesco, *Φαλακρή τραγουδίστρια*  9. Samuel Beckett, *Όχι εγώ*  10. Heiner Müller, *Μήδειας Υλικό*  11. Sarah Kane, *Ψύχωση 4.48*  Instructor’s notes of the lectures in Greek in PDF form (e-class) |

***Trends in 20th century stage directing***

**1. GENERAL INFORMATION**

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| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDEGRADUATE | | | | |
| **COURSE CODE** | THE046 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** | Trends in 20th century stage directing | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDIT UNITS** |
| Lectures and practice exercises | | | 3 | | 5 |
| **COURSE TYPE** | Core course  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| The course introduces students to the work and the approaches of major stage directors of the 20th century. It also analyses directorial theories which influenced considerably other stage directors of the 20th and the 21st centuries. Finally, the course aims at the students’ understanding of the major theories of directing and at students’ familiarization with those elements in the directors’ approaches that constitute their diversity.  **By the end of this course the student is expected to:**   * Be familiar with the basic characteristics of major trends in stage directing and recognize in contemporary stage directions the origin of approaches * Discern the ‘loan elements’ or the influences on contemporary directors * Recognize the evolution of the stage direction trends under discussion and their contribution to the new approaches developing. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Autonomous work * Team work * Respect to diversity and multiculturalism | |

1. **COURSE CONTENT**

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| Firstly, the course examines the parameters resulting in the rise of the director with specific and detailed reference to the forerunner of the term Duke George II of Saxe-Meiningen. Then the course studies the first artists bearing the title ‘director’ and more specifically Andre Antoine (‘Free Theatre’) and Konstantin Stanislavski (Art Theatre) who approached their performances in the mode of realism and naturalism. Another topic is symbolism in theatre with extensive reference to Adolphe Appia. Further, the basic characteristics of expressionism with examples from Max Reinhardt stage directions and analysis of Vsevolod Meyerhold’s directorial approaches. The epic theatre in Germany as developed by Erwin Piscator and as integrated by Bertolt Brecht comprises a considerable section of this semester course. In the same way the French School of direction is approached as initiated by Jacques Copeau, disseminated by the Cartel des Quatre as well as by Jean-Louis Barrault and Marcel Marceau. Our study of the directorial trends which marked the history of stage approaches internationally is concluded with Antonin Artaud’s Theatre of Cruelty and his methods as they are mainly analyzed in both his manifestos, and with Peter Brook’s theatre. Lectures are aided by visual material, either photographic or videotaped. |

1. **TEACHING AND LEARNING METHODS – EVALUATION**

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of photographs and videotaped material from performances by the directors studied in the course |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures | 39 | | Artistic workshop,  video screenings | 35 | | Autonomous study | 20 | | Preparation for final written evaluation | 31 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125*** | |
| **STUDENTS’ EVALUATION** | Final written evaluation (100%) which includes:  - Multiple choice questions |

1. **RECOMMENDED LITERATURE**

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| Denis Bablet, *Ιστορία της σύγχρονης σκηνοθεσίας*, 10ος τόμος: 1887-1914, μτφρ: Δαμιανός Κωνσταντινίδης, University Studio Press: 2008.  Jacqueline Jomaron, *Ιστορία της σύγχρονης σκηνοθεσίας*, 2ος τόμος: 1914-1940, μτφρ: Δαμιανός Κωνσταντινίδης, University Studio Press: 2009. |

***Major Theories of Acting***

**1. GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE023 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** |  | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course THE041 *Introduction to Theatre Studies (Modern Theatre)* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE:** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student**:   1. Have adequate knowledge of the main arguments and views developed in the last centuries regarding acting as a factor of fundamental importance. 2. Comprehend influences of social and historical background on shaping theories. 3. Have adequate knowledge of the bibliography of theoretical texts written by directors and actors of modern theatre. 4. Be familiar with the theoretical structures and methodological approaches of the phenomenon of acting. 5. Relate the actor with the other contributors of performance. 6. Trace the relationships among different approaches of acting, mainly from Diderot, Stanislavsky, Meyerhold, Brecht, Artaud, Grotowski. 7. Recognize the influences of other arts and sciences on the art of acting. 8. Recognize the constituent elements of the identity of dramatis personae and understand how actors proceed to their embodiment. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Trace the relationship between theory and practice in the art of theatre. * Employ basic terms pertinent to the acting procedure and recognize the actor’s expressive means over time on the basis of the repertory they are requested to perform. * Develop argumentation and produce probative discourse with reference to the approach of the interpretation of a role in each performance * To apply the theoretical approaches of acting to the approach of different phases of interpretation of dramatic characters on stage. * To identify the significance of the actor’s body and voice, and associate them with the fundamental elements of the physical sciences and the humanities. | |

1. **COURSE CONTENT**

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| The course thoroughly discusses the major theories of acting and the creativity of the actor in the 20th century and in the beginning of the 21st century. Discussion of Diderot’s “paradox”: reception of the aspects of the prominent figure of the Enlightenment and updating of his principles and questioning. The Moscow Art Theatre, Constantine Stanislavsky’s system’s terms and its educative role. The “method of physical actions”. Stanislavsky’s successors: Vakhtangov and Chekhov. The Stanislavsky system and Karolos Koun’s Art Theatre: reception issues. Vsevolod Meyerhold and his theory of “biomechanics”. Lee Strasberg and the Actors’ Studio: the “Method” and the “Stanislavski system”. The influence of the theory of the “method”on American and world cinema. The actor in Bertolt Brecht’s epic system (gestus, alienation, actor-narrator). Antonin Artaud’s “Theatre of Cruelty” and the mystagogical actor. Gordon Craig and the Über-Marionette (the actor-puppet). Jerzy Grotowski, the “Poor Theatre” and the actor-suffering body. Review of postwar and modern stage: Western and Eastern traditions and trends in acting. |

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

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Lecture notes are converted into pdf files and then they are uploaded to the e-class. Screening of videotaped performances of plays of historical importance from the international and the Greek stage and radio programmes. Also screening of select extracts of films in view of identifying the modifications of acting in theatre and the cinema. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures | 3x13=39 | | Class preparation: Reading plays | 5x3=15 | | Composition of 1st individual written assignment | 6 | | Composition of 2nd individual or group written assignment | 8 | | Composition of final mandatory written assignment | 24 | | Preparation for final written evaluation | 33 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Mandatory individual assignment (approaching the acting technique of a selected actor) using foreign bibliography. The assignment is due in the 4th lecture. (10%) 2. Mandatory individual or group assignment regarding either acting in cinema or the characteristics of acting style of a theatre group. Students compose an assignment after watching performances, consulting and employing documentary materials (theatre reviews and theatre performances’ programmes) available from studies of performance documentation, as well as electronic sources and posts of university departments and theatre groups (the Greek Film Archive/Film Museum, the National Theatre of Greece, the State Theatre of Northern Greece, the Art Theatre- Karolos Koun, Municipal Regional Theatres). (20%) 3. Mandatory individual written assignment: the students choose a topic of their interest among a variety of topics presented by the instructor in class and then uploaded to the instructor’s webpage. The assignment is of a synthetic character and refers to the theories of acting, Brecht’s dramaturgy, acting in theatre, cinema, radio and television. (40%) 4. Written final assessment or midterm exams during the last weeks of the semester. Course curriculum (dramaturgy, history, theory) also includes instructor’s notes (electronically accessible). (30%)   Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be assessed on the composition of a written assignment in English. |

1. **RECOMMENDED LITERATURE**

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| Lectures notes can be accessed in their electronic form at the Theatre Department Library computers, and in e-class.  **General bibliography:**  *Acting (Re)considered. Theories and Practice*, επιμ. Philip Zarrilli, Routledge, London, 1995. Σημειώσεις του διδάσκοντος (σελ. 70).  Jones, David R. *Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook*, University of California Press, 1986.  *Fifty Key Theatre Directors*, επιμ. Shomit Mitter και Maria Shevtsova, Routledge, London –New York, 2005.  Leiter, L. Sammuel. *From Stanislavsky to Barrault. Representative Directors of the European Stage*, Creenwood Press 1991.  Mitter, Shomit. *Systems of Rehersal. Stanislavsky, Brecht, Grotowski and Brook*, Routledge, London, 1993.  **Bibliography of special interest:**  Amiard-Chevrel, Claudine. *Le théâtre artistique de Moscou (1898-1917)*, Éditions du centre national de la recherche scientifique, Παρίσι, 1979.  Άντλερ, Στέλλα. *Η τέχνη του ηθοποιού*, επιμ.-καταγραφή Χάουαρντ Κίσσλερ, μτφρ. Σύλλας Τζουμέρκας, Ίνδικτος, Αθήνα, 2007.  Αρτό, Αντονέν. *Το θέατρο και το είδωλό του*, μτφρ. Παύλος Μάτεσις, Δωδώνη, Αθήνα, χ.χ.  Βαλαβάνη, Νάντια (επιμ.). *Μπέρτολτ Μπρεχτ. Κριτικές προσεγγίσεις*, μτφρ. Αποστόλης Οικονόμου, Δημήτρης Μαράκας και Μαρία Χαραλάμπη, Στάχυ, Αθήνα, 2002.  Γκροτόφσκι, Γιέρζι. *Για ένα φτωχό θέατρο*, μτφρ. Φώντας Κονδύλης και Μ. Γαΐτη-Βορρέ, Εγνατία, Θεσσαλονίκη, 1976.  Eddershaw, Margaret. «Acting Methods: Brecht and Stanislavski», στο Graham Bartram and Anthony Waine (eds.) *Brecht in Perspective*, Longman, Νέα Υόρκη, 1982.  Έσσλιν, Μάρτιν. *Μπρεχτ.* *Η ζωή και το έργο του*, μτφρ. Φώντας Κονδύλης, Εγνατία, Αθήνα, 1980.  McDonald, Paul. *The Star System. Hollywood’s Production of Popular Identities*, Wall Flower, Λονδίνο & Νέα Υόρκη, 20052.  Κόμι, Τζερεμάια. *Η τέχνη της υποκριτικής στον κινηματογράφο. Ένας οδηγός για ηθοποιούς και σκηνοθέτες*, μτφρ. Μαρτίνα Πάσσαρη, Αιγόκερως, Αθήνα, 2006.  Μεγιερχόλντ, Βσέβολντ. *Κείμενα για το θέατρο*, μτφρ.-επιμέλεια Α. Βογιάζος, Ιθάκη, Αθήνα, 1981.  Ντιντερό [Ντ.], *Το παράδοξο με τον ηθοποιό*, μτφρ. Αιμίλιος Βέζης, Πόλις, Αθήνα, 1995.  Barba, Eugenio & Nicola Savrese. *Η μυστική τέχνη του ηθοποιού. Αρχές θεατρικής ανθρωπολογίας*, μτφρ. Μαρία Χατζηεμμανουήλ, Κοάν, Αθήνα, 2008.  Braun, Edward. *The Theatre of Meyerhold: Revolution on the Modern Stage*, Drama Book Specialists, New York, 1979.  Μπρεχτ, Μπέρτολτ. *Μικρό όργανο για το θέατρο*, μτφρ. Δημήτρης Μυράτ, Πλειάς, Αθήνα, 1974.  Μπρεχτ, Μπέρτολτ. *Ο Μπρεχτ ερμηνεύει Μπρεχτ*, επιλογή-μτφρ. Α. Βερυκοκάκη-Αρτέμη, Νέα Σύνορα, Αθήνα, 1977.  Μπρουκ, Πίτερ. *Η ανοιχτή πόρτα. Σκέψεις πάνω στην τέχνη και την πρακτική του θεάτρου*, μτφρ. Μαρία Φραγκουλάκη, Κοάν, Αθήνα, 2000.  Νacache, Jacqueline. *L’ acteur de cinéma*, Nathan, Paris, 2003.  Dyer, Richard. *Stars*, British Film Institute, London, 1979.  Ντορτ, Μπερνάρ. *Ανάγνωση του Μπρεχτ*, μτφρ. Άννα Φραγκουδάκη, Κέδρος, Αθήνα, 1975.  Dyer, Richard. *Stars*, British Film Institute, London, 1979.  Στανισλάφσκι, Κονσταντίν. *Η δουλειά του ηθοποιού με τον εαυτό του: Το βίωμα*, μτφρ. Βίκυ Λιακοπούλου και *Η δουλειά του ηθοποιού με τον εαυτό του: Η ενσάρκωση*, μτφρ. Χριστιάννα Μυγδάλη και Βασίλης Ντζούνης, Πλέθρον, Αθήνα, 2017.  **Assigned course readings:**  Κυριακός, Κωνσταντίνος. *Κώστας Βουτσάς. Ηθοποιός στην κωμωδία. Ρόλοι, παραστάσεις, ταινίες. Συμβολή στη μελέτη της υποκριτικής τέχνης*,Αιγόκερως, Αθήνα, 2009.  Κυριακός, Κωνσταντίνος και άλλοι. *Η ηθοποιός Νέλλη Αγγελίδου*, Cube Art Editions, Αθήνα, 2017.  Μορέν, Έντγκαρ. *Οι σταρ*, μτφρ. Ρίτα Κολαϊτη, Κίχλη, Αθήνα, 2011.  Ντυβινιό, Ζαν. *Ο ηθοποιός*, μτφρ. Μυρτώ Ράις, Νεφέλη, Αθήνα, 2000. |

**GENERAL INSTRUCTION (GI): Mandatory courses**

***Introduction to the history and theory of cinema***

**1. GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **ΕΠΙΠΕΔΟ ΣΠΟΥΔΩΝ** | Undergraduate | | | | |
| **COURSE CODE** | GE052 | **SEMESTER** | | 3rd and 4th | |
| **COURSE TITLE** | Introduction to the history and theory of cinema\* | | | | |
| **INDEPENDENT EDUCATIONAL SECTIONS** | | | **WEEKLY TEACHING HOURS** | | **CREDIT UNITS** |
| Tutor’s lectures and oral presentations by students | | | 3 | | 5 |
| **TYPE OF COURSE** | Academic field: History and Theory of cinema  Mandatory | | | | |
| **PREREQUISITES:** |  | | | | |
| **LANGUAGE OF INSTRUCTION AND EVALUATION:** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE URL** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **At the end of the course the student will:**   1. Possess knowledge of basic terms of the cinematic language and recognize their role in the development of cinematic narration 2. Recognize the primary elements of film production and discuss its course over time both on the level of economic development and on the level of an analysis of searching for themes and aesthetic characteristics 3. Film industry and the differences regarding the politics of promoting the cultural role of cinema 4. Be familiar with the most important trends and movements in world cinema 5. Distinguish thematic searches and artistic considerations in film directors of different backgrounds 6. Discuss the role of the theatre venue (movie theatre room) and its psychoanalytic projections in the reception of films 7. Distinguish the specific characteristics of the work of important directors 8. Discuss films of special importance for the world cinema 9. Recognize the cultural role of cinema in the sociocultural background of different countries 10. Institutional interventions and critical discourse as the pillars for the artistic education of the audiences. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**  • Recognize the time a film was produced and the trend in which it belongs, applying analytical tools and various critical theories  • Place specific film directors and films within the historic-artistic background of world production   * Compare and contrast aesthetic and ideological trends of different countries displaying influential cinematographies * Discuss shifts in the reception of films in different periods * Recognize the role of television in film production and distribution * Describe the role of festivals and of critical discourse in the promotion of cinema as a cultural element * Trace ideological and sociocultural issues ensuing from country to country * Define the artistic alterations and the idiosynchracies of style from time to time and from country to country * Evaluate the position of the work of a film director in the pantheon of world dramaturgy. | |

1. **COURSE CONTENT**

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| Analysis of basic characteristics of cinematic narrative so that it is clear how cinema has been influencing modern artistic creation, how it interacts with other arts and why it is an important element in a country’s social and cultural background. Economic consequences due to the development of cultural industry and its role in the promotion of artistic trends as well as of thematic searches. The role of institutions in the development of film distribution on an international level; the role of the movie theatre room in the theoretical approach of reception. Variations over time regarding audience attendance in movie theatre rooms; The role of new technologies in the artistic education of viewers and state interventions for the expansion of cinematic education. Prominent cinematographies which have influenced world cinema; Minor countries displaying a prominent presence in film production. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Screening of representative films of well-known directors, which are of interest for the understanding of topics discussed. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | | Composition of optional individual written assignment | | Preparation of optional oral presentation in class | | Composition of final written assignment | | Preparation for final oral assessment | | ***Total number of hours for the course (25 hours of workload per ECTS credit))*** | |
| **STUDENTS’ EVALUATION** | Ι. Individual optional written assignment  ΙΙ. Individual optional oral presentation in class  III. Oral final evaluation  Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an assignment in English. |

1. **RECOMMENDED LITERATURE**

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| 1. Αrnheim Rudolf 2008 *Το φίλμ ως τέχνη*, Αθήνα ,Καθρέφτης  2. Forest Claude 2002. *L’argent du cinema Introduction a l ’economie du septieme art* Paris :Belin  3. Orr John2000 «*The art and politics of film»* Edinburgh University Press  4. Hall Stuart: Cultural Identity and Cinematic Representation στο Film and Theory, An Anthology 704-714 Ed. Robert Stam and Toby Miller. Blackwell 2000.  5. Segneri Ettore, Wehrlin Marc1985 *Le marche du film en Europe face aux nouvelles technologies Concil of Europe Στρασβούργο.*  **Assigned course readings:**  1. Bordwell David –Kristin Thompson2004 «*Εισαγωγή στην τέχνη του κινηματογράφου*» Αθήνα, Μορφωτικό Ιδρυμα Εθνικής Τράπεζας.  2. Kινηματογράφος 1 Η εικόνα –κίνηση. Gilles Deleuze Αθήνα 2009 Νήσος ISBN 978-960-8392-61-8 |

***Introduction to the Theory and History of Dance***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | GI055 | **SEMESTER OF STUDIES** | | 1st | |
| **COURSE TITLE** | INTRODUCTION TO THE THEORY AND HISTORY OF DANCE | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory and history of dance  Mandatory | | | | |
| **PREREQUISITES** | None | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Yes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <http://www.theaterst.upatras.gr/?page_id=4909> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   1. Know the notion of dance both in its artistic practices and theory. 2. Understand different forms and characteristics of dance and distinguish its different functions. 3. Know and understand the body as a means of communication by applying theoretical concepts. 4. Recognize styles of dance and its historical and socio-political context within each different choreographic genre developed. 5. Know the historical and socio- political facts of each period that influenced the development of dance. 6. Analyze, interpret, evaluate and categorize dance performances within the appropriate historical period to which they belong. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To understand the notion of dance, its characteristics, methods and theory. * To embody theoretical knowledge in order to critically discuss dance performances. * To describe and analyze the aspects of dance performance. * Oral skills for presenting a lecture on topics, using historical and theoretical research methods for dance. * To search out information on various topics concerning dance for further research (bibliography, electronic sources and dance performances through the internet). | |

1. **COURSE CONTENT**

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| The notion of dance is discussed and analyzed in a broad perspective. Fundamental theory of anthropology and theory of body is presented. Introduction to dance methodologies and tools for investigating and documenting dance, in particular structure and style and the relevant theory which supports individual choreographers in their works is analyzed through DVD dance performances. The history of dance is introduced in brief, from Ancient Greece to the Middle Ages. The beginning of Ballet since the 15th century and its development until the 21st century is discussed with reference to different styles. The development of dance during the 20th century is presented with special reference to Modern Dance, Post-Modern Dance, Dance Theatre, Physical Theatre and Conceptual Dance. Emphasis is given to the links between dance and theatre with the support of performances, through DVD and YouTube, where the theory of dance and performance as well as the sociopolitical context is discussed accordingly. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of Information and Communication Technologies (ICTs): mainly PowerPoint but also related websites are employed in teaching. The material as well as the main points of each lecture are discussed orally and are presented via PowerPoint by the students in the assignments assigned in class by the tutor. Dance Theory and its main trends are supported via DVD and YouTube screenings of dance performances. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Preparing for the lesson by reading articles related to Dance Theory, books and core notes on the History of Dance. | 7x3=21 | | Ηours for the preparation and organization of group works on the History of Dance | 21 | | Hours for the preparation for the final examination | 44 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Group oral presentations in each lecture in which the different genres and main dance trends are analyzed in relation to the sociopolitical context developed (20%). 2. Interactive written or oral tests relating to the various theoretical issues arising from the different choreographic approaches (10%). 3. Written final exam (70% and/or 100% if no oral test has taken place or no participation in the tests). The exam includes twenty questions on the history and theory of dance with a choice of ten in total for the students to answer.   Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Goral presentation and tests + Gexam |

1. **RECOMMENDED LITERATURE**

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| --- |
| * Adshead-Lansdale, J. (Ed) (1994) *Dance History: An Introduction*. Routledge. * *Anderson, Jack (1992). Ballet & Modern Dance: A Concise History (2nd ed.). Princeton, NJ: Princeton Book Company, Publishers.* * Au, S. (2002) *Ballet and Modern Dance (World of Art)*. Thames & Hudson. * Andre, Paul; Arkadyev, V. (1999) *Great History of Russian Ballet: Its Art & Choreography* (1999). * Banes, S (1987) *Terpsichore in Sneakers: Post-Modern Dance*. Wesleyan University Press. * Banes, S (Ed) (1993) *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*. Duke University Press. * Bergsohn, H. and Partsch-Bergsohn, I. (2003) The Makers of Modern Dance in Germany: Rudolf Laban, Mary Wigman, Kurt Jooss. Independent Publishers Group. * Bremser, M. (Ed) (1999) *Fifty Contemporary Choreographers*. Routledge. * *Bland, Alexander (1976). A History of Ballet and Dance in the Western World. New York: Praeger Publishers.* * Brown, J. Woodford, C, H. and Mindlin, N. (Eds) (1998) (*The Vision of Modern Dance: In the Words of Its Creators*). Independent Publishers Group. * Caddy, Davinia. (2012). *The Ballets Russes and Beyond: Music and Dance in Belle-Epoque Paris.* Cambridge: Cambridge University Press. * *Cohen, Selma Jeanne, founding editor (1998). International Encyclopedia of Dance. New York: Oxford University Press.* CS1 maint: Extra text: authors list ([link](https://en.wikipedia.org/wiki/Category:CS1_maint:_Extra_text:_authors_list)) * Carter, A. (1998) *The Routledge Dance Studies Reader*. Routledge. * Copeland, R. (2004) *Merce Cunningham: The Modernizing of Modern Dance*. Routledge. * Cheney, G. (1989) *Basic Concepts in Modern Dance: A Creative Approach*. Independent Publishers Group. * Daly, A. (2002) *Done into Dance: Isadora Duncan in America*. Wesleyan Univ Press. * Denby, Edwin "Dancers, Buildings, and People in the Streets".(1965) Curtis Books. ASIN B0007DSWJQ * Duncan, I. (1937) *The technique of Isadora Duncan*. Dance Horizons. * *Franko, Mark (1993). Dance as Text: Ideologies of the Baroque Body. Cambridge: Cambridge University Press.* * Foulkes, J, L. (2002) *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. The University of North Carolina Press. * Hawkins, E. and Celichowska, R. (2000) *The Erick Hawkins Modern Dance Technique*. Independent Publishers Group. * Homans, Jennifer, (2010). *Apollo's Angels: A History of Ballet*. New York: Random House. * Horosko, M (Ed) (2002) *Martha Graham: The Evolution of Her Dance Theory and Training*. University Press of Florida. * Humphrey, D. and Pollack, B. (Ed) (1991) *The Art of Making Dances* Princeton Book Co. Hutchinson Guest, A. (1998) *Shawn's Fundamentals of Dance (Language of Dance)*. Routledge. Kriegsman, S, A.(1981) *Modern Dance in America: the Bennington Years*. G K Hall. * *Kassing, Gayle. (2007). History of dance: an interactive arts approach. Champaign, IL: Human Kinetics.* * Lewis, D, D. (1999) *The Illustrated Dance Technique of Jose Limon*. Princeton Book Co. * Long, R. A. (1995) *The Black Tradition in Modern Dance*. Smithmark Publishers. * Love, P. (1997) *Modern Dance Terminology: The ABC's of Modern Dance as Defined by its Originators*. Independent Publishers Group. * Mazo, J, H. (2000) *Prime Movers: The Makers of Modern Dance in America*. Independent Publishers Group. Minton, S. (1984) *Modern Dance: Body & Mind*. Morton Publishing Company. * McDonagh, D. (1976) *The Complete Guide to Modern Dance* Doubleday. McDonagh, D. (1990) *The Rise and Fall of Modern Dance*. Chicago Review Press. * Roseman, J, L. (2004) *Dance Was Her Religion: The Spiritual Choreography of Isadora Duncan, Ruth St. Denis and Martha Graham*. Hohm Press. * Sherman, J. (1983) *Denishawn: The Enduring Influence*. Twayne. * Reynolds, N. and McCormick, M. (2003) *No Fixed Points: Dance in the Twentieth Century*. Yale University Press. |

## MA**NDATORY COURSES**

### WORKSHOPS

***Didactics of Theatre I - Introduction to Theatre Education (Theory & Practice)***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI081 | **SEMESTER OF STUDIES** | | 1 st | |
| **COURSE TITLE** | Didactics of Theatre I: Introduction to Theatre Education (Theory & Practice) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theatre in Education  Μandatory, Prerequisite | | | | |
| **PREREQUISITES** | None | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in French and in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE745/> | | | | |

1. **LEARNING OUTCOMES**

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| --- | --- |
| **Learning outcomes** | |
| **By the end of this course the student will be able to:**  - recognize the specific identity and special needs of each student in the classroom -have acquired the basic methodology , practical experience and attitudes to pedagogical work with /through theatre techniques  - plan, teach and evaluate theater lessons - plan, teach and evaluate drama in education structures - use various forms of teaching methods -dramatize short stories -have sufficient knowledge of the bibliography about theatre in education | |
|  | **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To create a personal approach of pedagogy * To use the basic tools of applied drama and theatre in education * To place a dramatic text within a specific “didactic” * To analyse and compare different methods in educative systems * To identify the ideological and philosophical characteristics of a specific drama course * To have ideological and philosophical goals in his drama and theatre works | |

1. **COURSE CONTENT**

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| The aim of this course is to familiarize students with the basic principles of theater pedagogy, as well as to approach drama / theater properties in education and to understand the role of theatrical education. Particularly, by the end of the course, students are expected to have assimilated theatre and drama teaching methodology: (1) as an autonomous course in education, and (2) as an educational tool, applied to the class, including forms and techniques. The specific objectives of the course are the connection with the pedagogical theories and with the main representatives of the theater in education and activities applied for a social intervention.  Workshop: Weekly meetings will be held to study and practice techniques of preparing and teaching theater. |

1. **TEACHING AND LEARNING METHODS – EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The content of the lectures of the course are uploaded (e-class). Students can download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for individual study of the student and preparation for each lecture (study of drama texts) | 10x3=30 | | Hours for the preparation of a presentation in class. | 20 | | Hours for the study and preparation of the final written teaching plan | 23 | | Hours for the composition of the final essay (teaching through drama) | 13 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written exercises and oral presentations during the semester. Approved attendance of compulsory lessons 15% of the final mark. 2. Composition of a written essay where the student analyzes the structure and content of one course using drama structures. 35% of the final mark 3. Teaching a specific lesson through theatrical and drama methods (oral examination) 50% of the final mark   Minimum grade (pass): 5  Final Course Grade (FCG): 1+2+3 |

**5. RECOMMENDED LITERATURE**

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| --- |
| * Α. ΑΥΔΗ – Μ. ΧΑΤΖΗΓΕΩΡΓΙΟΥ, *Η τέχνη του δράματος στην εκπαίδευση*, εκδ. Μεταίχμιο, Αθήνα 2007. * BEAUCHAMP H., *Tα παιδιά και το δραματικό παιχνίδι. Εξοικείωση με το θέατρο,* εκδ. τυπωθήτω, Αθήνα 1998. * BERGERET L., *Ψυχοκινητικά Παιχνίδι για παιδιά από 2 ως 6 χρονών*, Δίπτυχο, Αθήνα,1988 * ΒOAL A., *Théâtre de l’opprimé,*LA DECOUVERTE/POCHE,Paris,1996 * BOLTON G., *Drama as Education*, Longman, London, 1984. * BOLTON G., *New Perspectives on Classroom Drama*, Simon and Shuster, London, 1992. * LAFERRIERE L., *Théâtre et pédagogie*. La formation des étudiants et du professeur, Longueil, Montreal, 1995. * LALLIAS Jean-Claude et CABET Jean-Louis, *Les pratiques théâtrales à l’ école*, Rectorat de Creteil, Mission d’ action culturelle, 1993. * MONOD Richard*, Jeux dramatiques et pédagogie*, Collection des Cahiers d’ Education Permanente, Paris, 1983. * MOTOS Tomas – TEJEDO Francisco***,*** *Practicas de Dramatizacion***,** La Avispa/Teoria y Tecnica Teatral, Ediciones J. Garcia Vergugo, Madrid, 1996. * ΜΟΥΓΙΑΚΑΚΟΣ Π., ΜΩΡΟΥ Α., ΠΑΠΑΔΗΜΟΥΛΗΣ Χ., ΦΡΑΓΚΗ Μ., *Θεατρική Αγωγή Ε΄και Στ*΄, Ο.Ε.Δ.Β. Βιβλίο Μαθητή & Βιβλίο Δασκάλου, Αθήνα , 2006 * ΜΑΡΙΑ ΦΡΑΓΚΗ, *Η σκηνική πράξη στο σχολείο*, ed. Bardy, Cairo, 2011 * Τeacher’ s notes (e-class). |

***Genres and types of opera and the new musical theatre***

**1. GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W 064 | **SEMESTER OF STUDIES** | | 2nd | |
| **COURSE TITLE** | Genres and types of opera and the new musical theatre | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Mandatory | | | | |
| **PREREQUISITES** |  | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English or French in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English and French | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE770/> | | | | |

**2. LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
| **By the end of this course the student will be able to:**  1. Recognize the types of voices in the classical/romantic opera, as well as the various ways of singing and enouncing the text in opera  2. Know the old and new vocal and orchestral forms of musical theatre (such as arias, duets, cavatinas, overtures etc)  3. Understand the impact of theatre and poetry on the evolution and renovation of new music theatre  4. Distinguish the differences between traditional opera and new music theatre  5. Be familiar with the new use of the voices in opera and the new music theatre of the 20th and 21st century. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * Classification/identification of the operatic voices according to their register and vocal style * Identification of the successive parts of a ‘number-opera’ * Appreciation of the specific role of vocal/orchestral forms in musical theatre * Distinction of the most important stylistic differences that occurred during the operatic evolution from 16th to 21st century. * Research on the musical and extra-musical reasons that have led to the introduction of new vocal styles * Familiarization with singing techniques and vocal emission through choral practices. | |

**3. COURSE CONTENT**

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| Operatic voices and styles. Vocal forms. Orchestral forms. Theatrical and poetical impact on modern opera. Subjects of the opera. Transitional styles. The theatre of the voice: new trends, new sounds. Analysis of musical compositions (J. Cage, L. Berio, G. Aperghis, G. Ligeti). New roles of the musicians and the soloists. New approaches on stage direction and scenography. The use of technology (*Die Soldaten* by B. A. Zimmermann- contemporary performances). |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture | 5x3=15 | | Hours for the composition of the plot of two plays (optional) | 6 | | Hours for the preparation of a presentation in class (optional, homework for one or two students) | 8 | | Hours for the composition of the final essay | 24 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVAUATION** | 1. Optionally, written description of the usual musical forms occurring in an 18th century opera (Gessay1). The essay must be handed over by the 4th week of the semester. 10% of the mean mark of the homework is added to the grade obtained in the final written examination. 2. Optionally, personal or for a group of two students presentation of a topic in class during the last three courses of the semester (Goral). 20% of the mean mark of the presentation is added to the grade obtained in the final written examination. 3. Mandatory composition of a written essay in which the student practices their ability to analyze the structure and content of an opera (Gessay2). The mean mark from the essay consists 30% of the final course grade. 4. Mandatory written examination after the end of the semester - final grade (Gwexam). Unless the student has prepared the optional Gessay1 and Goral the examination mark consists 70% of the final grade.   Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam (Gessay1+Goral +Gwexam) + Gessay |

**5. RECOMMENDED LITERATURE**

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| **Libretti-Books**   * KAGEL, Mauricio, *Tam-tam. Monologues et dialogues sur la musique*, ed. Christian Bourgois, Paris 1983. * RIO, Marie-Noel et ROSTAIN, Michel, *L’opéra mort ou vif*, ed. Recherches/Encres, Paris 1982. * STOIANOVA, Ivanka, *Geste-texte-musique*, 10/18, U.G.E., Paris 1978. * COOKE, Mervyn, *The Cambridge Companion to Twentieth-Century Opera*, Cambridge 2005. * SALZMAN, Eric, *The Νew Μusic Τheater: Seeing the Voice, Hearing the Body*, Oxford 2008. * MICHELS, Ulrich, ‘*Aτλας της μουσικής* (τόμοι 2), Φίλιππος Νάκας, 1995. * BOURNE, Joyce, *Who’s who in opera: a guide to opera characters*, Oxford university press, * BURKHOLDER, Peter J. - PALISCA, Claude V*., Norton anthology of western music. Vol.2: classical to twentieth century*. 5th ed., W.W. Norton & company, 2006. * CHARLTON, David, *The Cambridge companion to Grand opera*, Cambridge University Press, 2003. * CROCKER, Richard, *A history of musical style*, Dover Publications, N.Y. 1986. * HELLER, Wendy, *Emblems of eloquence: opera and women's voices in seventeenth-century Venice*, University of California press, 2003. * TARUSKIN, Richard, *The Oxford history of western music*, vol.1-5, Oxford University Press, 2005. |

**INTRODUCTION TO DIRECTING**

**1. GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES & SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **W065** | **SEMESTER** | | **4th** | |
| **COURSE TITLE** | INTRODUCTION TO DIRECTING | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures and Practice Exercises | | | 3 | | 5 |
| **COURSE TYPE** | Skills’ development- Workshop  Mandatory, prerequisite | | | | |
| **PREREQUISITE COURSES** | No | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

**2. LEARNING OUTCOMES**

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| **Learning outcomes** |
| The aim of the workshop is to introduce students to directing as an art and a technique, and to acquaint them with the stages of the director’s work in the three stages of a performance preparation:   * Preliminary work done on their own and with their creative team before rehearsals start and with respect to the text’s requirements * Methodology during rehearsals in the studio and teaching of text delivery   and   * Final stage of rehearsals on stage aided by lighting, set design, costumes, music etc.   The structure of the workshop follows the director’s working stages and presents the artistic and the technical procedures which a director needs to know in order to complete the work of creating a performance. For each stage of directorial work there will be a presentation by the instructor, which will serve as the starting point for the assignments and the oral presentations by the students, giving extra emphasis to the first and most important stage of preparation for a director, that is the preliminary work done before rehearsals actually start.  After successful completion of the course the student will be able to:   * Know the basic stages of the work involved in directing * Be familiar with the procedures and the other contributors of a theatrical production * Tell apart different directorial mentalities and their impact on theatre praxis * Follow the stages of the work of directing from paper to rehearsals and then on stage. |
| **General Competences** |
| After successful completion of the course the student will be able to:   * Make decisions on the ways of directorial approach of a play * Do autonomous work * Engage themselves in team work – elementary organisation of a performance’s contributors * Design and manage theatre plays * Exercise criticism and self-criticism |

1. **SYLLABUS**

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| Introduction to the basic functions of directing and its necessity for the organisation of a performance. The director vis-à-vis the text: the concept and the terms of selecting a text – the elements highlighted by the direction – the role of stage directions by the playwright – the director as interpreter of the text and as creator. The director’s relationship with the text and the actor. Directorial interpretation of the text and the factors contributing to its transference on stage: speech, sound and music, lighting, stage design and costumes. The director- orchestrator of individual codes of the stage. Students’ directing of monologues and directorial organisation of dual relationships. Fronting of different directorial practice through different directorial trends. Different time sequences on stage of a play, regarding the director’s interpretation. Practical applications. Development testing within the space of larger ensembles: organising an ensemble on stage (e.g. tragedy chorus). |

1. **TEACHING and LEARNING METHODS - EVALUATION**

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| **DELIVERY** | In the classroom |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Images and main points of each lecture are displayed via PowerPoint. Material from exemplary performances is also displayed, along with students’ assignments. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures | 39 | | Preparation for classes: reading pertinent bibliography | 15 | | Writing of assignments | 20 | | Educational daytrip/ Watching professional performances during rehearsals | 10 | | Preparation for oral presentation. Rehearsals procedure, organisation of stage scenery etc. | 41 | | Course total | ***125*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Written assignments (30%) including:  * Dramaturgical analysis of scenes * Role analysis, improvisation proposals, data lists and scene questions * Presentation of written directorial approach  1. Presentation of scene from a selected play (70%) |

1. **ATTACHED BIBLIOGRAPHY**

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| --- |
| * Denis Bablet, *Ιστορία σύγχρονης σκηνοθεσίας: 1ος τόμος: 1887-1914*, μετ. Δαμιανός Κωνσταντινίδης, University Studio Press, Θεσσαλονίκη, 2008. * Anne Bogart, *Ένας σκηνοθέτης προετοιμάζεται: δοκίμια για την τέχνη και το θέατρο*, μετ. Ευγενία Τζιρτζιλάκη, Ηριδανός, Αθήνα, 2009. * Peter Brook, *Ο άδειος χώρος*, μετ. Μαρία Πασχαλίδου, ΚΟΑΝ, Αθήνα, 2016. * Αντώνης Γλυτζουρής, *Η σκηνοθετική τέχνη στην Ελλάδα*, Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο, 2011. * Jean-François Dusigne (επιμ.), *Από το θέατρο Τέχνης στην Τέχνη του θεάτρου: ανθολογία θεμελιακών κειμένων του 20ου αιώνα*, μετ. Μάγια Λυμπεροπούλου, ΔΗΠΕΘΕ Πάτρας, Πάτρα, 2002. * Jaqueline Jomaron, *Ιστορία σύγχρονης σκηνοθεσίας: 2ος τόμος: 1914-1940*, μετ. Δαμιανός Κωνσταντινίδης, University Studio Press, Θεσσαλονίκη, 2010. * Νικολάι Γκόρτσακοφ, Βαχτάνγκοφ. *Μαθήματα σκηνοθεσίας και υποκριτικής*, μετ. Ανδρέας Μανωλικάκης, Μέδουσα, Αθήνα, 1997. * Βσεβολόντ Μεγιερχόλντ, *Κείμενα για το θέατρο*, μετ. Αντώνης Βογιάζος, Ιθάκη, Αθήνα, 1982. * Σόνια Μουρ, Το σύστημα Στανισλάβσκι, μετ. Ανδρέας Τσάκας, Παρασκήνιο, Αθήνα, 2001 * Πέπη Ρηγοπούλου, *Το σώμα. Ικεσία και απειλή*, Πλέθρον, Αθήνα, 2003. * Τόμας Ρίτσαρντς, *Για τη δουλειά με τον Γκροτόφσκι πάνω στις σωματικές δράσεις*, μετ. Κων. Αν. Θέμελης, Δωδώνη, Αθήνα/Γιάννινα, 1998. * Κονσταντίν Στανισλάφσκι, *Η ζωή μου στην τέχνη*, μετ. Άγγελος Νίκας, Γκόνης, Αθήνα, 1980. * Μιχαήλ Τσέχωφ, *Μαθήματα για έναν επαγγελματία ηθοποιό*, Δωδώνη, Αθήνα/Γιάννινα, 1991. |

## MA**NDATORY COURSES**

### SEMINARS

***Seminar I (Ancient Theatre):***

***Introduction to academic writing and research methodology***

1. **GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | SEM 071 | **SEMESTER OF STUDIES** | | 5th | |
| **COURSE TITLE** | Seminar I (Ancient Theatre): Introduction to academic writing and research methodology | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and individual assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre, Seminars  Mandatory, Prerequisite | | | | |
| **PREREQUISITES** | Successful completion of the course ATH011 *Introduction to Ancient Theatre* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** | <http://www.theaterst.upatras.gr/wp-content/uploads/2016/09/%CE%A3%CE%B5%CE%BC%CE%B9%CE%BD%CE%AC%CF%81%CE%B9%CE%BF-%CE%99.-%CE%A0%CE%B5%CF%81%CE%B9%CE%B3%CF%81%CE%B1%CF%86%CE%AE-%CE%9C%CE%B1%CE%B8%CE%AE%CE%BC%CE%B1%CF%84%CE%BF%CF%82.docx> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will:**   1. Be acquainted with the types of academic research work. 2. Recognize the distinctive characteristics of academic research work (research paper, scholarly essay, etc.). 3. Be familiar with the problems encountered in writing academic papers. 4. Be familiar with the problems and methods of academic research. 5. Master the basic methodological tools for doing (composing, writing) academic papers. 6. Be familiar with survey methods of sources (according to a research topic). 7. Master the tools of bibliographical research. 8. Have adequate knowledge of the bibliography pertaining to the academic field of ancient theatre. 9. Thoroughly know the sources of their assigned research topic. 10. Be familiar with the correct use of academic complements (references, footnotes, quotations) in most prevailing systems (European, author-date system). 11. Be acquainted with the rules of academic conduct concerning the approach to research sources and the use of bibliography. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities)**:   * Expand on issues of ancient theatre * Collect and evaluate research material necessary for the composition of an academic paper (assignment). * Appropriately sort, classify and index research material. * Correctly use academic complements (references, footnotes, quotations). * Apply the rules of academic conduct in approaching sources and using bibliography. * Correctly use terminology. * Adhere to the strict academic method of composing academic work (research assignments). * Be able to write their own research assignments-essays. * Generally, apply theoretical knowledge in practice while studying a play of ancient Greek theatre. | |

1. **COURSE CONTENT**

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| Meaning and types of academic assignment. Searching and organizing material. Research bibliographical tools. Academic complements: references, footnotes, quotations, bibliography. Use of sources and rules of academic conduct. Organization of material and academic assignment writing. Applying theoretical knowledge on the study of a play of ancient Greek drama. |

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

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The main points of each lecture are presented via slides (PowerPoint). Relevant audio and visual materials are also presented. Visiting via the net reliable academic webpages for searching bibliographical material (jstor, Persée, *Année Philologique* etc.). |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x7=21 | | Oral presentation of students’ assignments during research and preparation period – Discussion of problems | 3x6=18 | | Composition of short individual assignments on bibliography research along with the lectures | 16 | | Research work, source indexing | 25 | | Final assignment writing | 45 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | Evaluation and final grade criteria as following:  Ι) Student’s contribution to the discussion of problems-issues raised in lectures and oral presentations of assignments [10%],  ΙΙ) Assessment of short assignments during the semester (e.g. short-length bibliography research, presentation and commentary of a research article, composition of references, footnotes, bibliography list etc.) [10%],  ΙΙ) Presentation of assignment draft in class [10%], and  IV) Composition (writing) and presentation of written assignment-essay in the form of an academic article (2500-3000 words) [70%].  Evaluation (i.e. composition of assignment) is conducted in Greek. |

1. **RECOMMENDED LITERATURE**

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| **Theoretical section:**   * Δαμασκηνίδης, Γ. & Χριστοδούλου, Α., *Η ερευνητική πρόταση στη μεταπτυχιακή και διδακτορική έρευνα*, Αθήνα 2014. * Dunleavy, P., *Η διδακτορική διατριβή: οργάνωση-σχεδιασμός, συγγραφή-ολοκλήρωση*, μτφρ. Ν. Ηλιάδης, Αθήνα 2003 [= *Authoring a PhD. How to plan, draft, write and finish a Doctorate Thesis or Dissertation*,New York 2003]. * Eco, Umb., *Πώς γίνεται μια διπλωματική εργασία*, μτφρ. Μαριάννα Κονδύλη, Αθήνα 1994 [= *Come si fa una tesi di laurea*, Milano 1977]. * Ζήρας, Αλ., *Η τέχνη της γραφής στον 20ο αιώνα*, Αθήνα 2000. * Καραγιαννόπουλος, Ι., *Εισαγωγή στην τεχνική της επιστημονικής ιστορικής εργασίας*, Θεσσαλονίκη 31993. * Παππάς, Θ. Γ., *Η μεθοδολογία της επιστημονικής έρευνας στις ανθρωπιστικές επιστήμες*, 2η έκδ. αναθεωρημένη με προσθήκες και διορθώσεις, Αθήνα 2016. * Πολίτης, Αλ., *Υποσημειώσεις και παραπομπές*, Ηράκλειο 21999.   **Regarding the section of applying research knowledge** (i.e. writing academic assignments) an individualized bibliography of specialized interest is given to each student, which is also uploaded to the computers based at the Department’s Library. |

***Seminar II (Ancient Theatre)***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | SEM 072 | **SEMESTER OF STUDIES** | | 7th | |
| **COURSE TITLE** | SEMINAR II (ANCIENT THEATRE) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the course SEM 071: *Seminar I (Ancient Theatre): Introduction to the Methology of Research* | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE CAN BE OFFERED TO ERASMUS STUDENTS** | Υes, in Greek | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE743/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
| **By the end of this course the student will be able to:**   1. Have an overview of Greek New Comedy, of Menander’s life and works. 2. Perform a close reading of a comedy by Menander, on which the seminar focuses. 3. Be aware of the research issues related to the specific comedy, with an emphasis on dramatological and interpretative approaches. 4. Compare similar characters, themes, scenes among different comedies, Greek and Roman. 5. Know the basic methodological tools for the composition of a scholarly paper. 6. Write properly references, footnotes, quotations, and bibliography lists. 7. Use correctly the bibliography. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To express their own interpretative ideas on a dramatic text and question the validity of others’ opinions. * To collect and evaluate the necessary material for writing a scholarly essay. * To use appropriately references, footnotes, quotations. * To compose correctly a bibliography list. * To avoid plagiarism when using bibliography. * To use terminology correctly. * To be able to write their own scholarly papers. | |

1. **COURSE CONTENT**

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| The seminar aims at familiarising the students with the scholarly methods of approaching and studying specific issues of ancient Greek drama.  During the first weeks the instructor applies a close reading to the Greek text with the active participation of the students. In the next weeks each student presents orally her/his specific topic and is subjected to criticism by the instructor and her/his fellow students. After the end of the seminar, the students submit their written final papers. |

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

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| --- | --- |
| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The students watch a power-point presentation of photographs of theaters, masks, costumes, mosaics, frescoes, statues, etc. which are related to the Greek theater. The students also watch a filmed theatrical performance of one of Menander’s comedies in Modern Greek. The students have access to a e-class site from which they can download modern Greek and mainly English bibliography for their seminar papers. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Oral presentation of the seminar paper | 30 | | Preparation for the final written seminar paper | 56 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | * Student’s active participation in the dramatological reading of the particular comedy (15%) * Oral presentation of her/his seminar paper (15%) * Submission of her/his written final seminar paper (70%) * The seminar paper is written in modern Greek. In case Erasmus students attend the seminar, they can submit their paper in English or in German. |

1. **RECOMMENDED LITERATURE**

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| **1. Plays**   1. Menander’s *Samia* (in ancient Greek) for all students   Furthermore, each student, depending on her/his topic, must read more plays in Modern Greek translation from the following list:   1. Menander’s *The Grouch* 2. Menanders’ *Shield*. 3. Menander’s *Arbitration* 4. Menander’s *The Girl with her Hair cut short* 5. Terence’s *Andria* 6. Terence’s *The Brothers* 7. Terence’s *Eunuch* 8. Terence’s *Hecyra* 9. Euripides’ *Hippolytos* 10. Seneca’s *Phaedra* 11. Plautus’ *Rope* 12. Plautus’ *Truculentus* (in English translation)   **2. Bibliography**  ANDREWES, M. 1924. “Euripides and Menander”, *Classical Quarterly* 18, 1-10  ARNOTT, W. G. 1968. “Menander, *Qui vitae ostendit vitam*”, *Greece & Rome* 15, 1-17  \_\_\_\_\_\_ 1970. “Phormio Parasitus: A Study in Dramatic Methods of Characterization”, *Greece & Rome* 17, 32-57  \_\_\_\_\_\_ 1972. “From Aristophanes to Menander”, *Greece & Rome* 19, 65-80  \_\_\_\_\_\_ 1975a. “The Modernity of Menander”, *Greece & Rome* 22, 140-55  \_\_\_\_\_\_ 1975b. *Menander, Plautus, Terence*, (*Greece & Rome*, New Surveys 9) Oxford  \_\_\_\_\_\_ 1981. “Moral Values in Menander”, *Philologus* 125, 215-27  \_\_\_\_\_\_ 1986. “Menander and Earlier Drama”, στο: J. H. Betts κ.ά. (επιμ.), *Studies in* *Honour of T.B.L. Webster*, τόμ. Ι (Bristol) 1-9  \_\_\_\_\_\_ 1998a. “First Notes on Menander’s *Samia*”, *Zeitschrift für Papyrologie* *und Epigraphik* 121, 35-44  \_\_\_\_\_\_ 1998b. “Second Notes on Menander’s *Samia* (Acts II-V)”, *Zeitschrift für Papyrologie* *und Epigraphik* 122, 7-20  \_\_\_\_\_\_ 1999. “The Length of Menander’s *Samia*”, *Zeitschrift für Papyrologie* *und Epigraphik* 128, 45-48  \_\_\_\_\_\_ 2000. “Stage Business in Menander’s *Samia*”, *Skenika*: *Beiträge zum antiken Theater und seiner Rezeption. Festschrift zum 65. Geburstag von Horst-Dieter Blume*, Darmstadt, 113-124  BADER, E. 1971. “The ψόφος of the House Door in Greek New Comedy”, *Antichthon* 5, 35-48  BAIN, D. M. 1983. *Menander*: *Samia*. Warminster  BEARE, W. 1949. “Slave Costumes in New Comedy” [Plautus], *Classical Quarterly* 43:1-2, 30-31  BELARDINELLI, A.M. 1990. “Menandro: scene vuote e legge dei trei attori”, *Dioniso* 60, 45-60  BETHE, E. 1908. “Der Chor bei Menander”, *Berichte kgl. sächs. Ges. Wiss*. 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***Seminar III (Modern Theatre with Emphasis on Drama)***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | SEM 073 | **SEMESTER OF STUDIES** | | 6th | |
| **COURSE TITLE** | Seminar III (Modern Theatre with Emphasis on Drama) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: History/Theory of World and Modern Greek Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of the SEM 071: *Seminar I (Ancient Theatre): Introduction to the Methodology of Research* | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, whenever needed | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE769/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**  1. Distinguish the research problems involved in the scholarly analysis of a dramatic text.  2. Undertake a public presentation and discussion of his/her research in progress.  3. Utilise the bibliography on modern drama.  4. Apply at least one methodological approach to the study of dramatic writing.  5. Discern the structure of a play.  6. Deal with issues of intertextuality.  7. Recognise the aesthetic influence of other art forms on drama, as well as the impact of the social and historical context on dramatic writing.  8. Identify: a) the identity of the dramatis personae b) the factors that defined that identity, and c) the way in which this identity is perceived by others. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * Ability to write a short scholarly essay. * Ability to build a scholarly argument and produce probative discourse. * Ability to present the progress of the research project in public. * Ability to apply at least one methodological approach to the study of dramatic writing. * Ability to evaluate the related bibliography and use it creatively. * Ability to identify the aesthetic, ideological and conceptual context of a play. | |

1. **COURSE CONTENT**

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| The seminar focuses upon investigating issues related to dramatic writing and the history of Modern Greek, European and American Theatre. It also explores, while drawing from the relevant theories, issues concerning contemporary theatre, such as problems of identity (different forms of “otherness”, the post-modern fragmentary subject), the representation of dramatic space and time, and forms of dramatic discourse (intertextuality and the aesthetic influence of other art forms). At the same time the seminar looks into traditional drama and the forms of popular theatre. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point and videotaped performances |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for student’s individual study and preparation for each lecture (study of drama texts) | 7x3=21 | | Preparatory hours for the oral presentation of students’ essays in the classroom | 20 | | Preparation for the final written essay/research | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | * 1. Two compulsory oral presentations per student throughout the course of the semester (analysis of theoretical texts about Greek and World theatre and description of the research process before the completion of the final paper). The mean mark from the oral essays (Gessay) represents 30% of the final course grade.   II. Final written paper, in which every student elaborates upon a specific research project/topic from the history or the theory of the Greek or the World theatre, using the recommended bibliography in a creative manner. The grade of the written paper (Gessay) represents 70% of the final course grade. |

1. **RECOMMENDED LITERATURE**

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***Seminar IV (Modern Theatre with emphasis on Performance)***

1. **GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | SEM074 | **SEMESTER OF STUDIES** | | 8th | |
| **COURSE TITLE** | Seminar IV (Modern Theatre with emphasis on Performance) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and students’ oral assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Theatre  Mandatory | | | | |
| **PREREQUISITES** | Successful completion of Seminar I Ancient Theatre*Introduction to academic writing and research methodology, SEM071* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE711/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   1. Recognise the different types of modern world theatre as far as their stage realisations are concerned (traditional, ritual, intra- and cross-cultural, post-modern etc). 2. Have adequate knowledge of the different theories which focus on performance and the role of the director. 3. Be familiar with the dominant role of stage space, music, lighting, video art components in modern performance forms. 4. Have adequate knowledge of the forms of physical theatre (from visual and theatrical performances to devised theatre). 5. Be aware, via theoretical tools, of the function of criticism and its role in the reception and perception of the performance event. 6. Be familiar with the tools of bibliographical research on performance. 7. Be familiar with the appropriate way of reading performance material, either live or videotaped. 8. Understand the presence of inter-performance elements and inter-artistic references. 9. Be familiar with the correct use of terminology, and with the search for sources regarding performance and criticism. 10. Be acquainted with the standard mode of composing academic assignments and papers on theatre (bibliography, quotations, footnotes, references). | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities)**:   * To comprehend modern forms of performance. * To deal with modern theories and apply them to the analysis of performances. * To use theoretical tools to reach creative-artistic goals. * To process videotaped material from performances, with an awareness of the factors that govern video recording process and the limits of its reliability. * To index, electronically register, and evaluate critical texts. * To compile reliable Lists of Theatre Reviews and Lists of Performance Reviews * To engage in bibliographical and field work research resulting in an academic paper on aspects of the performance event, which also entails pursuing personal contact and targeted interviews with theatre practitioners. * To compose an academic paper-essay applying research methodology, rules of academic ethics and structural integrity, as well as using bibliography sources and field work material. | |

1. **COURSE CONTENT**

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| Taking into consideration the complex nature of performance (a process characterised byimmediacy, existence in the present, two-way communication etc.), the seminar explores issues that, depending on the case, refer to the following issues: *a)* The idea of stage-director and its development in the 20th century; *b*) Older and contemporary forms of performance writing (performance and intercultural, postmodern, post-colonial, and feminist theatre) and performance theories; *c*) The actor: voice and body in theatre and the performing arts; *d*) Components of scenic place, music and lighting: from plastic theatre to the introduction of technology on stage; *e*) Theory of theatre studies and theatre criticism. Reception and reading of the performance. Criticism as a vehicle of ideology and aesthetics; *f*) The review as source of performance material. Arrangement, filing and evaluation of research material; *g*) Historical issues of modern Greek and European theatre: the repertory of certain theatre companies in specific periods - trends in stage direction (i.e. the National Theatre of Greece, the Art Theatre Karolos Koun), etc. |

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

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | All seminar lectures are supported by a great number of videotaped performance extracts from Greek or international productions. When this is not possible, seminar lectures are supported by photograph/image screening or by PowerPoint slides. |
| **INSTRUCTION ORGANISATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x13=39 | | Preparation for requested contribution to the discussion at oral presentation of fellow students’ assignments | 16 | | Preparation for requested oral presentation of assignment (group or individual) | 25 | | Writing of mandatory final written assignment | 45 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Students are requested to hand in an assignment of considerable length, which is presented in oral and written form. At the beginning of the Seminar the instructor proposes assignment topics. Students are free to choose a topic of their interest. Assignment topics cover a great span of theatrological areas and refer directly or indirectly to the subjects discussed at the seminar lectures.  Total evaluation and final grade criteria as following:   * 1. Midterm exams grade   2. Written assignment grade   **1**. **Midterm Exams Grade** **counts 30% of the total grade** and consists of the following requirements:  **a.** Student’s regular attendance and contribution in class. It is reminded that **attendance in Seminars is mandatory**; Students may have up to two excused absences during the semester.  **b.** Oral presentation of assignment predefined from the beginning of semester on a predefined date***.***  **c.** Student’s contribution with **comments and questions** to the discussion following the oral presentation of students’ assignment, which entails doing homework on the subject. Students get extra credit for such contribution.  **2.** **Written assignment counts 70% of the total grade.**  It is the final revised version of the assignment orally presented. It takes into consideration comments made by fellow students and the instructor. Students are further guided individually by the instructor during the semester, or afterwards in case the assignment is to be handed in at a later exam period. The assignment follows the standards of an academic paper with pertinent quotations/references as well as “Reference List” or “Bibliography” and, depending on case, “List of Theatre Reviews”, “List of Performance Reviews”, appendices with photographs, interviews with performance contributors etc. Due to the variety of topics assigned, no specific number of pages is predefined. However, there is a word limit of 7000 words. |

1. **RECOMMENDED LITERATURE**

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| * ABIRACHED, Robert, *La crise du personnage dans le théâtre moderne*, Paris, Gallimard, 1994. * ASLAN, Odette (ed.), *Langhoff*, Paris, CNRS Éditions, 1994. * BANU, Georges, *Le théâtre ou l’instant habité*, Paris, Ed. de l’ Herne, 1993. * BARBA, Eugenio, Nicola SAVARESE, *The Secret Art of the Performer. A Dictionary of Theatre Anthropology*, London and New York, Routledge, 1995, 1991 - *Η μυστική τέχνη του ηθοποιού. Αρχές θεατρικής ανθρωπολογίας*. Μτφρ. Μαρία Χατζηεμμανουήλ, Αθήνα, ΚΟΑΝ, 2008. * BAUDRILLARD, Jean, *Η έκσταση της επικοινωνίας*, Αθήνα, Καρδαμίτσα, 1991. * BENNET, Susan, *Theatre Audiences. A Theory of Production and Reception*, London and New York, Routledge, 1994 (1990). * BRECHT, Stefan, *The Theatre of Visions: Robert Wilson*, London, Methuen Drama, 1994 (19781, Germany). * CARLSON, Marvin, *Performance, a Critical Introduction*, London and New York, Routledge, 1996 - *Performance. 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On Jan Lauwers’ Theatre Work with Needcompany*, Ghent και Amsterdam, Academia Press and International Theatre and Film Books, 2000. * STOURNA, Athéna-Hélène, *La cuisine à la scène. Boire et manger au théâtre du XXe siècle*, Tours & Rennes, Presses Universitaires de Rennes & Presses Universitaires François-Rabelais de Tours, 2011. * SYLVESTER, David, *Η ωμότητα των πραγμάτων. Συζητήσεις με τον Francis Bacon* (μτφρ.Σπύρος Παντελάκης), Αθήνα, Άγρα, 1988. * TACKELS, Bruno, *Les Castellucci*, Besançon, Les Solitaires Intempestifs, 2005. * ΤΟΝΤΟΡΟΦ, Τσβετάν, *Κριτική της κριτικής*, μτφρ. Γιάννης Κιουρτσάκης, Αθήνα, Πόλις, 1994. * UBERSFELD, Anne, *Lire le théâtre III – Le dialogue de théâtre*, Παρίσι, Belin, 1996. * UBERSFELD, Anne, *Antoine Vitez, metteur en scène et poète*, Paris, Ed. des Quatrevents, 1994. * UBERSFELD, Anne, *Lire le théâtre*, Παρίσι, Ed. Sociales, 1982. * UBERSFELD, Anne, *L’ école du spectateur*, Παρίσι, Ed. Sociales, 1981. * VAN DEN DRIES, Luk, *Corpus Jan Fabre. 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## ELECTIVE COURSES offered in the academic year 2019-20

### First- and Second-Year Courses

### Elective Lectures

***Introduction to the Archaelogy of Ancient Theatre***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ATH 113 | **SEMESTER OF STUDIES** | | 4th | |
| **COURSE TITLE** | INTRODUCTION TO THE ARCHAEOLOGY OF ANCIENT THEATRE | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
|  | | |  | |  |
| **COURSE TYPE** | Special background  Elective | | | | |
| **PREREQUISITES** | *Introduction to Ancient Theatre*, ATH011 | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek (and English, Italian or French in case foreign students attend the course) | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes (in English, Italian or French) | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE757/> | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| The course is an introduction, as complete as possible, to the archaeology of ancient Greek and Roman theatre. Thanks to a rich bibliography and independent readings, students will be encouraged to continue research on this topic.  The material which is presented during the class will introduce the students to the issues related to the archaeological testimonies (remains of ancient monuments, vase paintings, mosaics, clay figurines, wall paintings, etc.) which pertain to the ancient Greek and Roman theatre. Furthermore, students will be helped understanding the basic outline of an ancient theatre.  The aim of the course is that students understand the key issues in the archaeological research related to the ancient theatre and are able to make independent readings of texts about the topic of ancient theatre.  **Upon successful completion of the course, students will**:   * Become familiar with the iconography related to the ancient theatre (vase painting, clay production, mosaics, wall paintings) and be able to understand and interpret it * Learn the terminology of the ancient Greek and Roman theatre * Be able to recognize and describe with proper archaeological and architectural terminology an ancient Greek or Roman theatre * Discuss in class, with their university colleagues and under the supervision of the instructor, several texts (articles or chapters in books) which relate to the archaeology of the ancient theatre * Know the most significant examples of theatrical architecture which survive in Greek and Asia Minor, as well as in Magna Graecia and Sicily, putting them in the context of the history and society of those times * Understand the key issues which those who deal with the research, reconstruction and restoration of ancient theatrical buildings have to face. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   1. Autonomous (independent) work 2. Exercise of criticism and self-criticism 3. Promotion of free, creative and inductive thinking | |

1. **COURSE CONTENT**

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| Ι. Introduction to archaeology (methods, goals, importance) and discussion of its relevance for the research in ancient theatre  ΙΙ. Terms and concepts: terminology of the ancient theatre, philological sources which provide information about ancient theatre, the iconography which relates to ancient theatre (vase painting, representations on mosaics, clay figurines, wall paintings). Basic archaeological terminology  ΙΙΙ. The earliest theatrical buildings: Thorikos, Rhamnous, Ikarion in Attica, Euonymon, Acharnes. Analysis of the typology of the so-called “theatre with rectilinear seats”. The orchestra in the Ancient Agora of Athens and the related problems. The cult of Dionysus and its importance for the birth of ancient drama  ΙV. The musical contests, and especially the dramatic contests. The Athenian society during the Classical age and the role of women and slaves in this society. Basic outline of the topography of ancient Athens. Uses of theatres besides dramatic performances. The public of theatres and the city  V. Detailed presentation of the Theatre of Dionysus at Athens  VI. Ancient theatrical buildings outside Attica during the Classical period: Chaeroneia, Argos, Isthmia, Corinth. First elements regarding the architectural development of the ancient Greek theatre. Choregy in ancient Athens and some choregic monuments. The decorative elements of ancient theatres (sculptures, the role of inscriptions) and their relationship with the circulation of spectators in theatres  VII. Theatrical buildings during the Hellenistic period: transformations, evolution, typologies of theatres. The introduction of the two-storeyed *skene*. Ancient theatres with movable scene: Sparta, Megalopolis, Messene. The Hellenistic world, a “cosmopolitan” society  VIII. The theatres at Epidaurus and Delos, two representative examples of a Hellenistic theatre. Acoustics of ancient theatres  ΙΧ. Scenery, theatrical machinery, costumes and masks, and scenic supply. The profession of actor in ancient times  Χ. Ancient theatres outside Greece: Asia Minor, Magna Graecia, Sicily. Brief introduction to the most representative examples and their importance in the evolutionary process of the ancient theatre  ΧΙ. The Roman theatre, with special attention to the evolution of theatres in Greece during the imperial period. Differences between theatrical buildings of the Greek and of the Roman type. The typology of the roofed theatre of small dimensions (*odeion*) and its functions. |

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

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| **INSTRUCTION METHOD** | Lectures in class (face to face)  Visit to (an) ancient theatre(s) |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of Information and Communication Technologies (ICTs) (PowerPoint) in teaching. The lectures content of the course for each chapter, as well as assigned readings, are uploaded on the internet, in the form of a series of PDF files, which students can freely download (e-class platform). |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester studen workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Group discussions about assigned readings | 21 | | Visit(s) / excursion(s) | 20 | | Independent study | 45 | | ***Total number of hours for the Course***  ***(25 hours of workload per ECTS credit)*** | ***125 hours*** | |
| **STUDENTS’ EVALUATION** | 1. Written examination after the end of the semester (75%) which includes:  * interpretation and comments about a picture related to the ancient theatre * two questions which request the discussion of a topic  1. Discussions in class about assigned readings (25%)   Minimum passing grade: 5  Erasmus students will have the possibility of submitting a written research on an assigned topic instead of passing written examinations |

1. **RECOMMENDED LITERATURE**

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| **General bibliography:**  - J.R. Green – E. Handley, Images of the Greek Theatre (London 1995)  - H.-D. Blume, Einführung in das antike Theaterwesen (Darmstadt 1984)2  - J.-Ch. Moretti, Théâtre et société dans la Grèce antique (Paris 2001)  - M. McDonald – J.M. Walton, The Cambridge Companion to Greek and Roman Theatre (Cambridge 2007)  **For the independent readings (and discussions in class):**  - G. Sifakis, High stage and chorus in the Hellenistic theater, BICS 10, 1963, 31-45  - H.W. Parke, Festivals of the Athenians (London 1977)  - F. Dupont, L'acteur-roi, ou le théâtre dans la Rome antique (Paris 1985)  - J.R. Green, Theatre in Ancient Greek Society (London – New York 1994)  - L. Bruit Zaidman – P. Schmitt Pantel, La religion grecque dans les cités à l’époque classique (Paris 1999)  - E. Fantham – H. Peet Foley – N. Boymel Kampen – S.B. Pomeroy – H.A. Shapiro, Women in the Classical World. Image and Text (Oxford 1995)  - D. Wiles, Greek Theatre Performance: An Introduction (Cambridge 2000)  - M. McDonald – J.M. Walton, The Cambridge Companion to Greek and Roman Theatre (Cambridge 2007)  - Articles published in the journal «Λογεῖον» |

***Dramaturgical analysis of ancient Greek tragedy***

**1. GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **ΑTH 118** | **SEMESTER** | | 3rd | |
| **COURSE TITLE** | Dramaturgical analysis of ancient Greek tragedy | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Greek Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | Successful completion of the course *Introduction to Ancient Greek Theatre* (ΑTH011) | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes. Instruction may be performed in English and French, in case foreign students attend the course. | | | | |
| **COURSE WEBSITE (URL)** | <https://eclass.upatras.gr/courses/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| By the end of this course the student will:   * 1. Have a clear view of the conditions (place, time, religious framework, material infrastructure etc.) and the way in which tragedies were presented on stage in the classical period.   2. Possess basic knowledge on the origins and beginnings of ancient Greek tragedy.   3. Possess adequate knowledge on the way the text of the three tragedians (Aeschylus, Sophocles and Euripides) was transmitted in the following centuries.   4. Be familiar with the most important themes that can be found in ancient Greek tragedy.   5. Be conversant with the methodology of analysis and critical approach of a tragic drama of the classical period of ancient Greek theatre (5th cent. BC).   6. Recognise the main structural elements of ancient Greek tragedy, its linguistic style, the handling of the tragic characters and the chorus by the tragic poet. |
| **General Competences** |
| By the end of this course the students will, furthermore, have developed the following skills (general abilities):   * Not only to read but more importantly to offer an interpretation of the text of an ancient Greek tragedy. * To recognize the basic differences between an early Aeschylean tragedy (5th cent. BC) and a drama by Euripides. * To be aware of the influences received by Aeschylus, but also the influence exerted by Aeschylus on later dramatic poets. * To be aware of the mutual influence between Sophocles and Euripides. * To consult the basic works of the bibliography on the three major tragedians of ancient Greece. * To identify and explain the presence of fundamental themes and motifs of ancient Greek tragedy. |

1. **SYLLABUS**

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| The course “Dramaturgical analysis of ancient Greek tragedy” aims at rendering the students familiar with this dramatic genre (i.e. Greek tragedy). Through the analysis of an ancient Greek tragedy we examine the way the poet adapts a traditional myth in relation to the structure and theme of a tragic play, its characters and linguistic style, the dramatis personae, as well as the staging of the play and the interpretation of the drama from the point-of-view of the ideological currents prevalent in that era. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

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| **DELIVERY** | Lectures |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Use of Information and Communication Technologies (ICTs): mainly power-point but also related websites are employed in teaching, too. The course lectures’ content for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted into PDF files, where from the students can freely download them using the password which is provided to them at their enrolment at the Department. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13= 39 | | Hours for individual study and preparation for each lecture (study of drama texts) | 7x3= 21 | | Ηours for the preparation of optional written essay | 21 | | Hours for the preparation for the final examination | 44 | | **Course total** | ***125 hours (total student workload)*** | |
| **STUDENT PERFORMANCE EVALUATION** | * 1. Optionally, preparation of a written essay on a certain aspect/passage of an ancient Greek tragedy. The mean mark from the essay (Gessay) consists of 30% of the final course grade.   2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.   Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

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| **Greek:**   1. Goldhill, S. (2008) *Αισχύλου Ορέστεια*, μετ. Α. Παπασυριόπουλος, Αθήνα. 2. Hose, M. (2006) *Eυριπίδης. Ο ποιητής των παθών*, μετ. Ν. Π. Μπεζαντάκος, Αθήνα. 3. Lossau, M.-J. (2009) *Αισχύλος,* μετ. Ν. Π. Μπεζαντάκος, Αθήνα. 4. Sommerstein, Α. Η. (2017) *Η Ζωή και το Έργο του Αισχύλου*, μετ. Π. Πολυκάρπου, επιμ. Α. Μαρκαντωνάτος, Αθήνα. 5. Winnington-Ingram, R. P. (1999, 20162) *Σοφοκλής. Ερμηνευτική προσέγγιση*, μετ. Ν. Πετρόπουλος, Αθήνα. 6. Χουρμουζιάδης, N. X. (2010) *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Αθήνα.   **Foreign:**   1. Blundell, M.W. 1989. *Helping Friends and Harming Enemies: A Study in Sophocles and* 2. *Greek Ethics*. Cambridge. 3. Burton, R.W.B. (1980) *The Chorus in Sophocles’ Tragedies*. Oξφόρδη. 4. Cairns, D. (επιμ.) (2013) *Tragedy and Archaic Greek Thought*, Swansea. 5. Foley, H. (2000*) Female Acts in Greek Tragedy*. Princeton, UP. 6. Garvie, A. F. (2009) *Aeschylus, Persae*, Oξφόρδη. 7. Goldhill, S. (1986) *Reading Greek Tragedy,* Cambridge. 8. Goward, B. (2004) *Telling Tragedy: Narrative Technique in Aeschylus, Sophocles and* 9. *Euripides*. Λονδίνο. 10. Jouanna, J. καὶ Montanari, F. (επιμ.) (2009) *Eschyle à l’aube du théâtre occidental. Neuf exposés* 11. *suivis de discussions, Vandœuvres-Genève 25-29 août 2008*, Γενεύη. 12. Kitto, H. D. F. (1961) *Greek Tragedy. A Literary Study*, Λονδίνο. 13. Knox, B. (1979) *Word and Action: Essays on the Ancient Theater*. Βαλτιμόρη 14. Knox, Β.Μ.W. (1983) *The Heroic Temper: Studies in Sophoclean Tragedy*. Berkeley. 15. Michelini, A.N. (1987) *Euripides and the Tragic Tradition*. Madison, Wisc. 16. Lloyd, M. (επιμ.) (2007) *Oxford Readings in Aeschylus*, Οξφόρδη. 17. Segal, C. (1995) *Sophocles’ Tragic World: Divinity, Nature, Society*. Cambridge, Mass. 18. Sewell-Rutter, N. J. (2007) *Guilt by Descent. Moral Inheritane and Decision Making in Greek Tragedy*, Οξφόρδη. 19. Taplin, Ο. (1977) *The Stagecraft of Aeschylus*, Οξφόρδη. 20. Taplin, O. (1978) *Greek Tragedy in Action*. Berkeley. 21. Zeitlin, F. I. (1996) “Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama”, στο *Playing the Other: Gender and Society in Classical Greek Literature*, Chicago, σελ. 341-374.   **Related academic journals:**  “Logeion”, “Journal of Hellenic Studies”, “American Journal of Philology”, “Transactions of the American Philological Association”, “Helios”, “Classical Quarterly”. |

**Roman Comedy II: Plautus**

* + - 1. **GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **ATH 154** | **SEMESTER** | | **4th** | |
| **COURSE TITLE** | ROMAN COMEDY II: PLAUTUS | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | Successful completion of the course ATH 011 (*Introduction to the Ancient Greek Theatre)* | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes, in Greek. | | | | |
| **COURSE WEBSITE (URL)** | [https://eclass.upatras.gr/courses/ATH 154/](https://eclass.upatras.gr/courses/ATH%20154/) | | | | |

* + - 1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| By the end of this course the student will be able to:   1. Have an overview of Roman Comedy, and of Plautus’ life and comedies. 2. Have an overview of the theatre production in Roman times (theatre sites in Italy, Greece and Asia Minor, buildings, festivals, ceremonies, actors, masks, costumes, music, etc.). 3. Know the various dramatic genres, Greek or native Italian, which have influenced Plautus’ dramaturgy and appreciate specifically its similarities and differences from New Comedy. 4. Perform a dramatological reading of two Plautus’ comedies in translation. 5. Have a knowledge of other comedies of Plautus which have been translated into Modern Greek. 6. Understand the mixture of Greek and Roman elements in Plautus’ comedies, and other innovations of this playwright, like the addition of music and dance. 7. Appreciate Plautus’ emphasis on the entertainment of his audience and his enormous influence on the European theatre. |
| **General Competences** |
| By the end of this course the student will, furthermore, have developed the following skills (general abilities):   * To be familiar with differing critical views, often contradictory, and be able to discuss them and form their own point of view. * To make a critical reading of interpretations they find in Greek bibliography on Plautus and Roman comedy. * To be able to read the text of a play dramatologically and appreciate its performability. * To place the dramatic texts in their historical and literary background. |

**3.COURSE CONTENT**

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| The course aims at familiarizing the students with the methods of approaching, studying and appreciating the comedies of Plautus.  During the semester the instructor applies a dramatological reading to comedies of Plautus and all the related context, with the active participation of the students. Finally, the students are required to take a written examination and answer questions on: a) interpretative and dramatological issues of Plautus’ comedies, b) theatrical issues regarding Roman theatre, c) the relation of Plautus’ comedies with Greek and Roman theatrical genres and especially New Comedy, d) their knowledge of other comedies by Plautus they have read on their own. |

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

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| **DELIVERY** | Lectures |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | The students watch a power-point presentation of photographs of theatres, masks, costumes, mosaics, frescoes, statues, etc. which are related to the Roman theater. The students have also access to an e-class site from which they can download an interpretation of one comedy of Plautus, edited by the instructor. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for the preparation for the final examination | 86 | | **Course total** | ***125 hours (total student workload)*** | |
| **STUDENT PERFORMANCE EVALUATION** | Student’s active participation in the dramatological interpretation of the comedies (10 %).  Written final examination (90%)  In case Erasmus students attend the course, they can take the examination in English or in German language. |

**5.ATTACHED BIBLIOGRAPHY**

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| **Plays** (in Modern Greek translation)   1. Plautus’ *The haunted house* 2. Plautus’ *The rope* 3. Plautus’ *The braggard soldier* 4. Plautus’ *Amphitryon* 5. Plautus’ *Menaechmi* 6. Plautus’ *Bacchides* (excerpts) 7. Menander’s *Twice a Swindler* (excerpts)   **Textbooks**  1) Sophia G. Papaioannou. 2009. Plautus: *The braggard soldier*. Athens (in modern Greek)  2) R.L. Hunter. 1994. *The New Comedy of Greece and Rome.* Athens (in modern Greek translation)  **Suggested Bibliography**  Albert, M.Von. 1997. *History of Roman Literature*. Vol. A. Heraclion (in modern Greek translation)  Anderson, W.S. 1993. *Barbarian Play: Plautus’ Roman Comedy*. Toronto  Coulter, C.C. 1913. “The Composition of the *Rudens* of Plautus”, *CP* 8: 57-64  Csapo, E. 1989. “Plautine Elements in the Running-Slave Entrance Monologues?”, *CQ* 39: 148-63  Duckworth, G.E. 1952.*The Nature of Roman Comedy*. Princeton  Dupont, F. 2003. *L’ acteur-roi*. Athens (in modern Greek translation)  Fraenkel, E. 1960. *Plautinisches im Plautus*. Berlin  Frangoulidis, S.A. 1997. *Handlung und Nebenhandlung: Theater, Metatheater und Gattungsbewusstseinin in der römischen Komödie*. Stuttgart  Henderson, M.M. 1977. “Structural Anomaly in Plautus’ *Rudens*”, *Akroterion* 22:8-14  Konstan, D. 1983. *Roman Comedy.* New York  Leach, E. Winsor. 1974. “Plautus’ *Rudens*: Venus Born from a Shell”, *TSLL* 15.5: 915-31  Leigh, M. 2005. *Comedy and the Rise of Rome*. Oxford  Marshall, C.W. 2006. *The Stagecraft and Performance of Roman Comedy*. Cambridge  Merrill, F.R. 1972. *Titi Macci Plauti: Mostellaria*. London  Milnor, K. 2002. “Playing House: Stage, Space, and Domesticity in Plautus’ *Mostellaria*”, *Helios* 29.1: 3-25  Moore, T. 1998. *The Theater of Plautus: Playing to the Audience*. Austin  Parker, H. 1989. “Crucially Funny or Tranio on the Couch: The *servus callidus* and Jokes about Torture”, *TAPA* 119: 233-46  Rosivach, V.J. 1978. “The Stage Settings of the *Rudens* and the *Heauton Timorumenos*”, *RSC* 26: 388-402  Schumann, E. 1977. “Der Typ der *Uxor dotata* in den Komödien des Plautus”, *Philologus* 121: 45-65  Segal, E. 1987. *Roman Laughter: The Comedy of Plautus*. Cambridge, Mass.  Slater, N.W. 1985. *Plautus in Performance*. Princeton  Sonnenschein, E.A. 1907. *T. Macci Plauti Mostellaria. Εισαγωγή, κείμενο και σχόλια*. Oxford  Sutton, D.F. 1993. *Ancient Comedy: The War of the Generations*. New York  Taplin, O. 1978. *Greek Tragedy in Action*. Berkeley  Κounaki-Philippides, K., 2008. *Repeated Scenes in the Comedies of Plautus*. Diss., University of Crete (in modern Greek)  Μantzilas, D., 2014. *Plautus:* *The haunted house*, *Mostellaria, Ioannina* (in modern Greek)  Panayotakis, C. 2004. *Plautus: The Rope.* Athens (in modern Greek) |

***American Theatre*** *I*

1. **GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH214 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** | AMERICAN THEATRE I | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and students’ assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Εlective | | | | |
| **PREREQUISITES** | Successful completion of the course THE041 *Introduction to Theatre Studies (Modern Theatre)* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE761/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student is expected to:**   1. recognize the salient characteristics of the American dramaturgy in the first half of the 20th century 2. master basic methodological tools for the analysis of a dramatic text of the American dramaturgy 3. recognize the salient characteristics of the playwrights they study 4. be familiar with the historical and social background in which a playwright lived 5. be able to recognize the influences a playwright has accepted and offered likewise 6. be familiar with the dramatic language, style, the playwrights’ stage directions, the space and the time used by the author in writing his play 7. have acquired quite a comprehensive view of the stage representation of the plays they have studied. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * familiar with the characteristics of American dramatic literature and American culture * familiar with the dramatists of the first half of the 20th century, whose dramatic work has an outstanding impact on world level * recognize the factors which influenced the reception of American dramaturgy in the Greek theatre * analyze the structure and content of dramatic texts * analyze and compare topics and characters in a dramatic text * develop a view on characters, in relation to their dramaturgical role and their position in the plays of American dramatists they have studied * intertextually approach drama texts, issues, and characters * develop argumentation and produce evidentiary discourse * further their analytical thought and skill, so as to write academic texts on modern American drama and culture * spot the aesthetic, ideological, philosophical, and dramaturgical parameters reflected in a dramatic text they have studied * have an adequate knowledge of modern American dramaturgy bibliography, and of individual playwrights. | |

1. **COURSE CONTENT**

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| This is the first part of a series of lectures on American theatre. Chronologically the course *American Theatre I* focuses on the American dramaturgy and the American theatre of the 20th century, from the beginning of the century to the 1960s. It also offers an introduction to American literary tradition before the 20th century. Topics discussed: the American identity/identities, landmarks in the history of American theatre before the 20th century (melodrama). The course focuses on the most representative modern American playwrights through discussion and case study analysis. Playwrights and plays under discussion and assessment: Lillian Hellman (*Toys in the Attic*), Thornton Wilder (*Our Town*), Eugene O’ Neill (*Mourning Becomes Electra*), Tennessee Williams (*A Streetcar Named Desire* and *Glass Menagerie*), Arthur Miller (*Death of a Salesman*). |

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

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| **INSTRUCTION METHOD** | In class (lectures, discussion, oral presentations of assignments, feedback) |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Supportive images and the main points of each lecture are presented via slides (PowerPoint). Then the slides are converted into pdf files and are uploaded to the e-class, so as students can easily access and use them. Screening of videotaped theatre performances. Worksheets, handouts, bibliographical material for classroom use. Select webpages are suggested for autonomous study. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***Student workload*** | | Lectures | 3x13=39 | | Class preparation: Reading plays | 6x3=18 | | Assignment preparation and writing | 33 | | Autonomous study | 35 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Ι. Written assignment (mandatory) (30%) in which a topic concerning a play, among those studied, is analyzed (approach, views, dramatic persona, etc.). A draft of the assignment is orally presented in class before the last week of the semester.  ΙΙ. Written final evaluation (70%) consisting of open and closed questions, which promote students’ critical thinking.    Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an essay in English. |

1. **RECOMMENDED LITERATURE**

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| -Πατσαλίδης, Σάββας (2009) *Θέατρο, κοινωνία, έθνος. Από την «Αμερική» στις Ηνωμένες Πολιτείες (1620-1990)*. Τόμος Α’. Θεσσαλονίκη: University Studio Press.  – Levine, Paul και Τσιμπούκη, Ντόρα (2002) *Αμερικανικές Ταυτότητες. Η Λογοτεχνική Ιστορία των Ηνωμένων Πολιτειών 1603-2000*. Αθήνα: Πατάκης.  – Πατσαλίδης, Σάββας και Νικολοπούλου, Αναστασία (επιμ.) (2001) *Μελόδραμα. Ειδολογικοί και Ιδεολογικοί Μετασχηματισμοί*. Θεσσαλονίκη: University Studio Press.  – Χέλλμαν, Λίλλιαν (1977) *Παιχνίδια στη σοφίτα*, μτφ. Κ. Ντελόπουλος, Αθήνα: Δωδώνη.  – Wilder, Thornton (χ.χ.) *Η μικρή μας πόλη. Σε τρεις πράξεις*, μτφ. Μ. Βολανάκης, Αθήνα: Ίκαρος.  – Ο’Νηλ, Ευγένιος (1986) *Το πένθος ταιριάζει στην Ηλέκτρα. Τριλογία. Ο γυρισμός – Οι κυνηγημένοι – Οι στοιχειωμένοι*, μτφ. Δ. Διαμαντίδου, Αθήνα-Γιάννινα: Δωδώνη.  – Ουίλλιαμς, Τέννεσση (2012) *Λεωφορείο ο πόθος*, μτφ. Ε. Μπελιές, Αθήνα: Ηριδανός.  – Ουίλλιαμς, Τέννεσση (2012) *Ο γυάλινος κόσμος*, μτφ. Ε. Μπελιές, Αθήνα: Ηριδανός.  – Μίλλερ, Άρθουρ (2016) *Ο θάνατος του εμποράκου (Μερικές ιδιωτικές συνομιλίες σε δύο πράξεις και ένα ρέκβιεμ)*, 9η εκδ., μτφ. Ε. Μπελιές, Αθήνα: Πατάκης.  **Assigned course readings:**  1st choice: Πατσαλίδης, Σάββας (2009) *Θέατρο, κοινωνία, έθνος. Από την «Αμερική» στις Ηνωμένες Πολιτείες (1620-1990)*. Τόμος Α’. Θεσσαλονίκη: University Studio Press.  2nd choice: Πατσαλίδης, Σάββας και Νικολοπούλου, Αναστασία (επιμ.) (2001) *Μελόδραμα. Ειδολογικοί και Ιδεολογικοί Μετασχηματισμοί*. Θεσσαλονίκη: University Studio Press.  3rd choice: Levine, Paul και Τσιμπούκη, Ντόρα (2002) *Αμερικανικές Ταυτότητες. Η Λογοτεχνική Ιστορία των Ηνωμένων Πολιτειών 1603-2000*. Αθήνα: Πατάκης. |

**Theatre genres with music on modern Greek stage (operetta, vaudeville, dramatic idyl[l] and revue)**

1. **GENERAL INFORMATION**

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| **SCHOOL** | Faculty of Humanities and Social Sciences | | | | |
| **ACADEMIC UNIT** | Department of Theatre Studies | | | | |
| **COURSE LEVEL** | Undergraduate | | | | |
| **COURSE CODE** | **ΝTH 313** | **SEMESTER** | | **2nd** | |
| **COURSE TITLE** | Theatre genres with music on modern Greek stage (operetta, vaudeville, dramatic idyl[l] and revue) | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | None | | | | |
| **INSTRUCTION and EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | The course will be taught only in Greek language. | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| **By the end of this course the student is expected to:**   1. Recognize the genres of Greek music theatre studied within the tradition, their similarities and their differences. 2. Be aware of the technical requirements of their performance. 3. Be acquainted with their appearance and their historical development, about their social context, and about the contributors and the representative works. 4. Be familiar with their musical coverage (wherever it is possible) 5. Be aware of the relations between vaudeville, revue and Greek operetta, on the one hand and the respective European genres, on the other. |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Identify the various forms of musical theatre either through reading the texts or listening to their musical coverage, wherever it is possible. * Recognise the influences of the European and American musical theatre on the forms of Greek musical theatre that are studied; In addition, discern and interpret the Greek idiosyncracies. * Analyse the structure and the content of the plays on the basis of the requirements of each genre. |

1. **SYLLABUS - COURSE CONTENT**

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| The course first examines the situation of Greek professional theatre before and at the time of vaudeville’s development. It also examines the origins of the genre and its basic formal characteristics, its appearance and establishment in Athens, the themes, the typology, the language, the music and its relation with the modern Greek movement of the study of manners. The above mentioned mode of examination is also applied to the branches of the genre, that is the dramatic idyl(l) and the revue, which inherit different characteristics of the original genre. Finally, the course examines the Greek operetta, its formation and its relation to the French operetta, its themes, its music and its contributors. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Supportive images and the main points of each lecture are presented via slides (PowerPoint). Then the slides are converted into pdf files which are uploaded to the course’s e-class, for students to easily access and utilize them. Videotaped performances of music theatre are screened during the lesson and lecture notes are available in the e-class. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester student workload*** | | Lectures | 3 x 13 = 39 | | Preparation for classes: study of plays and libretti; listening of musical examples | 7x 13= 21 | | Preparation for optional oral presentation in class (group or individual work) | 8 | | Preparation for final written evaluation | 57 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | * Individual or group optional oral presentation in class during the last three lessons (20%) * Written final examination (80%-100%, depending on the class assignments that the student has completed) * Evaluation is conducted in Greek. |

1. **RECOMMENDED LITERATURE**

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| Assigned course readings:   * + - 1. Χατζηπανταζής, Θόδωρος, *Το κωμειδύλλιο*, Βιβλιοπωλείον της Εστίας, Αθήνα 2006, 2 τόμοι.       2. Χατζηπανταζής, Θόδωρος- Μαράκα Λίλα, *Η αθηναϊκή επιθεώρηση,* Εστία, Αθήνα, 2003, 3 τόμοι.       3. Σειραγάκης, Μανώλης, *Το ελαφρό μουσικό θέατρο στη μεσοπολεμική Αθήνα 1922-1940*, Καστανιώτης, Αθήνα 2009, 2 τόμοι.   Secondary bibliography:   1. Αλεξιάδης, Μηνάς Ι., *Ο Mαγικός Αυλός του Ορφέα. Δέκα μελετήματα για την όπερα και το μουσικό θέατρο*, Εκδόσεις Παπαζήση, Αθήνα  2010. 2. Βασιλείου, Αρετή, «Transatlantic Art and International Politics. The Chronicle of George Gershwin’s “Folk Opera” *Porgy and Bess* in Cold War Athens (1955)», *Parabasis*(Academic Journal of the Department of Theatre Studies, University of Athens) 15/1 (2017), σ. 27-48 3. Βασιλείου, Αρετή,  «“Οι φτέρνες που μιλούν”: η πρώτη γνωριμία της αθηναϊκής μουσικής σκηνής με τους αμερικανικούς χορούς», *Παράβασις*(Επιστημονικό Δελτίο Τμήματος Θεατρικών Σπουδών ΕΚΠΑ) 6 (2005), σ. 43-56. 4. Γεωργακάκη, Κωνστάντζα, *Βίος και πολιτεία μιας γηραιάς κυρίας. Επιθεώρηση και Δικτατορία (1967-1974),*Εκδόσεις Ζήτη, Θεσσαλονίκη 2015. 5. Γεωργακάκη, Κωνστάντζα, *1894-2014: Η εφήμερη γοητεία της επιθεώρησης*, Εκδόσεις Polaris, Αθήνα, 2013 6. Καρακάντας, Γεώργιος, *Άπαντα του λυρικού θεάτρου*, έκδοση του συγγραφέα, Αθήνα 1980. 7. Λιάβας, Λάμπρος, *Το ελληνικό τραγούδι. Από το 1821 έως τη δεκαετία του 1950*, Εμπορική Τράπεζα της Ελλάδος, Αθήνα 2009. 8. Μαράκα, Λίλα, *Ελληνική θεατρική επιθεώρηση 1894-1926. Τέσσερα κείμενα*, Ελληνικά Γράμματα, Αθήνα 2000, τόμοι 2. 9. Μπαρμπάκη, Μ., *Οι πρώτοι μουσικοί σύλλογοι της Αθήνας και του Πειραιά και η συμβολή τους στη μουσική παιδεία (1871-1909*), Διδακτορική διατριβή, Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Αθήνα 2009. 10. Ρωμανού, Κ., *Έντεχνη ελληνική μουσική στους νεότερους χρόνους,* Κουλτούρα, Αθήνα 2006. 11. Traubner, R., *Operetta: a theatrical histor*y, Doubleday & Company, Garden City, NY 1983. 12. Χατζηπανταζής, Θόδωρος, *Από του Νείλου μέχρι του Δουνάβεως, 1876-1897*, Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο 2012, τόμοι Β1-Β2.   Articles:   1. Αλεξιάδης, Μηνάς Ι., «Κρίσιμα ιστορικά και ιδιωματικά χαρακτηριστικά της οπερέτας: Αναφορές, συσχετισμοί και συγκρίσεις», στο Ιωσήφ Βιβιλάκης (επιμ.), *Στέφανος. Τιμητικός τόμος για τον καθηγητή Bάλτερ Πούχνερ*, ΤΘΣ ΕΚΠΑ- εκδόσεις Ergo, Αθήνα Ιούνιος 2007. 2. Γεωργακάκη, Κωνστάντζα, «Σκηνογραφικές αναζητήσεις στην επιθεώρηση της δικτατορίας», στο Ανδρέας Δημητριάδης, Άννα Σταυρακοπούλου, Ιουλία Πιπινιά (επιμ.), Πρακτικά Διεθνούς Επιστημονικού Συνεδρίου, *Σκηνική πράξη στο μεταπολεμικό θέατρο: συνέχειες και ρήξεις*, Εκδόσεις Α.Π.Θ., Θεσσαλονίκη 2014, σ. 141-150. 3. Μαράκα, Λίλα, «Η ελληνική θεατρική Επιθεώρηση ως πολιτικό θέατρο», *Παράβασις*, τόμ 6 (2005), σσ. 107-121 4. Μαράκα, Λίλα, «Ο χορός στην ελληνική θεατρική Επιθεώρηση: Συστατικό, δομικό και λειτουργικό στοιχείο του επιθεωρησιακού θεατρικού θεάματος», *Παράβασις*, τόμ. 7 (2006), σσ. 79-88. |

***Research problems and Methodology in Modern Greek Theatre Historiography***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ΝΤΗ 316 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** | Research problems and Methodology in Modern Greek Theatre Historiography | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek Theatre  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Theatre Studies (Modern Theatre)* (THE041) | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE775/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of the course the student / student should:**   1. Know the basic principles of historical thought and the new trends in theatre historiography 2. Be familiar with the main sources of Modern Greek Theatre historiography, the main archives, the problems of theatrical research 3. Recognize the style, the basic characteristics and the main differences of the historiographical methodology that historians of Modern Greek Theatre use 4. Know the rules of using sources and bibliography, and be acquainted with the methods of recording scholarly information (references, footnotes, and quotations), of writing a thesis for a research topic | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   1. Understand of the potential roles of the theatre historian in contemporary archive and museum contexts. 2. Make explicit the theoretical, methodological and evaluative assumptions which guide the historians of Modern Greek theatre research and writing 3. Interpret continuities, discontinuities, ruptures in the history of Modern Greek theatre 4. Become a historian in Modern Greek theatre and comment by arguments how the other theatre historians write. | |

1. **COURSE CONTENT**

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| This course investigates the methods and aims of historical study in Modern Greek theatre, from archival research to historical writing. At first there is a brief overview of modern Greek theatre history. The historical documents are presented in detail (photos, manuscripts of the plays, scenery, critics, etc. and are used as historical sources). The student is then guided to compare existing histories of modern Greek theatre and to become a theatre historian himself by setting appropriate historical questions, combining evidence and developing historical arguments and narratives, placing performance event in relation to the political and social conditions, artistic tradition, audience response, and historical period. |

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

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations, recorded performances and supplementary material in teaching to highlight a source. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture (study of sources or comparison of theatre histories) | 7x3=21 | | Hours for the research of a topic (optional) | 20 | | Hours for the preparation for the final written examination | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, a research topic is given (comparing two Greek historians of Modern Greek Theatre or using documents of an author’s archive (e.g. Lidorikis’ archive) as a source of writing theatre history (Gessay). This research must be presented in class during the last three courses of the semester (Goral).The mean mark from the essay and the oral presentation consists the 50% of the final course grade. 2. Mandatory written examination after the end of the semester - final grade (Gwexam). Unless the student has prepared the optional Gessay1 and Goral the examination mark consists 50% of the final grade or 100% of the final grade.   Minimum passing grade: 5 |

1. **RECOMMENDED LITERATURE**

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| **Essays on the role of history, archives, theatre historiography and theatre research:**   * Γκέοργκ Ίγκερς, *Η ιστοριογραφία στον 20ο αιώνα*, Νεφέλη 1999, σ. 39-62. * Thοmas Postlewait, *The Cambridge Introduction to Theatre Historiography*, Cambridge University Press, 2008, σ. 1-24. * Άννα Μαυρολέων, Η έρευνα στο θέατρο. Κωδικός βιβλίου στον Εύδοξο: 8851. [3rd choice]. [list of sources]. * **Bibliography for the historiography of modern Greek theatre [in Greek]:** * *Ζητήματα ιστορίας του νεοελληνικού θεάτρου* (Μελέτες αφιερωμένες στον Δημήτρη Σπάθη), επιμ. Νικηφόρος Παπανδρέου και Έφη Βαφειάδη, Πανεπιστημιακές Εκδόσεις Κρήτης, 2007, p. 317-334. * *Σκηνική πράξη στο μεταπολεμικό θέατρο: συνέχειες και ρήξεις*. Διεθνές επιστημονικό συνέδριο αφιερωμένο στον Νικηφόρο Παπανδρέου, επιμ. Αντρέας Δημητριάδης, Άννα Σταυρακοπούλου, Ιουλία Πιπινιά, Εκδόσεις ΑΠΘ, Θεσσαλονίκη 2014, p.513-526. * *Ιστορία του Νέου Ελληνισμού, 1770-2000* (επιμ. Β. Παναγιωτόπουλος), Αθήνα: Ελληνικά Γράμματα, 2003. Especially the articles: * Σπάθης Δ. , «Το ελληνικό θέατρο: το θέατρο ανάμεσα σε δύο πολέμους», στο *Ιστορία του νέου ελληνισμού 1770-2000*, τ. 7: ο Μεσοπόλεμος 1922-1940, Ελληνικά Γράμματα / ΤΑ ΝΕΑ, Αθήνα 2004, p. 229 -248. * ——, «Το θέατρο: ανασυγκρότηση και ακμή της ελληνικής σκηνής», στο *Ιστορία του νέου ελληνισμού 1770-2000*, τ. 9: Νικητές και ηττημένοι 1949-1974, Ελληνικά Γράμματα / ΤΑ ΝΕΑ, Αθήνα 2004, p. 239-258. * Σπάθης, Δημήτρης, «Το νεοελληνικό θέατρο». Στον τόμο *Ελλάδα: Ιστορία και πολιτισμός*. Τόμ. 10ος. Θεσσαλονίκη: Μαλλιάρης, 1983, p. 11-67. * Σπάθης Δημήτρης, Από τον Χορτάτση στον Κουν, [1st choice: Evdoxos book code in Evdoxos: 59365375], p. 589-609, 712-728, 756-790). * Σιδέρης Γ., *Ιστορία του νέου ελληνικού θεάτρου 1794-1944*, τ. Α-Β1/Β2, Καστανιώτης, Αθήνα 1990 & 1999, p. 243-309. * Χατζηπανταζής Θόδωρος, *Διάγραμμα ιστορίας του νεοελληνικού θεάτρου. Ιστορία του θεάτρου*, Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο 2014. [2nd choice in Evdoxos]: κεφ. 12 , 13, 14. p. 415-568. * Βασιλείου Αρετή, *Εκσυγχρονισμός ή παράδοση; Το θέατρο πρόζας στην Αθήνα του Μεσοπολέμου*, Μεταίχμιο, Αθήνα 2004, p.222-241. * Γλυτζουρής Αντώνης, *Η σκηνοθετική τέχνη στην Ελλάδα. Η ανάδυση και η εδραίωση της τέχνης του σκηνοθέτη στο νεοελληνικό θέατρο*, Ελληνικά Γράμματα, Αθήνα 2001, p.148-179. * ——, «Θέατρο: Ανανέωση και κρίση. Δεκαετία 1920-1930» στο *Ελλάδα 20ος αιώνας*, *Καθημερινή*, 2017. * ——, «Δεν βρέθηκε ο εξυπηρετητής»: έξι χρόνια χωρίς Θεατρικό Μουσείο, περ. *Σκηνή*, Τομ, 8 (2016), προσβάσιμο στην τοποθεσία <http://ejournals.lib.auth.gr/skene/article/view/5650/5546> * Μαυρομούστακος Π., *Το θέατρο στην Ελλάδα 1940-2000*, Καστανιώτης, Αθήνα 2005., p.32-66. * Puchner, W, *Συνοχές και ρήγματα*, Πολύτροπον, 2005, p. 630-667. * Instructor’s lecture notes in Greek in PDF form (e-class). |

***History of Art***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | Undergraduate | | | | |
| **COURSE CODE** | GI 523 | **SEMESTER OF STUDIES** | | 4th | |
| **COURSE TITLE** | HISTORY OF ART | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Seminar lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: History of art  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
| By the end of the course students are expected to be familiarized, via the use of new technologies, with the structure and the format (pattern) of European and Greek works of art, with emphasis on paintings, so as they can recognize these works and can also compare them with the structure and the format of children’s works of art (paintings). | |
| **General skills** |
| * Searching, analysis and synthesis of data and information via use of technologies as needed * Independent work | |

1. **COURSE CONTENT**

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| Study of the underlying structure and the pattern features (Bouleau) of European and Greek works of art via the use of specialized software (slate) και specialized websites. Thematic analysis of works of art based on Panofsky’s method. Presentation of the pattern features which comprise the visible part of the piece of art and in-depth analysis, designing and creation of painting works by the students using specialized software and specialized websites. Creation of personal art library; the library is enriched with the aid of special websites. Comparison of the structure and of the pattern features of European and Greek works of art (paintings) with children’s paintings. |

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

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| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of specialized software and specialized websites |
| **INSTRUCTION ORGANISATION** | |  |  | | --- | --- | | ***Activity*** | ***Semester student***  ***workload*** | | Lectures | 3 Χ 13 =39 | | Preparation for lectures | 53 | | Preparation for final course evaluation | 35 | | ***Total number of hours for the course*** | ***125***  ***(25 hours of workload per ECTS credit)*** | |
| **STUDENTS’ EVALUATION** | Oral evaluation, assignment |

1. **RECOMMENDED LITERATURE**

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| --- |
| 1. Arnheim, R. (1999). *Τέχνη και Οπτική Αντίληψη*. Εκδόσεις Θεμέλιο. 2. Bouleau C. (2002). *Η κρυφή γεωμετρία των ζωγράφων*. Ένωση Καθηγητών Καλλιτεχνικών Μαθημάτων. 3. Chauvet, F. (1996). “Teaching color: Designing and evaluation of a sequence”, *European Journal of Teacher Education*, 19, 2, 121-136. 4. Davi, J. & Gardner, H. (1993). “The arts and early childhood education: A cognitive developmental portrait of the young child as artist”. In B. Spodek (Ed.) *Handbook of research on the education of young children*. McMillan, 191-206. 5. Gombrich, E.H. (1998). *Το χρονικό της τέχνης*. Μορφωτικό Ίδρυμα Εθνικής Τράπεζας. 6. Gombrich, E.H. (1999). *Σκιαί ερριμμέναι. Η απόδοση της σκιάς στη δυτική τέχνη*. Εκδόσεις Άγρα. 7. Itten, J. (1998). *Τέχνη του χρώματος.* Ένωση Καθηγητών Καλλιτεχνικών Μαθημάτων. 8. Jansen & Jansen, (2010). *Ιστορία της Τέχνης*. Ίων, Αθήνα. 9. Kandinsky, W. (1981). *Για το πνευματικό στην τέχνη*. Εκδόσεις Νεφέλη. 10. Matisse, H. (1999). *Γραπτά και ρήσεις για την τέχνη*. Εκδόσεις Νεφέλη. |

***Landmarks of Modern Greek Literature***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | GI 532 | **SEMESTER OF STUDIES** | | 1st | |
| **COURSE TITLE** | LANDMARKS OF MODERN GREEK LITERATURE | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: History of Modern Greek Literature  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | YES | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/PDE1438/> | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will be able to:**   1. Know sufficiently the development of Modern Greek literature in time and in space, and in relation to contemporary European literary movements. 2. Know in detail selected works of Modern Greek literature (prose and poetry from the Cretan Renaissance to the mid-twentieth century) in their historical, social and cultural contexts. 3. Know sufficiently the conceptual principles of Modern Greek literary studies. 4. Know relevant studies of the selected works and have become familiarized with the use of bibliography and the scholarly approach to literary texts. 5. Know the modes of approaching critically a literary text. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To analyse a literary text by applying various critical approaches. * To place a literary text within a specific literary period, generation or movement and to identify its particular aesthetic, ideological and philosophical characteristics. * To develop an argumentation and substantiate his/her ideas. * To apply scholarly criteria to the use of the relevant bibliography. | |

1. **COURSE CONTENT**

|  |
| --- |
| A survey of Modern Greek Literature from its beginnings to the present, with analysis of passages from works of selected authors. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Series of lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of upatras eclass e-learning platform. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture | 53 | | Hours for preparation for the final written examination | 33 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | Mandatory written examination after the end of the semester- final grade (Gexam).  Minimum passing grade: 5 |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| Beaton, Roderick, *An Introduction to Modern Greek Literature* (in Greek), Nefeli, Athens, 1996  Dimaras, C. Th., *A History of Modern Greek Literature* (in Greek), Gnossi, Athens, 2013  Politis, Linos, *History of Modern Greek Literature* (in Greek), M.I.E.T., Athens, 2015  Vitti, Mario, *History of Modern Greek Literature* (in Greek), Odysseus, Athens, 2016 |

**Modern Greek History, Art and Literature**

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | DEPARTMENT OF THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | GI 533 | **SEMESTER** | | **4th** | |
| **COURSE TITLE** | MODERN GREEK HISTORY, ART AND LITERATURE | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek history, Modern Greek literature and art | | | | |
| **PREREQUISITE COURSES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes, in English | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |
| --- |
| **Learning outcomes** |
| **By the end of this course students will be able:**   * To indentify the main periods of modern Greek history * To understand the main social-historical conditions of each period * To know and have read reknown works of modern Greek literature * To know renowned works of modern Greek art and music * To indentify the relations inherent between a work of literature, art, music and the historical moment and conditions within which it is created * To understand the way an artist can be influenced/inspired from his/her socio-historical environment * To conduct a research using prime material resources (digital archives, photografic material etc.) |
| **General skills** |
| **By the end of this course students will have:**   1. Knowledge of the history of the modern Greek nation and state 2. A familiarity with works of modern Greek literature, art and music 3. A thorough understanding of the way/s in which the issue of *hellenikotita* was sought and expressed through works of literature and art in different periods of modern Greek history 4. An understanding of the way/s the works and literature of every nation/cultural group are interrelated with the socio-historical conditions and context within which they are created 5. The skill to apply the knowledge this course offers in issues of modern Greek theatre 6. The skill to conduct a primary research on a basic level |

1. **SYLLABUS - COURSE CONTENT**

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| --- |
| This course focuses on the approach of history as not only facts, but also as socio-historical conditions that influenced and inspired the life and the work of Greek artists from the constitution of the Modern Greek State and especially from the end of the 19th century onwards. The study of modern Greek history is conducted through primary sources (for example, photographic and cinematic material, newspapers and magazines from the digital archives of the Library of the Greek Parliament) with the simultaneous reading of works of modern Greek literature, and reference to works of art and music that express the historical time and conditions in which they were created. |

1. **TEACHING andOD LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION ME** | Face to face |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Communication through mail and messenger is vital to the progress of the work. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester student workload*** | | Lectures | 39 | | Reading of works of literature | 42 | | Primary research | 21 | | Studying for the written exam | 20 | | Written exam | 3 | | Course total | **125** | |
| **STUDENTS’ EVALUATION** | 1. Active participation in the classroom. Reading of works of literature and primary research during the course (40% of the total grade) 2. Participation in the written examination (60% of the total grade) |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| 1. Richard Clogg, *Σύντομη ιστορία της Νεότερης Ελλάδας: Από την παρακμή του Βυζαντίου μέχρι το 1985*, Αθήνα: Κάτοπτρο, 2015  2. Ν. Γ. Σβορώνος, *Επισκόπηση της Νεοελληνικής Ιστορίας*, Αθήνα: Θεμέλιο, Ιστορική Βιβλιοθήκη, 1972  3. Γ.Β. Δερτιλής, *Ιστορία της Νεότερης και σύγχρονης Ελλάδας 1750-2015*, Κρήτη: Πανεπιστημιακές Εκδόσεις Κρήτης, 2018  4.C.M. Woodhouse*, Η ιστορία ενός λαού: Οι Έλληνες από το 324 έως σήμερα*, Αθήνα: Τουρίκη, 2008  5. Λίνος Πολίτης, *Ιστορία της Νέας Ελληνικής Λογοτεχνίας*, Αθήνα: ΜΙΕΤ, 2015  6. Mario Vitti, *Ιστορία της Νεοελληνικής Λογοτεχνίας*, Αθήνα: Οδυσσέας, 2003  7. Roderick Beaton, *Εισαγωγή στη Νεότερη Ελληνική Λογοτεχνία*, Αθήνα: Νεφέλη, 1996  8. Κωστής Παλαμάς, *Ο δωδεκάλογος του Γύφτου*, Αθήνα: Μαλλιάρης Παιδεία, 2015  9. Πηνελόπη Δέλτα, *Οι Ρωμιοπούλες*, Αθήνα: Ερμής 2015  10. Μενέλαος Λουντέμης, *Συννεφιάζει,* Αθήνα: Πατάκης, 2015  11. Γιώργος Σεφέρης, *Μυθιστόρημα*, Αθήνα: Ίκαρος, 1989  12. Κώστας Βάρναλης, *Το φως που καίει,* Αθήνα: Κέδρος, 2003  13. Νίκος Καζαντζάκης, *Οι Αδερφοφάδες*, Αθήνα: εκδόσεις Καζαντζάκη, 2009  14. Περικλής Γιαννόπουλος, *Η ελληνική γραμμή και το ελληνικόν χρώμα*, Αθήνα: Λιβάνης, 2012  15. Στρατηγού Μακρυγιάννη, *Απομνημονεύματα*, Αθήνα: Εστία, 2011  16. Άγγελος Σικελιανός, *Λυρικός Βίος*, Αθήνα: Ίκαρος, 2003  17. Οδυσσέας Ελύτης, *Το Άξιον Εστί*, Αθήνα: Ίκαρος, 2011  18. Δημήτρης Χατζής, *Το διπλό βιβλίο*, Αθήνα: Το ροδακιό, 1999  19. Βασίλης Χριστόπουλος, *Κι εσύ Έλληνας, ρε*, Αθήνα: Κέδρος, 2005  20. Φώτης Κόντογλου, *Τ’ Αϊβαλί η πατρίδα μου*, Αθήνα: Άγκυρα, 2009  21. Γιώργος Θεοτοκάς, *Αργώ*, Αθήνα: Εστία, 2016  22. Άρης Αλεξάνδρου, *Το Κιβώτιο*, Αθήνα: Κέδρος, 1998 |

### Elective Workshops

**Introduction to Acting**

1. **GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **W611** | **SEMESTER** | | **4th** | |
| **COURSE TITLE** | Introduction to Acting | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures, Practice Exercises, Rehearsals | | | 3 | | 5 |
| **COURSE TYPE** | Skills’ development  Elective  Prerequisite | | | | |
| **PREREQUISITE COURSES** | None | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek. Instruction may be conducted in English in case foreign students attend the course. | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| By the end of the course students should be able to:   1. Be familiar with basic principles of acting. 2. Be familiar with specific practice exercises from various acting systems and recognise the different targeting of each system. 3. To discover and to identify their own vocal capacities through vocal exercises and breathing exercises. 4. To recognise the connection between movement and the voice in acting. 5. To understand the pertinent acting jargon, such as ‘hidden text’, actions, motives, etc. 6. To have adequate knowledge of acting bibliography. 7. To know how to perform actions while working on a text. |
| **General Competences** |
| By the end of the course students will be able to:   * Use the basic principles of acting. * Use specific exercises from various acting systems and evaluate the results of each exercise. * Develop and use their own vocal capacities. * Apply the connection between action and voice so as to extend their stage presence. * Use the pertinent jargon of acting, such as ‘hidden text’, actions, motives, etc. * Use a basic acting bibliography. * Perform actions while working on a text. |

1. **SYLLABUS**

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| Students get familiar with the basic principles of the art of acting. They study the actor’s expressive tools by means of practice exercises: the body and the voice. Relaxation exercises, concentration exercises, breathing exercise, exercises for discovering the energy centres of the body. Vocal exercises and exercises for discovering the relationship between body and voice. Improvisation, emotional charging and discharging, contact with another’s body, transition from the physical to the ‘theatrical body’. Methods from various acting systems are applied on the practice exercises. The instructor explains these systems and elaborates on the targeting of each one of them. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | Via theoretical and practical methods |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Presentation of creative compositions via DVD |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures- Practice exercises | 3 x 13= 39 | | Rehearsals | 2 x 13 = 26 | | Preparation for classes: reading articles and books | 15 | | Preparation for rehearsals | 20 | | Preparation for final practice evaluation | 25 | | **Course total** | ***125***  ***(25 hours of workload per ECTS credit)*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Individual and team practice as well as theoretical presentations: 30% 2. Practice final evaluation: 50% 3. Theoretical final evaluation: 20% |

1. **ATTACHED BIBLIOGRAPHY**

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| --- |
| 1. Peter Brook, *Ο άδειος χώρος*, μτφ. Μαρία Πασχαλίδου, ΚΟΑΝ, Δεκέμβριος 2016. 2. Peter Brook, Ένας άλλος κόσμος, μτφ. Ελένη Καραμπέτσου, Εστία, 2009. 3. Κωνσταντίνος Αν. Θεμελής, *Ενεστώς διαρκείας. Συνάντηση με τον Γιέρζυ Γκροτόφσκι*, Αθήνα: Ίνδικτος, 2001. 4. Τόμας Ρίτσαρντς, *Για τη δουλειά με τον Γκροτόφσκι πάνω στις σωματικές δράσεις*, Δωδώνη, Δεκέμβριος 1998. 5. Στέλλα Άντλερ, *Η τέχνη του ηθοποιού*, μτφ. Σύλλας Τζουμέρκας, Αθήναι: Ίνδικτος, 2007. 6. Μαρία Στεφανοπούλου, *Το θέατρο των πηγών και η νοσταλγία της καταγωγής*, Αθήνα: Βιβλιοπωλείον της «Εστίας», 2011. 7. Αντρέι Ταρκόφσκι, *Σμιλεύοντας το χρόνο*, μτφ. Σεραφείμ Βελέντζας, Νεφέλη, 1987. 8. *Pier Paolo Pasolini*, Φεστιβάλ Κινηματογράφου Θεσσαλονίκης 1994, Οργανισμός πολιτιστικής πρωτεύουσας της Ευρώπης, Θεσσαλονίκη, 1997. 9. Ingmar Bergman, «Μετά την πρόβα», μτφ. Νικηφόρος Παπανδρέου, *Θεατρικά Τετράδια*, περιοδική έκδοση, αρ. τεύχους 20. 10. Ρολάν Μπαρτ, *Ο φωτεινός θάλαμος*, μτφ. Γιάννης Κρητικός, Κέδρος, Δεκέμβριος 2008. 11. Γιάννης Κουνέλλης, *Λιμναία Οδύσσεια*, μτφ. Ανταίος Χρυσοστομίδης, Εκδ. Άγρα – Γκαλερί Bernier, 1991. 12. Jerzy Grotowski, *Για ένα φτωχό θέατρο*, μτφ. Κώστας Μηλτιάδης, εκδ. Κοροντζής, 2010. |

***Terms and Conditions of Performance II: Improvisation adn Devising***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF SOCIAL AND HUMAN SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W613 | **SEMESTER OF STUDIES** | | 2nd | |
| **COURSE TITLE** | TERMS AND CONDITIONS OF PERFORMANCE II: IMPROVISATION AND DEVISING | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures, workshops | | | 3 | | 5 |
|  | | |  | |  |
| **COURSE TYPE** | Theatre practice  Skills Development  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Yes,in English | | | | |
| **COURSE WEBPAGE (URL)** | / <https://eclass.upatras.gr/courses/THE708/> | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course students will able to:**   * Use basic skills in improvisation * Use basic skills in devising * Work on a subject as a starting point of the creative process of devising * Collect and devise material that can be used in the creative theatrical process * Compose and edit this material in the form of a play/performance * Approach more abstract forms of theatre practice | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   1. Work creatively in groups 2. Develop and refine their imagination and use it as a tool for a creative approach in theatre 3. Understand the creative process in all its stages from collecting and devising material to the composition of a play/performance 4. Understand the relation between life and theatre and the relation between an individual and art within the context of the creative process. | |

1. **COURSE CONTENT**

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| The theoretical work of the workshop touches on issues of theatre, art, and life and the way our conception of theatre has altered through the ages.  The practical work of the class focuses on the production of an original work. A subject is chosen from the beginning of the semester as the starting point of the creative process. Using improvisation techniques and especially writing improvisation techniques students first explore the ways to collect and devise material. Next, they engage in the process of composing this material aiming at the production of an original piece of theatrical work. |

1. **INSTRUCTION AND LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures, workshop face to face. |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | During the creative process of the workshop the communication through mail and messenger is vital to the progress of the work. Also part of the work is recorded on camera and used as material. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures, workshops | 39 | | Rehearsals | 40 | | Additional study | 20 | | Mandatory practical examination | 26 | | **Total number of hours for the Course**  **(25 hours of workload per ECTS credit)** | **125 hours (total student workload)** | |
| **STUDENTS’ EVALUATION** | 1. Attendance and active participation in lectures and in the workshop in which initiative, collaboration, readiness are assessed. (30% of the total grade) 2. Attendance and active participation in the devising project in which initiative, collaboration, readiness are assessed. (30% of the total grade) 3. Participation in mandatory practical exam where the degree students have understood the main lines of the course is assessed (40% of the total grade) |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| 1. Clive Barker, *Theatre Games*, Bloomsbury Publishing PLC, 2010 2. Richard Hahlo and Peter Reynolds, *Dramatic Events; How to Run a Successful Workshop*, Faber and Faber Limited, 2000 3. John Hodgson and Ernest Richards, *Improvisation*, Methuen, 1974 4. Alison Oddey, *Devising Theatre; a practical and theoretical handbook*, Routledge, 1994 5. Tina Bicât and Chris Baldwin (eds), *Devised and Collaborative Theatre; A Practical Guide*, The Crowood Press, 2002 6. Augusto Boal, *Θεατρικά Παιχνίδια για ηθοποιούς και μη ηθοποιούς*, μετ. Μ. Παπαδήμα, Εκδ. Σοφία, 2013 7. AugustoBoal, *Το Θέατρο του Καταπιεσμένου*, μετ. Ε. Μπραουδάκη, Εκδ. Θεωρία, 1981. 8. Keith Johnstone, *Impro: Ο Αυτοσχεδιασμός στο Θέατρο*, μετ. Ξ. Μπαμιατζόγλου, Εκδ. Οκτώ, 2011 9. Miranda Tufnell, Chris Crickmay, *Body, Space, Image; Notes towards Improvisation and Performance*, Dance Books, 2001 10. Ζακ Λεκόκ, *Το ποιητικό σώμα: Μια διδασκαλία της Θεατρικής Πράξης*, Κοάν, 2005 |

**Theatre acrchives digitization and databases**

1. **GENERAL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **W623** | **SEMESTER** | | 4th | |
| **COURSE TITLE** | Theatre archives digitization and databases | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Laboratory tasks | | | 3 | | 5 |
| **COURSE TYPE** | Skills’ development. Elective. | | | | |
| **PREREQUISITE COURSES** | - | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** | - | | | | |

1. **LEARNING OUTCOMES**

|  |
| --- |
| **Learning outcomes** |
| **Having successfully completed the course the student will:**   * know the basic concepts of databases * be aware of the tools and techniques of document digitisation * distinguish the basic types of storage resources * use appropriate software to convert and edit digital files * be aware of the basic features of a document scanner. |
| **General Competences** |
| * Advanced use of computer * Online database search * Autonomous work |

1. **SYLLABUS**

|  |
| --- |
| * Basic concepts of databases * Document digitisation * Formats of digital files * Editing and converting of digital files (images, documents) * Storage resources, online and offline storage * Document scanners properties |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | In class |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Extensive use of electronic platform e-class for resources and assignment uploading. In course of the laboratory tasks:  Use of document scanners and scanner software  Use of image editing software  Use of file converting software |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lab tasks | 3x13=39 | | Individual assignments | 50 | | Preparation for final practice task | 36 | | Course total | **125** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Individual assignments (3-5 per semester): 40% 2. Laboratory examination on digitisation and editing of files: 60% |

1. **ATTACHED BIBLIOGRAPHY**

|  |
| --- |
| * Notes on lab tasks * Software manuals |

***Theatre Education via multimedia use***

1. **GENERAL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **W625** | **SEMESTER** | | 1st | |
| **COURSE TITLE** | Theatre Education via multimedia use | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Laboratory tasks | | | 3 | | 5 |
| **COURSE TYPE** | Skills’ development | | | | |
| **PREREQUISITE COURSES** | - | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** | - | | | | |

1. **LEARNING OUTCOMES**

|  |
| --- |
| **Learning outcomes** |
| **Having successfully completed the course the student will:**   * know the basic concepts of multimedia * be aware of the tools and techniques of sound, image and video editing * be aware of the advantages and disadvantages of the various file formats of sound, image and video * distinguish the basic methods of multimedia reproduction and the demands on material and software for each type * be aware of the basic types of storage media. |
| **General Competences** |
| * Advanced use of computer * Autonomous work * Team work * Presentation of assignments * Development of critical thinking |

1. **SYLLABUS**

|  |
| --- |
| * Basic concepts of multimedia * Image editing * Sound editing * Video editing – basic concepts of film editing * Storage resources, online and offline storage * Properties of apparatus for image, sound and video recording |

1. **TEACHING and LEARNING METH**O**DS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | In class |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Extensive use of electronic platform e-class for resources and assignment uploading. In course of the laboratory tasks:  Use of image editing software  Use of sound editing software  Use of video editing software |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lab tasks | 39 | | Individual assignments | 40 | | Group assignment | 25 | | Preparation for final practice task | 21 | | **Course total** | **125** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Individual assignments (3-5 per semester): 40% 2. Team work: Either support material for a theatre performance or educational material. Presentation and exam: 60% |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| * Notes on lab tasks * Software manuals |

***Theatre for young audiences***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI811 | **SEMESTER OF STUDIES** | | 2nd | |
| **COURSE TITLE** | Theatre for young audiences | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of Theatre  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in French and in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE756/> | | | | |

**2.LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will be able to:**   1. Recognize the specific identity of the dramatic texts for children and adolescents. 2. Have acquired the basic methodology for the analysis of plays for children and adolescents. 3. Know how to approach critically this kind of text. 4. Know how to create a performance based on plays for children and adolescents. 5. Discover the main themes, the characters and the conflict of a text for children and adolescents. 6. Identify basic structures and relationships in a scene. 7. Examine a text intertextually. 8. Recognise the differences between theatre for children and theatre for adolescents. 9. Appreciate the language, the style and the structures of drama. 10. Have sufficient knowledge of the relevant bibliography. 11. Dramatize short stories. 12. Create new dramatic elements from existing works. 13. Demonstrate movement and perform, based on stage directions. 14. Express thoughts about a dramatization or a performance for children and adolescents. | |
|  | **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To analyse a text of dramaturgy for children and adolescents. * To use the basic tools of dramatic analysis. * To place a dramatic text within a specific “didactic” or pedagogical intention of a playwright. * To analyse and compare dramatic texts. * To recognizeintertextuality   between similar or related works/plays. * To identify the perception and influence on an audience. * To identify the particular ideological, philosophical and dramatic characteristics of a playwright. * To dramatize and write short plays. * To appreciate a performance for children and adolescents. | |

**3.COURSE CONTENT**

|  |
| --- |
| **Theater for children and adolescents** is a historical, social and aesthetic phenomenon that was developed during the twentieth century. We will study the specific elements of this theatrical category. The approach is using the tools of the drama analysis as well as the tools of psychology, pedagogy and sociology. We also try to discover the "identity" of childhood and adolescence through the plays, performances and critics. The course will examine plays by G. Sarri, E. Trivizas, G. Valasis, G. Kalatzopoulos, D. Potamitis, Xenia Kalogeropoulou. We will also work on the relationship of the text - literary or dramatic - as a basis / material for a theatrical performance, as well as the creation of a theatrical performance on the basis of improvised text (devised theater).  Workshop: Weekly meetings will be held to study and practice theater for children and adolescents. This laboratory may include visits, collaborations/invitations of playwrights, directors, theaters. The students prepare a performance for children. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The content of the lectures of the course are uploaded (e-class- email). Students can download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for private study of the student and preparation for each lecture (study of drama texts) | 10x3=30 | | Hours for the preparation of a presentation in class. | 20 | | Hours for the preparation for the final written analysis of a performance | 23 | | Hours for the composition of the final essay (performance and drama analysis) | 13 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written exercises and oral presentations on the plays that are analyzed in class: 10% of the final mark. 2. Presentation of one play as work in progress of one group, during the last two courses of the semester: 15% of the of the final mark 3. Participation in the weekly laboratory meetings: 15% of the of the final mark 4. Composition of a written essay where the student analyzes the structure and content of one performance for children/adolescents: 60% of the of the final mark   Minimum grade (pass): 5  Final Course Grade (FCG): 1+2+3+4 |

**5. RECOMMENDED LITERATURE**

|  |
| --- |
| **Plays**   1. ΕΥΓΕΝΙΟΣ ΤΡΙΒΙΖΑΣ, Η ΖΩΓΡΑΦΙΑ ΤΗΣ ΧΡΙΣΤΙΝΑΣ (Χ.Φ.), Βιβλιοθήκη 2. ΕΥΓΕΝΙΟΣ ΤΡΙΒΙΖΑΣ, ΤΑ ΜΑΞΙΛΑΡΙΑ ΤΗΣ ΟΥΡΑΝΟΥΠΟΛΗΣ (Χ.Φ.), Βιβλιοθήκη 3. ΞΕΝΙΑ ΚΑΛΟΓΕΡΟΠΟΥΛΟΥ- ΘΩΜΑΣ ΜΟΣΧΟΠΟΥΛΟΣ, Η ΚΟΙΜΩΜΕΝΗ ΞΥΠΝΗΣΕ (Χ.Φ.), https://eclass.upatras.gr/courses/THE756/ 4. ΜΑΪΚ ΚΕΝΙ, ΕΝΑ ΑΛΛΙΩΤΙΚΟ ΚΑΛΟΚΑΙΡΙ (Χ.Φ.) <https://eclass.upatras.gr/courses/THE756/> 5. ΦΙΛΙΠ ΡΙΝΤΛΕΪ, ΠΑΡΑΜΥΘΙ ΓΙΑ ΔΥΟ(Χ.Φ.) <https://eclass.upatras.gr/courses/THE756/> 6. SYLVIE MONTLAHUC, Ο ΦΥΛΑΚΑΣ ΤΩΝ ΧΑΛΙΚΙΩΝ,ΕΚΔ.ΚΟΑΝ, ΑΘΗΝΑ , 2001, ISBN : 0007586167   **Books**  [**ROGER DELDIME**](http://www.biblionet.gr/author/24716/Roger_Deldime), Θέατρο για την παιδική και νεανική ηλικία, εκδ. τυπωθήτω, Αθήνα 1996.  **ΘΑΝΑΣΗΣ ΚΑΡΑΓΙΑΝΝΗΣ**, Ιστορία της δραματουργίας για παιδιά, εκδ. Σταμούλη, Θεσσαλονίκη 2013.  ΓΡΑΜΜΑΤΑΣ Θ., Fantasyland, Θέατρο για Παιδικό και Νεανικό Κοινό, Αθήνα, σειρά «Θεατρική Παιδεία» 1, Τυπωθήτω 1996, 1999  **ΚΑΡΑΓΙΑΝΝΗΣ, Θ.** *Κριτική θεάτρου για παιδιά , 2007-2010*, εκδ. Πάραλος, Αθήνα,2010  **ΛΑΔΟΓΙΑΝΝΗ,Γ.**To παιδικό θέατρο στην Ελλάδα,Ιστορία& κείμενα,Ελλην. Γράμματα,1998  **ΛΕΚΚΑΚΟΥ, Ι.**Το ελληνικό θέατρο για παιδιά,Από τα πρώτα βήματα στην καθιέρωση, (1896-1972),Διδακτορική διατριβή,ΕΚΠΑ,2006  **ΜΩΡΟΥ Α., ΦΡΑΓΚΗ Μ., Θεατρική Αγωγή Ενιαίο Πλαίσιο Προγραμμάτων Σπουδών, Παιδ**αγωγικό Ινστιτούτο –ΥΠΕΠΘ,ΕΠΕΑΕΚ, 1999  **ΦΡΑΓΚΗ Μ*., Η σκηνική πράξη στο σχολείο,* Ed. Bardy, Cairo, 2011**  **ΦΡΑΓΚΗ Μ*., Η αξιοποίηση του θεάτρου στην εκπαίδευση*, στο ΑΞΙΟΠΟΙΗΣΗ ΤΩΝ ΤΕΧΝΩΝ ΣΤΗΝ ΕΚΠΑΙΔΕΥΣΗ, 2011, (σελ.161-197)**  **ΦΡΑΓΚΗ Μ*.,*** *Τοπία και ουτοπία στο θέατρο για παιδικό και νεανικό κοινό*, στο ΠΑΡΑΔΟΣΗ ΚΑΙ ΕΚΣΥΓΧΡΟΝΙΣΜΟΣ ΣΤΟ ΝΕΟΕΛΛΗΝΙΚΟ ΘΕΑΤΡΟ, Πρακτικά του Γ΄ Πανελληνίου Θεατρολογικού Συνεδρίου,Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο 2010,σσ 233-240  **ΦΡΑΓΚΗ Μ*.,*** *Διαμόρφωση ταυτοτήτων στο νεοελληνικό θέατρο για παιδιά και νέους* στο ΤΑΥΤΟΤΗΤΕΣ ΣΤΟΝ ΕΛΛΗΝΙΚΟ ΚΟΣΜΟ (ΑΠΟ ΤΟ 2014 ΈΩΣ ΣΗΜΕΡΑ), Δ' ΕΥΡΩΠΑΪΚΟ ΣΥΝΕΔΡΙΟ ΝΕΟΕΛΛΗΝΙΚΩΝ ΣΠΟΥΔΩΝ, εκδ.Ε.Ε.Ν.Σ., (978-960-99699-3-2), (σελ. 609- 626)  **ΦΡΑΓΚΗ Μ.,** Μια τέχνη μάθησης και κοινωνικοποίησης – Το θέατρο είναι εκπαίδευση ,  ΘΕΑΤΡΟ ΚΑΙ ΕΚΠΑΙΔΕΥΣΗ -ΔΕΣΜΟΙ ΑΛΛΗΛΕΓΓΥΗΣ, εκδ. ΠΑΝΕΛ/ΝΙΟ ΔΙΚΤΥΟ ΓΙΑ ΤΟ ΘΕΑΤΡΟ ΣΤΗΝ ΕΚΠΑΙΔΕΥΣΗ, (978-960-9529-01-3), σελ. 119-126  **BERTIN,B.- GIROS,P.** ,*L'enfant spectateur*, *Théâtre et classes pilotes*, CDN de Montreuil, ISBN 2905459255 Teacher’s notes (e-class). |

***Acting in the context of Theatre in Education***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI812 | **SEMESTER** | | 3rd | |
| **COURSE TITLE** | Acting in the context of Theatre in Education | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures, practice exercises, rehearsing | | | 3 | | 5 |
| **COURSE TYPE** | Skills development  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Instruction may be conducted in English in case foreign students attend the course. | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student is expected to:**   1. Be familiar with an extensive collection of a variety of drama games/theatre games and of the pedagogical value of each game. 2. Know the basic values of acting that can render theatre in education a creative procedure. 3. Know the basic and necessary qualities of an animator (leader) who works with children and adolescents in theatre in education. 4. Know how to narrate a fairytale and/or a story. 5. Know how to guide children and adolescents to perform actions on stage through working on a text. 6. Know how to use drama games to approach interdisciplinary issues and topics at school. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Use a range of drama games and be aware of the pedagogical value of each game. * Use those basic values of acting which can render theatre in education a creative procedure. * Know how to work in order to acquire the basic necessary qualities of an animator (leader) who works with children and adolescents in theatre in education. * Narrates a story and/or a fairytale. * Guide children and adolescents towards perform actions on stage through working on a text. * Use drama games in order to approach interdisciplinary issues and topics at school. | |

1. **COURSE CONTENT**

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| --- |
| The course (workshop) includes a range/extensive collection of drama games and the explanation of the pedagogical value of each exercise. Using the basic values of acting and acquiring the necessary qualities of an instructor who works with children and adolescents, the students can practice theatre in education as a creative procedure or in a creative mode. The course aims at the narration of a fairytale and/or a story. Students also work on how to be able to guide children and adolescents to perform actions on stage through working on a text. |

1. **TEACHING and LEARNING METHODS – EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Both theoretically and practically |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Presentation of creative compositions via DVD |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures-practice exercises- rehearsing | 3x13=39 | | Preparation for classes (Reading articles and books) | 7x3=21 | | Preparation for configuaration of model classes and preparation for rehearsals | 40 | | Preparation for final evaluation | 25 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Individual and group practical and theoretical presentations: 30% 2. Practical final evaluation: 60% 3. Theoretical final evaluation: 10% |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| 1. Filliozat Isabelle, *Στην καρδιά των συναισθημάτων του παιδιού*, μτφ. Βασιλική Κοκκίνου, ΕΝΑΛΙΟΣ 2000. 2. Ντόναλντ Βίννικοτ, *Το παιδί, το παιχνίδι και η πραγματικότητα*, μτφ. Κωστόπουλος Γιάννης, Καστανιώτης 2000. 3. Πέτρος Μουγιακάκος, Αντιγόνη Μώρου, Χρήστος Παπαδημούλης, Μαρία Φραγκή, *Θεατρική Αγωγή Ε΄ και ΣΤ΄ Δημοτικού*, Βιβλίο Δασκάλου, Υπουργείο Παιδείας Έρευνας και Θρησκευμάτων, Ινστιτούτο Εκπαιδευτικής Πολιτικής. 4. Propp J. Vladimir, *Μορφολογία του παραμυθιού*, μτφ. Αριστέα Παρίση, Καρδαμίτσα, 2009. 5. Μπρούνο Μπέτελχαϊμ, *Η γοητεία των παραμυθιών*, μτφ. Ελένη Αστερίου, Γλάρος, 1995. 6. Γιόχαν Χουιζίνγκα, *Ο άνθρωπος και το παιχνίδι (Homo ludens)*, μτφ. Στέφανος Ροζάνης – Γεράσιμος Λυκιαρδό­πουλος, Γνώση, 2010. 7. Κάμμινγκς, *Παραμύθια*, μτφ. Ροδούλα Παππά, Νεφέλη, 2009. 8. Αγνή Στρουμπούλη, *Το κουντουνάκι. Παραμύθια ελληνικά για μικρά μικρά παιδιά*, Καλειδοσκόπιο. 9. *Τα παραμύθια των αδελφών Γκριμ*, μτφ. Μαρία Αγγελίδου, Άγρα, 2006. 10. Jan Kott, *Ένα θέατρο ουσίας*, μτφ. Έλενα Πατρικίου – Ελένη Παπάζογλου, Χατζηνικολή, 1988. 11. Werner Muller, *Παντομίμα*, μτφ. Γιώργος Κώνστας, Κάλβος. 12. Augusto Boal, *Θεατρικά Παιχνίδια*, μτφ. Μαρία Παπαδήμα, Θεσσαλονίκη: Σοφία, 2013. |

***Choreology in Dance and Theatre***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI813 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** | Choreology in Dance and Theatre | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and Workshops | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theatre in Education  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Yes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <http://www.theaterst.upatras.gr/?page_id=4909> | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will be able to:**  1. Differentiate technique from creative movement by applying chorological principles and methods for teaching in dance and drama education. 2. Understand the notion of composition using body, speech and narrative techniques in combination. 3. Form the structure of creative lessons of different ages and physical abilities. 4. Understand the different styles and manners in which music can be used in the different aspects of the class and in the composition at the end of each lesson. 5. Exploit contemporary theories of dance and theater pedagogy which respond to the individual and group needs of a practical lesson. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * Exploit the theoretical teaching methods in order to support practically exemplary classroom teachings. * Develop observation skills so that they can correct movement and support dramaturgy where needed * Collaborate with others, in couples and groups during the creative process of the lesson. * Develop critical thinking and self-reflection through guided discovery, in order to give a self feedback and feedback to others. * Seek material to support the teaching creative process (bibliography, online resources and online teaching examples). | |

1. **COURSE CONTENT**

|  |
| --- |
| Choreological Studies is the practical and theoretical subject for studying dance and a tool for creating, analyzing, interpreting and evaluating movement and dance. The aim of the course is to introduce students in creative teaching of movement and composition through exemplary teaching in the classroom. The experiential exploration of the movement and structuring of a practical lesson exploits contemporary pedagogical theories for dance and drama education which meet individual and group needs. At the end of the semester students present exemplary teachings for different ages and motor skills, in groups and under the guidance of the teacher. The teaching lesson is supported orally and in writing. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures and Workshops |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The material as well as the main points of each delivery are spoken orally and presented as practical exemplary lessons and creative compositions through DVD. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Preparing for the lesson by reading articles and books related to dance pedagogy and drama education. | 7x3=21 | | Preparation for the development of exemplary classes and selection of visual material. | 40 | | Preparing for the final practical examination. | 25 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Minimum passing grade: 5.   1. Individual and group presentations - process (30%) 2. Practical final exam (60%), which includes: a class teaching example (at different ages, aims, objectives, teaching methods and assessment), presented by different groups of students during the course in order to redefined accordingly by the instructions of the lecturer and the students. The final structured class is presented in its final form during the examination (product).Class and exams can be done in English.   Final Course Grade (FCG) : FCG = Goral and practical presentation + Gexam |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| BLAKEY, P. (1992).The muscle book. Bibliotek Books, UK.  HODGE, A. (ed.). Twentieth Century Actor Training. Routledge, London and New York, 2000.  GOUGH M. ( ) Knowing Dance,  GREEN-GILBERT, ANNE. Creative Dance for All Ages. The American Alliance for Health, Physical Education, Recreation and Dance, USA, 1992.  MORGENROTH, JOYCE. Dance Improvisations. University of Pittsburgh Press, USA, 1987.  VAN DE WATER, M., VACAVOY, M. HUNT C., (2015) Drama and Education: Performance Methodologies for Teaching and Learning, London: Routledge.  ΑΡΖΙΜΑΝΟΓΛΟΥ-ΜΑΝΤΖΑΡΛΗ, ΛΙΛΗ. Η ρυθμική Dalcroze μέσα από τα μάτια της Λίλης. Eκδ. Σπ. Μαντζαρλής, Αθήνα 2006,  ΔΑΝΑΣΗΣ- ΑΦΕΝΤΑΚΗΣ, Α.Κ. Η εξέλιξη της παιδαγωγικής και διδακτικής σκέψης, 17ος-20ός αι.: Παιδαγωγικά συστήματα. Ιδιωτική Έκδοση, 2000.  ΚΕΦΑΛΟΥ- ΧΟΡΣ, Ε.(2001), *ΡΥΘΜΙΚΗ: ΤΟ ΧΡΟΝΙΚΟ ΤΗΣ ΡΥΘΜΙΚΗΣ*.εκδ. Ορφέως, Αθήνα.  ΛΟΥΝΔΡΑ-ΗΛΙΟΠΟΥΛΟΥ, Ν. (2007) Ιστορία της Καλλιτεχνικής Ανατομικής. Αθήνα: Νόηση.  ΣΑΒΡΑΜΗ, Κ. Κινησιολογικά. Εκδ. ΣΑΛΤΟ, Θεσσαλονίκη, 1990. |

***Speech Education I***

1. **GENERAL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **PI 814** | **SEMESTER** | | **1st** | |
| **COURSE TITLE** | Speech Education I | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures and Practice Exercises | | | 3 | | 5 |
| **COURSE TYPE** | Skills’ development- Workshop  Elective | | | | |
| **PREREQUISITE COURSES** | No | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| --- |
| **Learning outcomes** |
| It is a system, a method for the proper delivery of speech. Voice, speech, is produced as we breathe and more specifically as we breathe out. The first thing to do is to check each student’s breathing. We focus on diaphragmatic breathing, discouraging chest breathing. This requires lots of strengthening exercises for the diaphragm. Then emphasis is given to the mouth where words are enunciated, to the tongue, the teeth and the lips. Speech along with the body are the actor’s main expressive tools. Subsequently, there are energy practice exercises, readings, movement along with speech. Speech education is a course necessary not only for actors/actresses but also for anyone who wants to learn to speak distinctly (i.e. to enunciate clearly). |
| **General Competences** |
| By the end of the course students will have acquired the skill to speak distinctly (i.e. enunciate clearly). |

1. **SYLLABUS**

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| --- |
| The main subject of the course is to teach students elocution (i.e. to give them speech training). |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | Classroom |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | No |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures, Workshops | 3 x 13= 39 | | Preparation for classes | 11 | | Practice exercises | 40 | | Preparation for final practical evaluation | 35 | | **Course total** | ***125***  ***(25 hours of workload per ECTS credit)*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Individual work practices and theoretical presentations: 50% 2. Theoretical final examination: 50% |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| Άρης Βαφιάς – ADVS, *Αγωγή του προφορικού λόγου. Ι: Προφορά της νεοελληνικής γλώσσας*, Δωδώνη, Αθήνα-Γιάννινα 1997.  Σωκράτης Α. Σκαρτσής, *Η προφορικότητα*, Εκδόσεις Πανεπιστημίου Πατρών, Πάτρα 2000. |

***Interdisciplinary Approaches in teaching Music with emphasis on Theatre Education***

**1. GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI815 | **SEMESTER OF STUDIES** | | 3rd | |
| **COURSE TITLE** | Interdisciplinary Approaches in teaching Music with emphasis on Theatre Education | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theatre in Education  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English or French in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English and French | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE763> | | | | |

**2. LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will be able to:**  1. Be familiar with elementary musical concepts/sound characteristics  2. Use the Orff music instruments  3. Use and experiment with their voices for pedagogical reasons  4. Know a standard music repertory for pedagogical use  5. Organize and teach music-kinetic activities  6. Understand the concept of rhythm and music metre  7. Organize music-theatrical shows for children and adolescents. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * Identification of the various sound characteristics and ability to respond vocally and kinetically to them * Vocal, kinetic, rhythmic, instrumental improvisation * Organization and creation of musical “backgrounds” for stage performances * Research of musical repertory for pedagogical goals * Creation of an elementary choreography for children and adolescents * Interdisciplinary approach of theatre education linked with music, literature, poetry, dance, mythology etc in the classroom. | |

**3. COURSE CONTENT**

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| --- |
| Introduction to sound characteristics, properties, elementary rhythmic and melodic principles. Suggestions for music-kinetic and auditory activities/training. Use of the voice (expression, improvisation, etc). Examples of vocal and instrumental improvisation, song-dramatization, creation and accompaniment of musical storytelling. Cross-thematic activities linked with literature and ethnography (songs, dramatization of myths and traditional fairytales). Theatrical songs for the classroom. Music supervision and sound design for pupils’ stage performances. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture | 5x3=15 | | Hours for composing the plot of two plays (optional) | 6 | | Hours for preparing a presentation in class (optional homework for one or two students) | 8 | | Hours for the composition of the final essay | 24 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written descriptions of pedagogical activities that are discussed in class (Gessay1). They must be handed over by the 4th week of the semester. 10% of the mean mark of the homework is added to the grade obtained in the final written examination.  2. Optionally, personal or for a group of two students, presentation of a topic in class during the last three courses of the semester (Goral). 20% of the mean mark of the presentation is added to the grade obtained in the final written examination.  3. Mandatory composition of a written essay in which the  student practices their ability to organize the musical, phonetic  and kinetic parameters of a school play (Gessay2). The mean mark  of the essay consists the 30% of the final course grade.  4. Mandatory written examination after the end of the semester  final grade (Gwexam). Unless the student has prepared the optional  Gessay1 and Goral the examination mark consists the 70% of the final  grade.  Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam (Gessay1+Goral +Gwexam) + Gessay |

**5. RECOMMENDED LITERATURE**

|  |
| --- |
| **Books**   * Antonakakis D., Hiotaki, E, Music pedagogies. Διαθεματικές εφαρμογές για μικρά παιδιά, Καστανιώτης, Αθήνα, 2007 (in greek only). * Kavvada, M., Μουσικοκινητικές και χοροθεατρικές καλοκαιρινές παραστάσεις, εκδ. ΔΙΑΠΛΑΣΗ, 2η έκδοση, Αθήνα 2008 (in Greek only). * Perakaki, E., Σχεδιάζοντας το σχολικό μάθημα της μουσικής, fagotto books, Αθήνα, 2008 (in Greek only). * Chrisostomou, Sm., Η μουσική στην εκπαίδευση. Το δίλημμα της διεπιστημονικότητας, Παπαγρηγορίου-Νάκας, Αθήνα, 2005 (in Greek only). |

### Third- and Fourth-Year Courses

### Elective Lectures

***SATYR DRAMA***

1. **GENERAL ΙΝFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ATH151 | **SEMESTER OF STUDIES** | | 6TH | |
| **COURSE TITLE** | SATYR DRAMA | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic Field: Ancient Theatre  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course *Introduction to Ancient Theatre* (ΑTH011) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBPAGE (URL)** | https://eclass.upatras.gr/courses/THE758/ | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will**:  1. Possess a comprehensive grasp of the (hypothetical) origins of satyr drama, as well as of its historical trajectory and development.  2. Recognize the basic characteristics of the satyric poetics as attested in the work of the three great tragic poets of Classical Greece (Aeschylus, Sophocles, Euripides).  3. Be able to identify key satyric motifs.  4. Adequately interpret select satyric fragments of Aeschylus and Sophocles, as well as Euripides’ *Cyclops*. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**  • To recognize satyric humour, in contradistinction with that of Ancient Comedy.  • To identify key satyric motifs and be able to differentiate them from comic and tragic ones, respectively.  • To identify key points of differentiation between the dramatic trope of the three great tragedians of Greek antiquity – as regards satyr drama, but also more generally. | |

1. **COURSE CONTENT**

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| The course focuses on ancient Greek satyr play through the study of select satyric fragments of Aeschylus and Sophocles, as well as of the only extant satyr drama: Euripides’ *Cyclops.* |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of Information and Communication Technologies (ICTs): mainly powerpoint but related websites as well in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them at their enrollment at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for individual study of the student and preparation for each lecture (study of drama texts) | 7x3=21 | | Ηours for the preparation of the optional written essay | 20 | | Hours for the preparation for the final examination | 45 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, preparation of a written essay in which the student applies their ability to analyze a passage from satyr drama. The mean mark from the essay (Gessay) consists the 30% of the final course grade. 2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.   Minimum passing grade: 5.  Final Course Grade (FCG): FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

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| --- |
| Greek:  Vayos Liapis (2016), *Εὐριπίδη Κύκλωψ* (introduction-translation-notes), Athens.  Chourmouziades Ν. (19862) Satyrika (*Σατυρικά)*, Athens.  Chourmouziades Ν. (1986) *Εὐριπίδης Σατυρικός*, Ἀθήνα.  Chourmouziades, Ν. (2008) *Εὐριπίδη Κύκλωψ* introduction-translation-notes), Athens.  Foreign:  Csapo, E. and Miller, Μ. C. (ed.) (2007) *The Origins of Theater in Ancient Greece and Beyond. From Ritual to Drama*, Cambridge.  Harrison, G. W. M. (ed.) (2005) *Satyr Drama: Tragedy at Play*, Swansea.  Hedreen, G. (1992) *Silens in Attic Black-Figure Vase-Painting. Myth and Performance*, Ann Arbor.  Hedreen, G. (2007) ‘Myths and Rituals in Athenian Vase Paintings of Silens’, in: Csapo καὶ Miller (2007) 150-195.  Kowalzig, B. and Wilson, P. (ed.) (2013) *Dithyramb in Context*, Oxford.  Krumeich, P., Pechstein, N καὶ Seidensticker, B. (ed.) (1999) *Das griechische Satyrspiel*, Darmstadt.  Lämmle, R. (2007), ‘Der eingeschlossene Dritte. Zur Funktion des Dionysos im Satyrspiel’, in: A. Bierl, R. Lämmle, K. Wesselmann (ed.), *Literatur und Religion* 1, Berlin, 336-386.  Lämmle, R. (2013), *Poetik des Satyrspiels*, Heidelberg.  Mondi, R. (1983) ‘The Homeric Cyclopes: Folktale, Tradition, and Theme’, *Transactions of the American Philological Association* 113, 17-38.  O᾽Sullivan, P. and Collard, C. (2013) *Euripides: Cyclops and Major Fragments of Greek Satyric Drama* (Aris and Phillips Classical Texts), Oxford.  Pechstein, N. (1998) *Euripides Satyrographos. Ein Kommentar zu den Euripideischen Satyrspielfragmenten*, Stuttgard/Leipzig.  Roisman, H. M. (2005) ‘The *Cyclops* and the *Alcestis*: Tragic and the Absurd’, in: Harrison (2005) 67-82.  Seaford, R. (1984) *Euripides, Cyclops* (introduction and commentary), Oxford.  Sutton, D. F. (1979) ‘Euripides’ *Cyclops* and the *Kyôgen* *Esashi* *Jûô*’, *Quaderni Urbinati di Cultura Classica* N.S. 3, 53-64.  Sutton, D. F. (1980) *The Greek Satyr Play*, Meisenheim am Glan.  Taplin, O. καὶ Wyles, R. (2010) *The Pronomos Vase and its Context*. Oxford.  Ussher, R. G. (1971) ‘The *Cyclops* of Euripides’, *Greece and Rome*, 18, 166-179.  Ussher, R. G. (1978) *Euripides, Cyclops* (introduction and commentary), Rome. |

***The Tragedies of Seneca***

1. **GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | ATH 155 | **SEMESTER OF STUDIES** | | 8th | |
| **COURSE TITLE** | THE TRAGEDIES OF SENECA | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Theatre  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course ATH 011 (*Introduction to the Ancient Theatre*) | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE CAN BE OFFERED TO ERASMUS STUDENTS** | Υes, in Greek. | | | | |
| **COURSE WEBPAGE (URL)** | [https://eclass.upatras.gr/courses/ATH 155/](https://eclass.upatras.gr/courses/ATH%20155/) | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
| **By the end of this course the student will be able to:**   1. Have an overview of Roman Tragedy, and of Seneca’s life and works with emphasis on his tragedies. 2. Have an overview of the theatre production in Roman times (sites in Italy, Greece and Asia Minor, buildings, festivals, ceremonies, actors, masks, costumes, music, etc.). 3. Have a basic knowledge of the philosophical theories which underlie Seneca’s tragedies, and of the problem of the performance of his tragedies. 4. Perform a dramatological reading of two Seneca’s tragedies in translation. 5. Have a knowledge of the other Senecan tragedies which have been translated into Modern Greek. 6. Know the Greek and Roman models and the changes Seneca makes in order to communicate his own message. 7. Appreciate Seneca’s emphasis on his characters’ psychological make-up and his influence on the European theatre. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * At the end of the course the students are expected to have further developed the following skills/competences: * To be familiar with differing critical views, often contradictory, and be able to discuss them and take their own position. * To make a critical reading of interpretations they find in Greek bibliography on Seneca and Roman drama. * To be able to read the text of a play dramatologically and appreciate its performability. * To place the dramatic texts in their historical and literary background. | |

1. **COURSE CONTENT**

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| The course aims at familiarizing the students with the methods of approaching, studying and appreciating the plays of Seneca.  During the semester the instructor applies a dramatological reading to Seneca’s tragedies and all the related context, with the active participation of the students. Finally, the students are required to take a written examination and answer questions on: a) interpretative and dramatological issues of Seneca’s tragedies, b) theatrical issues regarding Roman theatre, c) the relation of Senecan tragedies to the Greek models, d) their knowledge of other Senecan tragedies they have read on their own. |

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

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| --- | --- |
| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The students watch a power-point presentation of photographs of theatres, masks, costumes, mosaics, frescoes, statues, etc. which are related to the Roman theatre. The students have also access to e-class from which they can download one interpretation of one Senecan tragedy and one translation of a letter from Ovid’s *Heroides*, both written by the instructor. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Student workload in the semester*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Hours for the preparation for the final examination | 86 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Students’ active participation in the dramatological interpretation of the tragedies (10 %).  Written final examination (90%)  In case Erasmus students attend the course, they can take the examination in English or in German. |

1. **RECOMMENDED LITERATURE**

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| **Plays** (in Modern Greek Translation)  Seneca’s *Agamemnon*  Seneca’s *Phaedra*  Seneca’s *Medea*  Seneca’s *Oedipus*  Seneca’s *Thyestes*  Euripides’ *Hippolytus*  Euripides’ *Medea*,  Aeschylus’ *Agamemnon*  Sophocles’ *Oedipus Tyrannus*  **Textbooks**  F. Dupont, *Η αυτοκρατορία του ηθοποιού*. Μετάφρ. Σ. Γεωργακοπούλου. Αθήνα. 2007  Δ. Ράιος, *Σενέκα Φαίδρα.* Εισαγ., Κριτ. Έκδ., Μετάφρ. Ερμην. Ανάλ. Γιάννενα. 2013 (D. Raios, *Seneca’s Phaedra*: Introduction, Text, Transl., Ioannina. 2013)  **Suggestive bibliography**  Aricò, G. (1996), “Lacrimas lacrimis miscere iuvat: Il Chorus Iliadum nell’ *Agamemnon*  di Seneca,” in L. Castagna (ed.) *Nove studi sui cori tragici di Seneca*, Milano, 131-45.  Boyle, A.J. (1997), *Tragic Seneca: An Essay in the Theatrical Tradition*, London & New  York.  Boyle, A.J. (1987), *Seneca’s Phaedra*. Liverpool & Wolfeboro  Calder, W.M. (1975), “The Size of the Chorus in Seneca’s Agamemnon”, *CPh* 70, 32-35.  Calder, W.M. (1976), “Seneca’s Agamemnon”, *CPh* 71, 27-36.  Davis, P.J. (1993), *Shifting Song: The Chorus in Seneca’s Tragedies*, Hildesheim, Zürich,  New York.  Frangoulidis, S. (2009), “The nurse as a plot-maker in Seneca’s *Phaedra*”, *RFIC* 137.3: 402-23  Hall, E. (2005), “Aeschylus’ Clytemestra versus Her Senecan Tradition”, in F. Macintosh,  P. Michelakis, E. Hall, & O. Taplin (eds.), *Agamemnon in Performance 458 BC to AD*  2004, Oxford, 53-75.  Henry, D. & B. Walker (1963), “Seneca and the Agamemnon: Some Thoughts on Tragic  Doom”, *CPh* 58, 1-10.  Kirichenko, A. (2013), *Lehrreiche Trugbilder: Senecas Tragödien und die Rhetorik des Sehens*,  Heidelberg.  Kohn, T. (2013), *The Dramaturgy of Senecan Tragedy*, Ann Arbor.  Kugelmeier, Chr. (2013), “Agamemnon”, in G. Damschen & A. Heil (eds.), *Brill’s Companion*  *to Seneca: Philosopher and Dramatist*, Leiden & Boston, 493-500.  Lohikoski, K.K. (1966), “Der Parallelismus Mykene – Troja in Senecas *Agamemnon*”, *Arctos*  4, 63-70.  Motto, A.L. & J.R. Clark (1998), *Senecan Tragedy*, Amsterdam.  Paschalis, M. (2010), “Cassandra and the Passionate Lucidity of furor in Seneca’s  *Agamemnon*,” in S. Tsitsiridis (ed.), *ΠΑΡΑΧΟΡΗΓΗΜΑ. Studies on Ancient Theatre in Honour of Professor Gregory M. Sifakis*, Heraklion, 209-28.  Schenkeveld, D.M. (1976), “Aegisthus in Seneca’s *Agamemnon*”, in J.M. Bremer, S.L. Radt,  C.J. Ruijgh (eds.), *Miscellanea Tragica in Honorem J.C. Kamerbeek*, Amsterdam, 397-  403.  Schindler, C. (2000), “Dramatisches Unwetter: Der Seesturm in Senecas Agamemnon (vv.  421-458)”, in S. Gödde & T. Heinze (eds.), *Skenika: Beiträge zum antiken Theater*  *und seiner Rezeption*, Darmstadt, 135-49.  Segal, C. (1986), *Language and Desire in Seneca’s Phaedra*. Princeton  Seidensticker, B. (1969), *Die Gesprächsverdictung in den Tragödien Senecas*, Heidelberg.  Shelton, J.-A. (1983), “Revenge or Resignation: Seneca’s Agamemnon,” *Ramus* 12, 159-83.  Sutton, D.F. (1986), *Seneca on the Stage*, Leiden.  Tarrant, R.J. (1976), *Seneca Agamemnon*, (Cambridge Classical Texts and Commentaries,  18) Cambridge.  Tola, E. (2009), “Una lectura del *Agamemnon* de Séneca: Nefas trágico e imaginario poético”, *Auster* 14, 85-99. |

***Special issues of ancient drama***

1. **GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **ΑTH 160** | **SEMESTER** | | 8th | |
| **COURSE TITLE** | Special issues of ancient drama | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Greek Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | Successful completion of the course *Introduction to Ancient Greek Theatre* (ΑTH011) | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek. Instruction may be performed in English in case foreign students attend the course. | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| By the end of this course the student will:   1. Possess basic knowledge on ancient Greek melic poetry, its history and the genres that it encompasses. 2. Be aware of the modes of performance of melic poetry in classical antiquity. 3. Possess knowledge on the ways in which themes, ideas, stylistic elements from melic poetry were introduced especially in the lyric parts of tragedy. 4. Has a clear overview of the issue of the possible or certain influence of tragedy on melic poetry. 5. Be aware of the basic themes shared by melic poetry and tragedy. 6. Know the basic means through which Aristophanes exploits elements (stylistic, expressive etc.) from melic poetry for the production of comic effect. 7. Have studied passages from Aristophanic works, in which lines from melic poetry have been inserted after due emendations. |
| **General Competences** |
| By the end of this course the students will, furthermore, have developed the following skills (general abilities), namely to:   * Identify the specific stylistic character of melic poetry. * Identify recurrent thematic motifs of basic genres of melic (especially choral) poetry. * Gain a general overview of the work of Pindar. * Be able to recognize fundamental characteristics of the world-view emerging from the work of Pindar, in relation to that of Aeschylus. * Possess adequate knowledge of the way in which the parody of melic poetry functions within Aristophanic comedy. * Gain an overview of the issue of the performance of melic (especially choral) poetry and be able to compare the performance of tragedy and comedy. |

1. **SYLLABUS**

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| --- |
| The course “Special issues of ancient drama” focuses on the interconnection between melic (especially choral) poetry and ancient Greek drama. More specifically, it centres on three key issues. Firstly, on the way in which melic poetry (Simonides, Pindar, Bacchylides) have influenced tragic poetry, especially via the introduction of lyric expressive modes into the choral odes of tragedies. Secondly, on the question how tragedy itself has influenced the melic poets (e.g. the issue of the connection between Pindar’s *Eighth Pythian* and Aeschylus’ *Oresteia*). Thirdly, how melic poetry is exploited by comedy in order to create comic effect (e.g. the parody of poets in Aristophanes’ *Birds*). The central interest of this course is, thus, the interaction between literary genres that belong to the wider category of melic poetry (dithyrambs, epinicians, *partheneia*, hymns etc.) with drama (tragedy and comedy) during the classical period. Of course, a parameter that ought to be taken particularly into account is the fact that melic poetry is also composed for public performance. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | Lectures |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Use of Information and Communication Technologies (ICTs): mainly power-point but also related websites are employed in instruction, too. The course lectures’ content for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them at their enrolment at the Department. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures (3 hours per week x 13 weeks) | 3 x 13 = 39 | | Hours for individual study and preparation for each lecture (study of drama texts) | 7 x 3 = 21 | | Ηours for the preparation of optional written essay | 21 | | Hours for the preparation for the final examination | 44 | | **Course total** | ***125 hours (total student workload)*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Optionally, preparation of a written essay on an issue relevant to the theme of the course. The mean mark from the essay (Gessay) consists of 30% of the final course grade. 2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.   Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| **Greek language**  Athanassaki, L. (2009) *ἀείδετο πὰν τέμενος. Οι χορικές παραστάσεις και το κοινό τους στην αρχαϊκή και πρώιμη κλασική περίοδο*. Heraklion.  Chourmouziades (Χουρμουζιάδης), N. X. (2010) *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Athens.  Dover, K. J. (1981) *Η κωμωδία του Αριστοφάνη*, transl. Fanis Ι. Kakridis, Athens.  Goldhill, S. (2008) *Αισχύλου Ορέστεια*, transl. Α. Papasyriopoulos, Athens.  Hose, M. (2006) *Eυριπίδης. Ο ποιητής των παθών*, transl. Ν. P. Bezantakos, Athens.  Lossau, M.-J. (2009) *Αισχύλος,* transl. Ν. Π. Μπεζαντάκος, Athens.  Sommerstein, Α. Η. (2017) *Η Ζωή και το Έργο του Αισχύλου*, transl. P. Polykarpou, acad. superv. Α. Markantonatos, Athens.  **Foreign language**  Andújar, R., Coward, T. R. P., Hadjimichael, T. (eds.) (2018) *Paths of Song. The Lyric Dimension of Greek Tragedy.* Berlin/Boston.  Cairns, D. (ed.) (2013) *Tragedy and Archaic Greek Thought*, Swansea.  Garvie, A. F. (2009) *Aeschylus, Persae*, Oxford.  Goldhill, S. (1986) *Reading Greek Tragedy,* Cambridge.  Jouanna, J. καὶ Montanari, F. (ἐπιμ.) (2009) *Eschyle à l’aube du théâtre occidental. Neuf exposés suivis de discussions, Vandœuvres-Genève 25-29 août 2008*, Geneva.  Kitto, H. D. F. (1961) *Greek Tragedy. A Literary Study*, London.  Lloyd, M. (ed.) (2007) *Oxford Readings in Aeschylus*, Oxford.  Scott, W. C. (1984) *Musical Design in Aeschylean Theater*, Hanover/London.  Swift, L. A. (2010) *The Hidden Chorus: Echoes of Genre in Tragic Lyric*. Oxford  *- Related academic journals:*  “Logeion”, “Journal of Hellenic Studies”, “American Journal of Philology”, “Transactions of the American Philological Association”, “Helios”, “Classical Quarterly”. |

***History of the opera in the 20th century***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH 264 | **SEMESTER OF STUDIES** | | | 5th |
| **COURSE TITLE** | History of the opera in the 20th century | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | **ECTS CREDITS** | |
| Lectures | | | 3 | 5 | |
| **COURSE TYPE** | Academic field: World Theatre  Εlective | | | | |
| **PREREQUISITES** | *Introduction to Theatre Studies (Modern theatre)*, THE041 | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English or French in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English and French | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE764> | | | | |

**2. LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to be familiar and understand:**  1. under what circumstances (political, social, artistic), contexts, and ways the opera and the musical theatre of the last century was formed  2. the broad artistic trends and tendencies that influenced the evolution of opera  3. the interaction between the 19th/20th century theatre and opera  4. repertory and composers that represent new aesthetics | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * understand the impact of several artistic trends on the operatic/musical theatrical creation and evolution during the 20th century * distinguish the innovations applied to the 20th century operatic repertory * examine several works and recognize the different compositional styles   understand the difference between opera and new music theatre | |

**3. COURSE CONTENT**

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| Brief review of the operatic evolution from the 16th to the 20th century. Elementary terminology of operatic terms. Composers and works of the international operatic repertory following various trends (symbolism, expressionism, neoclassicism, minimalism etc). Modern opera composers (after 1950). Creation of the new music theatre (the 60’s). Technology and operatic renovation. Greek opera of the 20th century. |

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

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| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture (study of biographical elements or artistic currents’ characteristics) | 5x3=15 | | Hours for listening to musical examples (optional) | 6 | | Hours for the preparation of a presentation in class (optional, homework for one or two students | 8 | | Hours for the composition of the final essay | 24 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written descriptions of the transformation process in theatrical plays, novels, plays and other texts leading to an operatic libretto in modern operas (analyzed in class (Gessay1)). The essay must be handed over by the 4th week of the semester. 10% of the mean mark of the homework is added to the grade obtained in the final written examination.  2. Optionally, personal or for a group of two students presentation of a topic in class during the last three courses of the semester (Goral). 20% of the mean mark of the presentation is added to the grade obtained in the final written examination.  3. Mandatory composition of a written-essay in which the  student practices their ability to define the various differences (in  structure, content, use of voice and instruments etc.) between an  opera and a piece of new musical theatre (Gessay2). The mean mark  from the essay consists 30% of the final course grade.  4. Mandatory written examination after the end of the semester  final grade (Gwexam). Unless the student has prepared the optional  Gessay1 and Goral the examination mark consists 70% of the final  grade.  Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam (Gessay1+Goral +Gwexam) + Gessay |

**5. RECOMMENDED LITERATURE**

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| --- |
| **Books**   * KAGEL, Mauricio, Tam-tam. Monologues et dialogues sur la musique, ed. Christian Bourgois, Paris 1983. * RIO, Marie-Noel et ROSTAIN, Michel, L’opéra mort ou vif, ed. Recherches/Encres, Paris 1982. * STOIANOVA, Ivanka, Geste-texte-musique, 10/18, U.G.E., Paris 1978. * COOKE, Mervyn, The Cambridge Companion to Twentieth-Century Opera, Cambridge 2005. * SALZMAN, Eric, The Νew Μusic Τheater: Seeing the Voice, Hearing the Body, Oxford 2008. * MARTIN, George, Twentieth century opera. A guide, Limelight ed., N.Y., 1999. * KOBBE, Gustave, Tout l’opéra, Laffont, 1999. |

**Special issues of ancient drama**

1. **GENERAL**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **ΑTH 160** | **SEMESTER** | | 7th | |
| **COURSE TITLE** | Special issues of ancient drama | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Ancient Greek Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | Successful completion of the course *Introduction to Ancient Greek Theatre* (ΑTH011) | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek. Instruction may be performed in English in case foreign students attend the course. | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Υes, in English | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| By the end of this course the student will:   1. Possess basic knowledge on ancient Greek melic poetry, its history and the genres that it encompasses. 2. Be aware of the modes of performance of melic poetry in classical antiquity. 3. Possess knowledge on the ways in which themes, ideas, stylistic elements from melic poetry were introduced especially in the lyric parts of tragedy. 4. Has a clear overview of the issue of the possible or certain influence of tragedy on melic poetry. 5. Be aware of the basic themes shared by melic poetry and tragedy. 6. Know the basic means through which Aristophanes exploits elements (stylistic, expressive etc.) from melic poetry for the production of comic effect. 7. Have studied passages from Aristophanic works, in which lines from melic poetry have been inserted after due emendations. |
| **General Competences** |
| By the end of this course the students will, furthermore, have developed the following skills (general abilities), namely to:   * Identify the specific stylistic character of melic poetry. * Identify recurrent thematic motifs of basic genres of melic (especially choral) poetry. * Gain a general overview of the work of Pindar. * Be able to recognize fundamental characteristics of the world-view emerging from the work of Pindar, in relation to that of Aeschylus. * Possess adequate knowledge of the way in which the parody of melic poetry functions within Aristophanic comedy. * Gain an overview of the issue of the performance of melic (especially choral) poetry and be able to compare the performance of tragedy and comedy. |

1. **SYLLABUS**

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| The course “Special issues of ancient drama” focuses on the interconnection between melic (especially choral) poetry and ancient Greek drama. More specifically, it centres on three key issues. Firstly, on the way in which melic poetry (Simonides, Pindar, Bacchylides) have influenced tragic poetry, especially via the introduction of lyric expressive modes into the choral odes of tragedies. Secondly, on the question how tragedy itself has influenced the melic poets (e.g. the issue of the connection between Pindar’s *Eighth Pythian* and Aeschylus’ *Oresteia*). Thirdly, how melic poetry is exploited by comedy in order to create comic effect (e.g. the parody of poets in Aristophanes’ *Birds*). The central interest of this course is, thus, the interaction between literary genres that belong to the wider category of melic poetry (dithyrambs, epinicians, *partheneia*, hymns etc.) with drama (tragedy and comedy) during the classical period. Of course, a parameter that ought to be taken particularly into account is the fact that melic poetry is also composed for public performance. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | Lectures |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Use of Information and Communication Technologies (ICTs): mainly power-point but also related websites are employed in instruction, too. The course lectures’ content for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them at their enrolment at the Department. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures (3 hours per week x 13 weeks) | 3 x 13 = 39 | | Hours for individual study and preparation for each lecture (study of drama texts) | 7 x 3 = 21 | | Ηours for the preparation of optional written essay | 21 | | Hours for the preparation for the final examination | 44 | | **Course total** | ***125 hours (total student workload)*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Optionally, preparation of a written essay on an issue relevant to the theme of the course. The mean mark from the essay (Gessay) consists of 30% of the final course grade. 2. Written examination after the end of the semester - final grade (Gexam). Unless the student has prepared the optional essay (1), the examination mark consists the 100% of the final grade.   Minimum passing grade: 5.  Final Course Grade (FCG) : FCG = Gessay + Gexam |

1. **ATTACHED BIBLIOGRAPHY**

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| --- |
| **Greek language**  Athanassaki, L. (2009) *ἀείδετο πὰν τέμενος. Οι χορικές παραστάσεις και το κοινό τους στην αρχαϊκή και πρώιμη κλασική περίοδο*. Heraklion.  Chourmouziades (Χουρμουζιάδης), N. X. (2010) *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Athens.  Dover, K. J. (1981) *Η κωμωδία του Αριστοφάνη*, transl. Fanis Ι. Kakridis, Athens.  Goldhill, S. (2008) *Αισχύλου Ορέστεια*, transl. Α. Papasyriopoulos, Athens.  Hose, M. (2006) *Eυριπίδης. Ο ποιητής των παθών*, transl. Ν. P. Bezantakos, Athens.  Lossau, M.-J. (2009) *Αισχύλος,* transl. Ν. Π. Μπεζαντάκος, Athens.  Sommerstein, Α. Η. (2017) *Η Ζωή και το Έργο του Αισχύλου*, transl. P. Polykarpou, acad. superv. Α. Markantonatos, Athens.  **Foreign language**  Andújar, R., Coward, T. R. P., Hadjimichael, T. (eds.) (2018) *Paths of Song. The Lyric Dimension of Greek Tragedy.* Berlin/Boston.  Cairns, D. (ed.) (2013) *Tragedy and Archaic Greek Thought*, Swansea.  Garvie, A. F. (2009) *Aeschylus, Persae*, Oxford.  Goldhill, S. (1986) *Reading Greek Tragedy,* Cambridge.  Jouanna, J. καὶ Montanari, F. (ἐπιμ.) (2009) *Eschyle à l’aube du théâtre occidental. Neuf exposés suivis de discussions, Vandœuvres-Genève 25-29 août 2008*, Geneva.  Kitto, H. D. F. (1961) *Greek Tragedy. A Literary Study*, London.  Lloyd, M. (ed.) (2007) *Oxford Readings in Aeschylus*, Oxford.  Scott, W. C. (1984) *Musical Design in Aeschylean Theater*, Hanover/London.  Swift, L. A. (2010) *The Hidden Chorus: Echoes of Genre in Tragic Lyric*. Oxford  *- Related academic journals:*  “Logeion”, “Journal of Hellenic Studies”, “American Journal of Philology”, “Transactions of the American Philological Association”, “Helios”, “Classical Quarterly”. |

***Contemporary Reception of Ancient Drama and Interculturalism***

1. **GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH 261 | **SEMESTER OF STUDIES** | | 7th | |
| **COURSE TITLE** | CONTEMPORARY RECEPTION OF ANCIENT DRAMA AND INTERCULTURALISM | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and individual assignments | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: World Theatre  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** | https://eclass.upatras.gr/modules/document/?course=THE755 | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will:**   1. Be familiar with the basic principles of the theories of reception, intertextuality and the semantics of possible worlds, which clarify in different aspects the relationship developed among texts. 2. Have a thorough knowledge of different categorizations of the concept of intercultural theatre. 3. Understand the promotion of a range of “uses” a text undergoes in specific performances via different cultures and theatrical codes. 4. Respect as a citizen the *other* culture, the different cultural constructs, and show tolerance to their hybrids. 5. Be knowledgeable enough of the correct evaluation of ancient drama performances by other cultures showing no bias or nationalistic projections. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Identify elements of intertextuality or/and intertextual units in plays of Greek or world dramaturgy displaying a link to ancient themes or ancient myths. * Accurately determines the degree of transcription, adjustment, transformation, change, interpretation, misinterpretation and/or misreading of the ancient text by its contemporary rewritings * Identify the socio-ideological reasons determining the change of an ancient text in these new intertextual plays * Decode the performance signs of different theatre genres * Apply the theoretical tools of reception, intertextuality, interculturalism theories on contemporary texts and performances * Develop the skill of perceiving the function of intercultural relationships through theatre and of respecting different cultures, even if such relationships are conflicting to fixed, real or devised national traditions of reading ancient drama on stage * Recognize intercultural theatre in view of ancient Greek drama even in its most hybrid forms as a channel of communication and understanding among peoples of different cultures and as a channel for identifying social problems pertinent to non-Western societies. | |

1. **COURSE CONTENT**

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| The course aims at students’ familiarization with the basic principles of the theories of reception, intertextuality and the semantics of possible worlds, which clarify in different aspects the relationship developed among texts. It also attempts to apply these theoretical tools on texts of modern world dramaturgy. The students are expected to be acquainted with different categorizations of the concept of intercultural theatre and the promotion of a range of “uses” a text undergoes in specific performances via different cultures and theatrical codes. Therefore, in the first lectures the basic concepts of reception and intertextuality will be defined. Exemplary applications of the theoretical concepts will be pursued on contemporary dramatic texts. In the next lectures the concept of intercultural theatre will be approached in view of specific performances highlighting its different versions. |

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

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The course, as regards intercultural theatre in specific, is based on the screening of rare videotaped performances from the Greek and the international stage with further exemplary analysis. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures | 3x13=39 | | Class preparation: reading plays | 3x10=30 | | Composition of individual written assignment | 16 | | Preparation for final oral assessment | 40 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Individual written assignment (optional) on the analysis of the intertextual relationships of a contemporary dramatic text with a Greek tragedy or comedy (30%). 2. Oral final assessment (70% or 100%, in case no written assignment is produced) based on the intertextual analysis of a text or the identification as well as the evaluation of intercultural elements in an extract of a videotaped performance pertinent to an ancient theme, using the theoretical tools taught in the lectures.     Assessment is conducted in Greek. |

1. **RECOMMENDED LITERATURE**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **A. Assigned course readings suggested in ΕΥΔΟΞΟΣ**   1. Δημήτρης ΤΣΑΤΣΟΥΛΗΣ, *Δυτικό ηγεμονικό «Παράδειγμα» και διαπολιτισμικό θέατρο. Για την πρόσληψη του αρχαιοελληνικού δράματος στην Ελληνική και μη Δυτική σκηνή.*   Εκδ. Παπαζήσης - 2017   |  | | --- | | 1. ΓΚΟΤΣΗΣ, Ε. ΚΑΛΗ, Φ, ΣΑΚΕΛΛΑΡΟΠΟΥΛΟΥ, Β. ΤΑΣΣΗΣ, Δ. ΤΣΑΤΣΟΥΛΗΣ, *Από το Αττικό Δράμα στο Σύγχρονο Θέατρο- Μελέτες για την πρόσληψη και τη διακειμενικότητα* | | Εκδ.: Αιγόκερως - 2008   1. Δημήτρης ΤΣΑΤΣΟΥΛΗΣ, *Ιψενικά διακείμενα στη δραματουργία του Ιάκωβου Καμπανέλλη*   Έκδ. : ΜΕΤΑΙΧΜΙΟ - 2004.   |  | | --- | | 1. Robert C. HOLUB, *Θεωρία της πρόσληψης* Εκδ. : ΜΕΤΑΙΧΜΙΟ – 2004 | | **B. Texts uploaded on e-class**  **C. Other studies**   * BARBA, Eugenio - Nicola Savarese (31995), *The Secret Art of the Performer. A Dictionary of Theatre Anthropology*, London - New York: Routledge (Μπάρμπα Εουτζένιο - Νικόλα Σαβαρέζε (2008), *Η μυστική τέχνη του ηθοποιού. Αρχές θεατρικής ανθρωπολογίας*, μετ. Μαρία Χατζηεμμανουήλ, Αθήνα: ΚΟΑΝ. * BENJAMIN, Walter, *Δοκίμια για την τέχνη*. Μτφρ. Δημοσθένης Κούρτοβικ. Αθήνα, Κάλβος, 1978. * BLOOM, Harold, *Η αγωνία της επίδρασης. Μια θεωρία για την ποίηση*. Εισ.-μτφρ.-επιμ.: Δημήτρης Δημηρούλης, Αθήνα, Άγρα, 1989. * BRUNEL, Pierre – Claude PICHOIS – André-Michael ROUSSEAU, *Τι είναι η συγκριτική γραμματολογία*, Προλ.-μτφρ.-σημ.: Δημήτρης Αγγελάτος, Αθήνα, Πατάκης, 1998. * BURKE, Peter (2009), *Cultural Hybridity*, Cambridge: Polity Press Ltd. (*Πολιτιστικός υβριδισμός*, μετ. Ειρήνη Σταματοπούλου, Αθήνα: Μεταίχμιο (2010). * CULLER, Jonathan, *Λογοτεχνική θεωρία. Μια συνοπτική εισαγωγή*, Μτφρ. Καίτη Διαμαντάκου, Ηράκλειο, Πανεπιστημιακές Εκδόσεις Κρήτης, 2000. * CULLER, Jonathan, *Aποδόμηση. Θεωρία και κριτική μετά τον δομισμό*, Μτφρ. Απόστολος Λαμπρόπουλος, Αθήνα, Μεταίχμιο, 2006 * DECREUS, Freddy (2016), *Η τελετουργία στο θέατρο του Θεόδωρου Τερζόπουλου*, μετ. 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Νεκτάριος Καλαϊτζής, Αθήνα: Εκδόσεις του Εικοστού Πρώτου. * ΧΑΣΑΠΗ-ΧΡΙΣΤΟΔΟΥΛΟΥ, Ευσεβία, *Η ελληνική μυθολογία στο νεοελληνικό δράμα. Από την εποχή του Κρητικού Θεάτρου έως το τέλος του 20ου αιώνα*, 2 τόμοι, Θεσσαλονίκη, University Studio Press, 2002. * ΧΑΤΖΗΠΑΝΤΑΖΗΣ, Θόδωρος (2014), *Διάγραμμα ιστορίας του νεοελληνικού θεάτρου*, Ηράκλειο: Ινστιτούτο Μεσογειακών Σπουδών - Πανεπιστημιακές Εκδόσεις Κρήτης. * ΧΙΟΥΖ, Μπέττανυ, *Ωραία Ελένη, Θεά, Πριγκίπισσα, Εταίρα*. Μτφρ. Θεοδόσης Κοντάκης - Μάνος Κοντάκης, Αθήνα, Πατάκης, 2007. * ΧΟΥΡΜΟΥΖΙΑΔΗΣ, Νίκος Χ. (21991), *Όροι και μετασχηματισμοί στην αρχαία ελληνική τραγωδία*, Αθήνα: Γνώση. * ΧΟΥΡΜΟΥΖΙΑΔΗΣ, Νίκος Χ. (1998), *Περί Χορού. Ο ρόλος του ομαδικού στοιχείου στο αρχαίο δράμα*, Αθήνα: Καστανιώτης. * ΧΟΥΡΜΟΥΖΙΟΣ, Αιμίλιος (1952), «Μερικά προβλήματα ερμηνείας του αρχαίου δράματος», *Νέα Εστία*, τχ. 589, σσ. 106-111. | | |

***History of the opera in the 20th century***

**1. GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH 264 | **SEMESTER OF STUDIES** | | | 5th |
| **COURSE TITLE** | History of the opera in the 20th century | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | **ECTS CREDITS** | |
| Lectures | | | 3 | 5 | |
| **COURSE TYPE** | Academic field: World Theatre  Εlective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English or French in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English and French | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE764> | | | | |

**2. LEARNING OUTCOMES**

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| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student will be able to be familiar and understand:**  1. under what circumstances (political, social, artistic), contexts, and ways the opera and the musical theatre of the last century was formed  2. the broad artistic trends and tendencies that influenced the evolution of opera  3. the interaction between the 19th/20th century theatre and opera  4. repertory and composers that represent new aesthetics | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * understand the impact of several artistic trends on the operatic/musical theatrical creation and evolution during the 20th century * distinguish the innovations applied to the 20th century operatic repertory * examine several works and recognize the different compositional styles   understand the difference between opera and new music theatre | |

**3. COURSE CONTENT**

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| Brief review of the operatic evolution from the 16th to the 20th century. Elementary terminology of operatic terms. Composers and works of the international operatic repertory following various trends (symbolism, expressionism, neoclassicism, minimalism etc). Modern opera composers (after 1950). Creation of the new music theatre (the 60’s). Technology and operatic renovation. Greek opera of the 20th century. |

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

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| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture (study of biographical elements or artistic currents’ characteristics) | 5x3=15 | | Hours for listening to musical examples (optional) | 6 | | Hours for the preparation of a presentation in class (optional, homework for one or two students | 8 | | Hours for the composition of the final essay | 24 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written descriptions of the transformation process in theatrical plays, novels, plays and other texts leading to an operatic libretto in modern operas (analyzed in class (Gessay1)). The essay must be handed over by the 4th week of the semester. 10% of the mean mark of the homework is added to the grade obtained in the final written examination.  2. Optionally, personal or for a group of two students presentation of a topic in class during the last three courses of the semester (Goral). 20% of the mean mark of the presentation is added to the grade obtained in the final written examination.  3. Mandatory composition of a written-essay in which the  student practices their ability to define the various differences (in  structure, content, use of voice and instruments etc.) between an  opera and a piece of new musical theatre (Gessay2). The mean mark  from the essay consists 30% of the final course grade.  4. Mandatory written examination after the end of the semester  final grade (Gwexam). Unless the student has prepared the optional  Gessay1 and Goral the examination mark consists 70% of the final  grade.  Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam (Gessay1+Goral +Gwexam) + Gessay |

**5. RECOMMENDED LITERATURE**

|  |
| --- |
| **Books**   * KAGEL, Mauricio, Tam-tam. Monologues et dialogues sur la musique, ed. Christian Bourgois, Paris 1983. * RIO, Marie-Noel et ROSTAIN, Michel, L’opéra mort ou vif, ed. Recherches/Encres, Paris 1982. * STOIANOVA, Ivanka, Geste-texte-musique, 10/18, U.G.E., Paris 1978. * COOKE, Mervyn, The Cambridge Companion to Twentieth-Century Opera, Cambridge 2005. * SALZMAN, Eric, The Νew Μusic Τheater: Seeing the Voice, Hearing the Body, Oxford 2008. * MARTIN, George, Twentieth century opera. A guide, Limelight ed., N.Y., 1999. * KOBBE, Gustave, Tout l’opéra, Laffont, 1999. |

***Contemporary Western Dance Theatre***

1. **GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH267 | **SEMESTER OF STUDIES** | | 8th | |
| **COURSE TITLE** | CONTEMPORARY WESTERN DANCE THEATRE | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Field of Science: World Theatre  Elective | | | | |
| **PREREQUISITES** | *Introduction to Theatre studies* (Modern Theatre), THE041 | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Yes, in English | | | | |
| **COURSE WEBPAGE (URL)** | <http://www.theaterst.upatras.gr/?page_id=4909> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| By the end of this course the student will be able to:  1. Know what Dance Theater is. 2. Grasp historical knowledge and understanding for its origins and evolution in different European countries. 3. Recognize and understand the theatrical and dance devices. 4. Distinguishes and classifies the different trends of dance and their form through the historical, socio-political context in which the different choreographic styles developed to nowadays. Emphasis is placed on the reception of the body in conceptual dance art and in choreographer’s collaborations with other artists and in different spaces. 5. Analyze, interpret and evaluate dance performances by applying dance theory and performance theory. | |
| **General skills** |
| By the end of this course the student will, furthermore, have developed the following skills (general abilities):   * Know the most important theories, characteristics, methods of interpretation and interpretation of dance and performance. * Use the theoretical knowledge to critically support dancing performances. * Describes, analyzes, interprets and evaluates the elements of dance performance and / or performance. * Presents a lecture based on the historical and theoretical approach and research dance methods and analysis of a chosen dance performance/or performance, in the class. * Seek material for further research (bibliography, online sources and online dance performances) | |

1. **COURSE CONTENT**

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| The aim of the course is to acquaint students with Dance Theatre, as a particular form of art that links dance and theatrical devices. During the course issues will discuss such as: the historical roots from Laban and German expressionism, the first generation of artists who introduced the term Dance Theatre (Pina Bausch, Susanne Linke, Reinhild Hoffmann, Gerhard Bohner, Johann Kresnik), but also the contemporary approaches in different countries (Germany, Belgium, France, England, etc.). The connection of dance and theatrical devices in performing arts extend to Conceptual art, Physical Theater and Japanese Butoh are analyzed through the contemporary theories of the body and performance. The sociopolitical context, in which Dance Theatre has developed and evolved, is discussed. Lectures are supported by audiovisual material. |

1. **TEACHING AND LEARNING METHODS - EVΑLUATION**

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| **INSTRUCTION METHOD** | Lectures |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of Information and Communication Technologies (ICTs): mainly DVD’S of dance performances, PowerPoint and related websites in teaching. |
| **INSTRSTUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) | 39 | | Preparing for the lesson by reading articles related to Dance Theory, books and core notes on History of Dance. | 7x3=21 | | Ηours for the preparation and organization of oral group works on the History of Dance | 45 | | Hours for the preparation for the final examination | 20 | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Minimum passing grade: 5   1. Individual oral presentations which analyze performances (30%). 2. Written final exam (70% and/or 100% if oral lessons have not been presented) and includes the analysis, interpretation and evaluation of a choreographic work that is presented through DVD, at the class examination. The examination is in Greek. In the case of Erasmus students the examination is done by writing a written paper in English   Final Course Grade (FCG) : FCG = Goral presentation + Gexam |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| * Adshead-Lansdale, J. & Valerie A. Briginshaw & Pauline Hodgens & Michael Huxley **(**Ed) (1988) *Theory and Practice*. Bristol, SOM, United Kingdom. * Adshead-Lansdale, J. (2008) *Decentring Dancing Texts: The Challenge of Interpreting Dances*, NY: Palgrave Macmillan. * Banes, S. (1987) *Terpsichore in Sneakers: Post-Modern Dance*. Wesleyan University Press. * Banes, S. (Ed) (1993) *Greenwich Village 1963: Avant-Garde Performance and the Effervescent. Body*. Duke University Press. * Bergsohn, H. and Partsch-Bergsohn, I. (2003) The Makers of Modern Dance in Germany: Rudolf Laban, Mary Wigman, Kurt Jooss. Independent Publishers Group. * Birringer, J. (1991). *Theatre, Theory, Postmodernism*. Bloomington: Indiana University Press. * Bremser, M. (Ed) (1999) *Fifty Contemporary Choreographers*. Routledge. * *Cohen, Selma Jeanne, founding editor (1998). International Encyclopedia of Dance. New York: Oxford University Press.* CS1 maint: Extra text: authors list ([link](https://en.wikipedia.org/wiki/Category:CS1_maint:_Extra_text:_authors_list)) * Carter, A. (1998) *Rethinking Dance History, A Reader,* Routledge. * Denby, Edwin "Dancers, Buildings, and People in the Streets".(1965) Curtis Books. ASIN B0007DSWJQ * Foster, S. L. (2005) «Dance and Narrative» στο D. Herman – M. Jahn – M. L. Ryan (επιμ.), *Routledge Encyclopedia of Narrative Theory*, London: Routledge, σσ. 95-96. * *Kassing, Gayle. (2007). History of dance: an interactive arts approach. Champaign, IL: Human Kinetics.* * Markard, A. (1985). Jooss. Cologne: Ballet Bühnen Verlag. * McFEE, G. (1992) *Understanding Dance*, London: Routledge. * Preston-Dunlop, V. (1995) (επιμ.) *Dance Words*, Chur [Switzerland]: Harwood Academic Publishers * Preston-Dunlop, V. (1999) *Current Approach to Dance Analysis. Methodologiesfrom a Choreological Studies Perspective* (unpublished document)*in Ausdruckstanz to the Present,* PhD Thesis, London: Laban Centre. * Preston-Dunlop, V. &, Sanchez-Colberg, A. (2002). *Dance and the Performative*. London: Verve. * Reynolds, N. and McCormick, M. (2003) *No Fixed Points: Dance in the Twentieth Century*. Yale University Press. * Sanchez-Colberg, A. (1992) *German Tanztheater: Traditions and Contradictions.A Choreological Documentation of Tanztheater from its Roots,* PhD, Laban Centre, London. * Servos, N. (2008) Pina Bausch *Dance Theatre*, München: Kieser Verlag, Dec. * Schechner, R. (2004) Performance Theory. London: Routledge. * Schechner, R. (2013) Performance Studies: An Introduction. London: Routledge. |

***Ancient myth and tragedy in dance and dance theatre***

1. **GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | WTH268 | **SEMESTER** | | 6th | |
| **COURSE TITLE** | Ancient myth and tragedy in dance and dance theater | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Skills and development : Performance analysis  Elective | | | | |
| **PREREQUISITE COURSES** | Successful completion of the course THE041 “Introduction to theatre studies (modern theatre)” | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes | | | | |
| **COURSE WEBSITE (URL)** | ----- | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| • To understand the role of the *orchesis* in ancient Greece • To know the role of dance in tragedy, comedy and satirical drama • To be able to recognize the specificity and difficulty of the sources for *orchesis*  in antiquity • To understand the myths and tragedies so that through the analysis of contemporary dance performances to be able to indicate how they have been applied by different choreographers • To distinguish the periods and genres of dance in the 20th century and the contemporary trends of the 21st century. |
| **General Competences** |
| • Autonomous oral presentation (feedback) • Ability to make critical comments on others’ work and develop self-evaluation skills • Performance analysis • Promotion of decision making and critical thinking |

1. **SYLLABUS**

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| The role of the *orchesis* in ancient Greece: sources and analysis of different categories, emphasizing the structure and role of Chorus in tragedy, comedy and satyrical drama. What will be highlighted and explored is the specificity of the sources and the difficulty in studying *orchesis* in antiquity. Emphasis is placed on myth and tragedy in relation to contemporary approaches on choreographies of the 20th and 21st centuries. In particular, ancient myths will be discussed, which, due to their archetypal character, constitute the inspirational source for the choreographers of modern and postmodern, dance theatre and contemporary dance performances of this century. Student evaluation will be effected through the theoretical lectures / works that the student will undertake and present during the course. The final examinations include the analysis of a relevant performance. |

**(4) TEACHING and LEARNING METHODS - EVALUATION**

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| --- | --- |
| **DELIVERY** | Face- to-face in a class setting |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | View examples of illustrations for ancient dance and examples of the use speech-movement and music in choral parts View contemporary dance performances with themes from myths or tragedies (and related reviews via the internet) Support learning through the e-class platform |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures | 30 | | Study and analysis of bibliography | 20 | | Interactive instruction | 20 | | Tutorials,  composition and presentation of oral assignment | 20 | | Final exam | 35 | | **Course total** | ***125 hours (total student workload)*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Final exams based on a relevant analysis of dance performance (60%) 2. Autonomous oral presentation (40%) |

1. **RECOMMENDED LITERATURE**

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| --- |
| *- Suggested bibliography:*   1. Κ. Σαβράμη, *Ζουζού Νικολούδη Χορικά*, εκδ. Dian, Αθήνα 2014. 2. F.G. Naerebout, *Attractive Performances. Ancient Greek dance: Three preliminary studies*, J.C. Gieben (publ.), Amsterdam 1997. 3. Pat Easterling & Edith Hall (eds.), *Greek and Roman Actors. Aspects of an Ancient Profession*, Cambridge University Press, 2002. (chapters 3 & 4) 4. Laura Gianvittorio (ed.), *Choreutika: Performing and Theorising Dance in Ancient Greece. Biblioteca di Quaderni urbinati di cultura classica, 13*. Pisa; Roma:  Fabrizio Serra editore, 2017. 5. F. Macintosh, *The Ancient Dancer in the Modern World*, OUP Oxford, 2012.   *- Related academic journals:*  *LOGEION, A Journal of Ancient Theatre*, University of Patras, Department of Theatre Studies. |

***Sociological approaches to modern Greek theatre***

1. **GENERAL**

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| **SCHOOL** | FACULTY OF HUMANITIES & SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **NTH355** | **SEMESTER** | | **8th** | |
| **COURSE TITLE** | Sociological approaches to modern Greek theatre | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Instructor’s lectures and students’ oral presentations | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | Successful completion of THE041, *Introduction to theatre studies (modern theatre)* | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBSITE (URL)** | <https://eclass.upatras.gr/courses/THE710/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| **After successful completion of the course the student will be able to:**  Be familiar with the basic concepts of Sociology and more specifically of Sociology of the Theatre. Theatre is a basic social institution and as such, in the framework of a society, it functions both as a mechanism of socialization and as a mechanism of social control. The aesthetic signs produced by theatre and the information which it disseminates towards its audience(s) is not without ideological background, while different theatre genres (such as the so-called mainstream or, by contrast, fringe theatre) take up different socio-ideological functions. A theatrologist should not only trace but also to discern and analyse theoretically these functions, so as to adapt accordingly their own vocational action and activity. |
| **General Competences** |
| **After successful completion of the course the student will be able to:**  Appreciate the important chapter of intercultural relations through theatre since the means of acculturating or respecting another’s culture comprise an indispensable mental skill which every human being and more specifically anyone engaged in the cultural sector should possess.  The course, thus, aims, to the students-citizens’ familiarisation and their subsequent respect of the ‘other’ culture, of different cultural formations and their tolerance to the ensuing intersections. Greek theatres and particularly that of Epidaurus, like the ancient classical texts, receive ‘visits’ by foreign artists of different cultural backgrounds, who follow different theatrical codes, are driven by different socio-political needs often in conflict with fixed real or devised National Traditions. Consequently, the knowledge of an accurate evaluation of their performances, unbiased and with no nationalistic projections, is necessary. An elementary approach and knowledge of the theories about the Nation and Nationalism proves to be a pertinent prerequisite of the course.  Finally, theatre, as a sensitive oscilloscope which records social issues, must handle through aesthetic means contemporary problems, such as those that Greece faces, as a reception site of migrants, as a field of violent attitudes or as a ‘theatre’ of claims by fringe groups. The student is invited to trace the precise ways to handle these problems through dramatic or stage writing, so as to acknowledge the often hidden mechanisms of the audience’s socialization and manipulation thinly veiled in performance actions or theatre performances. |

1. **SYLLABUS**

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| --- |
| Sociology of the theatre is a special branch (i.e. field) of theatre studies. It is a theoretical interdisciplinary approach of the theatrical event since it examines theatre (drama and performance) via sociological tools. Unfortunately, Greek theatre studies has not at all developed this branch and the course is not offered (not taught) in any other Department of Theatre Studies except for that of the University of Patras as a reasonable consequence of the Department’s inclusion in the Faculty of Humanities and Social Studies.  Therefore, following the great binary division valid, which is valid in sociology, we can discern the sociological approach of theatre between a macro-sociological and a micro-sociological.  The first one examines theatre as a social institution under the spectrum of general sociological theories such as those of:   * Social fields and cultural capital (Pierre Bourdieu), * The spectator’s ideological identification with the value system projected by the text or the performance (Althousser) * Reflection (Marxist theories), * Genetic structuralism (Goldmann), * ‘Dramatization’ of the social, according to which every form of cultural performance (Duvignaud) or every form of social game (Goffman) comprise cultural performances which are studied via theatrological and sociological tools.   The spectrum of this field of the sociology of theatre is already proven extremely extensive. The micro-sociological approach of the theatre mainly focuses on specific subjects which need field research. Here we find:   * The study of the audience in all its parametres (quantitative and qualitative), which are conducted via surveys, questionnaires etc. on specific theatres of a particular period, * The analysis of the performance itself within a particular society (origin or reception) and its relationship with it with regard to its theme, as well as the performative means it uses – and, thus, the procedure of the performance’s reception by the audience against the issues of the way of a culture’s transformation into another as well as the issue of interculturalism, * The study of the theatrical organisation itself, the way of selecting and hiring the actors or other contributors etc.   The course examines – each time it is offered – some of the various sectors which have been mentioned above, with no obvious possibility to study exhaustively the whole spectrum of the subject. The theoretical delivery of the course is enriched by examples, first and foremost, from the Greek stage (that is, performances which were produced in Greece) and, secondly, from Greek dramaturgy, though these two sectors frequently overlap. As an introduction the general guidance lines of important theoreticians are given, with regard to concepts and issues of ideology, cultural domains, identity, national tradition and reception of foreign cultural products always via the use of video-audio examples. In a second part, lectures focus on specific issues of social interest in view of the dramatic texts and the performances, such as migration and immigration, violence and racism, various forms of margin and the way Greek writers and Greek directors deal with such issues. In this part too, analyses are based on specific videotaped performances from the recent Greek stage. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

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| --- | --- |
| **DELIVERY** | In the classroom |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | The course is based on various visual materials of performances pertinent to issues which are theoretically examined, such as nationalism, refugees, migrants, marginalisation, memory, otherness, etc. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures | 3x13=39 | | Preparation for classes: organising notes | 1 x 13 | | Preparation of mandatory (prerequisite) collective (group) assignment-performance, which highlights the theoretical concepts of the course | 18 | | Preparation for final oral evaluation | 55 | | **Course total** | ***125*** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Collective – in small groups- mandatory presentation of a performance of sociological interest, conceived and performed by the students based on the subjects of the course lectures. The presentation precedes the exam period as a prerequisite for the participation in the oral evaluation. 2. Oral evaluation in which the understanding and the proper management of the theoretical tools taught in the lectures is proved. |

1. **RECOMMENDED LITERATURE**

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| The following titles are assigned as course textbooks in Evdoxos:  1. Eric Hobsbawm - Terence Ranger (επιμ.), Η επινόηση της παράδοσης, μτφρ. Θανάσης Αθανασίου, Αθήνα, Θεμέλιο, 2004.  2. **Γιάννης ΧΑΜΗΛΑΚΗΣ, *Το έθνος και τα ερείπιά του*, Εκδ. του Εικοστού Πρώτου - Ι. Νικολόπουλος & ΣΙΑ - 2012.**  3. Αντώνης Λιάκος, Πώς στοχάστηκαν το έθνος αυτοί που ήθελαν να αλλάξουν τον κόσμο;, Αθήνα, Πόλις, 2005.  **Basic Bibliography**   1. AUGÉ Marc*, Non-lieux. Introduction à une anthropologie de la surmodernité*, Paris, Seuil, 1992. 2. BOLES William C., "Violence at the Royal Court. Martin McDonagh's *The Beauty Queen of Leenane* and Marc Ravenhill's *Shopping and Fucking*", στο: *Theatre and Violence*, Theatre Symposium, Vol. 7, Southeastern Theatre Conference, The University of Alabama Press, 1999, pp. 125-135. 3. BOURDIEU Pierre, *The Field of Cultural Production*, Oxford Polity Press, 1993. 4. BOURDIEU Pierre, *Οι κανόνες της τέχνης. Γένεση και δομή του Λογοτεχνικού Πεδίου* (μτφρ. Έφη Γιαννοπούλου), Αθήνα, Πατάκης, 2006. 5. COUDET Olivier - Jean-Marie PRADIER, "Y a-t-il un art brut au théâtre?", *Théâtre Public*, τχ. 118-119, 1994, pp. 66-74. 6. DUNIGNAUD Jean, *Les ombres collectives. Sociologie du théâtre*, Paris, P.U.F., 1973. 7. FOUCAULT Michel, "Des espaces autres", στο: *Dits et écrits*, IV, Paris, Gallimard, 1994 (1967), σσ. 752-762. 8. GELLNER Ernest, *Nations and Nationalism*, Oxford, Blackwell, 1983. 9. GOFFMAN Erving, *Συναντήσεις. Δύο μελέτες στην κοινωνιολογία της αλληλεπίδρασης* ("Η διασκέδαση στα παιχνίδια", "Η απόσταση από τον ρόλο"), εισ.-μτφρ. Δήμητρα Μακρυνιώτη, Αθήνα, Αλεξάνδρεια, 1996. 10. GOFFMAN Erving, *Η παρουσίαση του εαυτού στην καθημερινή ζωή*, μτφρ. Μαρία Γκόφα, εισ. Δήμητρα Μακρυνιώτη, Αθήνα, Αλεξάνδρεια, 2006. 11. GOLDMANN Lucien, *Le Dieu caché. Étude sur la vision tragique dans les 'Pensées' de Pascal et dans le théâtre de Racine*, Paris, Gallimard, 1955. 12. GOLDMANN Lucien, *Pour une sociologie du roman*, Paris, Gallimard, 1964. 13. HAGER Philip, "From the Margin to the Mainstream: The Production of Politically-engaged Theatre in Greece during the Dictatorship of the Colonels (1967-1974)", Διδακτορική Διατριβή, Royal Holloway, University of London, 2008. 14. HERBERT Ian - Kalina STEFANOVA (επιμ.), *Theatre and Humanism in a World of Violence*, Sofia, St. Kliment Ohridski University Press, 2009. 15. HOBSBAUM Eric – RANGER Terence (επιμ.), *Η επινόηση της παράδοσης*, μτφρ. Θανάσης Αθανασίου, Αθήνα, Θεμέλιο, 2004. 16. KERSHAW Baz, *The Radical in Performance: Between Brecht and Baudrillard*, London & New York, Routledge, 1999. 17. PAVIS Patrice, *L’ analyse des spectacles*, Paris, Nathan, 1996. 18. SAISON Maryvonne, *Les théâtres du réel. Pratiques de la représentation dans le théâtre contemporain*, Paris-Montréal, L' Harmattan, 1998. 19. SCHEPER-HUGHES Nancy, "Sacred Wounds. Making Sense of Violence", στο: *Theatre and Violence*, Theatre Symposium, Vol. 7, Southeastern Theatre Conference, The University of Alabama Press, 1999, pp. 7-30. 20. SHEVTSOVA Maria, “The Sociology of the Theatre: Problems and Perspectives”, *New Theatre Quarterly*, τχ. 17, Φεβρ. 1989. 21. SHEVTSOVA Maria, "Spectators, Theatre Types and the Social Purposes of the Theatre", στο: *Theatre and Cultural Interaction*, Sydney, Sydney Studies, 1993, σσ. 151-163. 22. SIMMEL Georges, *Περιπλάνηση στη νεωτερικότητα. Κοινωνιολογικά, φιλοσοφικά και αισθητικά κείμενα*, μτφρ. Γιώργος Σαγκριώτης - Όλγα Σταθάτου, Αθήνα, Αλεξάνδρεια, 2004. 23. SMITH Anthony D., *Εθνική ταυτότητα*, μτφρ. Εύα Πέππα, Αθήνα, Οδυσσέας, 2000. 24. TODOROV Tzvetan, *Ο φόβος των βαρβάρων. Πέρα από τη σύγκρουση των πολιτισμών*, μτφρ. Γιώργος Καράμπελας, Αθήνα, Πόλις, 2009. 25. WADE Leslie A., "Postmodern Violence and Human Solidarity: Sex and Forks in *Shopping and Fucking*", στο: *Theatre and Violence*, Theatre Symposium, Vol. 7, Southeastern Theatre Conference, The University of Alabama Press, 1999, pp. 109-115. 26. ΑΝΔΡΕΑΔΗΣ Γιάγκος (επιμ.), *Στα ίχνη του Διονύσου. Παραστάσεις αρχαίας τραγωδίας στην Ελλάδα 1867-2000*, Ι. Σιδέρης, 2005. 27. ΑΝΤΩΝΙΑΔΟΥ Ολυμπία, "Ιστορικές συγκυρίες και πολιτική αυτο/εξορία σε κείμενα της σύγχρονης ελληνικής μεταναστευτικής λογοτεχνίας του γαλλόφωνου χώρου", *ΔΙΑ-ΚΕΙΜΕΝΑ*, Ετήσια έκδοση εργαστηρίου Συγκριτικής Γραμματολογίας Α.Π.Θ., *Μορφές μεταναστευτικής λογοτεχνίας στην Ευρώπη: Η υβριδική της υπόσταση*, τχ. 11, Θεσσαλονίκη, 2009, σσ. 35-58. 28. ΑΠΟΣΤΟΛΙΔΟΥ Βενετία, «Η συγκρότηση και οι σημασίες της ‘Εθνικής λογοτεχνίας’», στο: *Έθνος – Κράτος – Εθνικισμός*, Ε.Σ.Ν.Π.Γ.Π., Αθήνα, 1995. 29. ΒΕΡΓΟΠΟΥΛΟΣ Κώστας, *Εθνισμός και οικονομική ανάπτυξη*, Εξάντας, 1978. 30. ΔΕΜΕΡΤΖΗΣ Νίκος, «Ο εθνικισμός ως ιδεολογία» στο: *Έθνος – Κράτος – Εθνικισμός*. Εταιρεία Σπουδών Νεοελληνικού Πολιτισμού και Γενικής Παιδείας – Επιστημονικό Συμπόσιο 21-22/1/1994, Αθήνα, 1995. 31. *ΕΠΙΔΑΥΡΟΣ – Το αρχαίο θέατρο και οι παραστάσεις* (συλλογικό), Μίλητος, 2004. 32. ΖΑΡΟΥΛΙΑ Μαριλένα, "Κοσμοπολιτισμός και ουτοπία: Εκσυγχρονίζοντας την παράδοση", στο: Ινστιτούτο Μεσογειακών Σπουδών - Τμήμα Φιλολογίας Πανεπιστημίου Κρήτης, *Παράδοση και εκσυγχρονισμός στο νεοελληνικό θέατρο από τις απαρχές ως τη μεταπολεμική εποχή*, επιμ. Αντώνης Γλυτζουρής - Κωνσταντίνα Γεωργιάδη, Πρακτικά του Γ' Πανελληνίου Θεατρολογικού Συνεδρίου, Ηράκλειο, Πανεπιστημιακές Εκδόσεις Κρήτης, 2010, σσ. 371-380. 33. ΙΩΑΝΝΙΔΟΥ Ελευθερία, "Το αρχαίο θέατρο της Επιδαύρου ως *ετεροτοπία* και η πρόσληψη του αρχαίου δράματος στη νεώτερη Ελλάδα", στο: Ινστιτούτο Μεσογειακών Σπουδών - Τμήμα Φιλολογίας Πανεπιστημίου Κρήτης, *Παράδοση και εκσυγχρονισμός στο νεοελληνικό θέατρο από τις απαρχές ως τη μεταπολεμική εποχή*, επιμ. Αντώνης Γλυτζουρής - Κωνσταντίνα Γεωργιάδη, Πρακτικά του Γ' Πανελληνίου Θεατρολογικού Συνεδρίου, Ηράκλειο, Πανεπιστημιακές Εκδόσεις Κρήτης, 2010, σσ. 457-464. 34. ΚΟΤΖΑΜΑΝΗ Μαρίνα, "Οι Ολυμπιακοί της Αθήνας και το θέαμα: 2004 και Ένα χρόνο μετά", *Σύγχρονα Θέματα*, τχ. 105, Απρίλιος-Ιούνιος 2009, σσ. 72-77. 35. ΚΥΡΙΑΚΑΚΗΣ Γ. – ΜΙΧΑΗΛΙΔΟΥ Μ. (επιμ.), *Η προσέγγιση του άλλου. Ιδεολογία, Μεθοδολογία και Ερευνητική Πρακτική*, Αθήνα, Μεταίχμιο, 2006. 36. ΛΕΚΚΑΣ Παντελής, *Το παιχνίδι με τον χρόνο. Εθνικισμός και νεοτερικότητα*, Αθήνα, Ελληνικά Γράμματα, 2001. 37. ΛΙΑΚΟΣ Αντώνης, *Πώς στοχάστηκαν το έθνος αυτοί που ήθελαν ν’ αλλάξουν τον κόσμο;* Αθήνα, Πόλις, 2005. 38. ΜΑΚΡΥΝΙΩΤΗ Δήμητρα, (επιμ.), *Τα όρια του σώματος. Διεπιστημονικές προσεγγίσεις*, Αθήνα, Νήσος, 2011. 39. ΜΑΥΡΟΜΟΥΣΤΑΚΟΣ Πλάτων (επιμ.), *Παραστάσεις Αρχαίου Ελληνικού δράματος στην Ευρώπη κατά τους Νεώτερους χρόνους*, Αθήνα, Καστανιώτης, 1999. 40. ΜΑΥΡΟΜΟΥΣΤΑΚΟΣ Πλάτων, *Το θέατρο στην Ελλάδα 1940-2000. Μια επισκόπηση*, Αθήνα, Καστανιώτης, 2005. 41. ΜΟΥΖΕΛΗΣ Νίκος, *Νεοελληνική κοινωνία. Όψεις υπανάπτυξης*, Αθήνα, Εξάντας, 1978. 42. ΜΠΟΥΡΝΤΙΕ Πιέρ, *Κείμενα κοινωνιολογίας*, Αθήνα, Δελφίνι, 1994. 43. ΠΑΠΑΝΑΣΤΑΣΙΟΥ Αλέξανδρος, *Ο Εθνικισμός και άλλα κείμενα*, Αθήνα, Ευρασία, 2009. 44. ΠΑΠΑΤΑΞΙΑΡΧΗΣ Ευθύμιος (επιμ.), *Περιπέτειες της ετερότητας. Η παραγωγή της πολιτιστικής διαφοράς στη σημερινή Ελλάδα*, Αθήνα, Αλεξάνδρεια, 2006. 45. ΠΑΤΣΑΛΙΔΗΣ Σάββας, *Μεταθεατρικά 1985-95*, Θεσσαλονίκη, Παρατηρητής, 1995. 46. ΠΟΥΛΑΝΤΖΑΣ Νίκος, *Το κράτος, η εξουσία, ο σοσιαλισμός*, Αθήνα, Θεμέλιο, 1984. 47. ΣΕΡΕΜΕΤΑΚΗ Νάντια Κ., *Διασχίζοντας το σώμα. Πολιτισμός, Ιστορία και Φύλο στην Ελλάδα*, Αθήνα, Νέα Σύνορα, 1996. 48. ΤΖΟΥΜΑ Άννα, *Εκατό χρόνια νοσταλγίας. Το αυτοβιογραφικό αφήγημα Έθνος*, Αθήνα, Μεταίχμιο, 2007. 49. ΤΣΑΟΥΣΗΣ Δ.Γ. (επιμ.), *Ελληνισμός και ελληνικότητα – Ιδεολογικοί και βιωματικοί άξονες της Νεοελληνικής Κοινωνίας*, Αθήνα, Εστία, 1983. 50. ΤΣΑΤΣΟΥΛΗΣ Δημήτρης, "Διαπολιτισμικό θέατρο και ετερότητα", στο: Κατερίνα ΔΡΑΚΟΠΟΥΛΟΥ (επιμ.), *Θέατρο και διαπολιτισμική αγωγή*, Αθήνα, Δαίδαλος, 2006, σσ. 76-86. 51. ΤΣΑΤΣΟΥΛΗΣ Δημήτρης, "Ο κερματισμός του δραματικού προσώπου στο σύγχρονο ελληνικό θέατρο. Από την υποβαθμισμένη συλλογική συνείδηση στη φαντασιακή λογική του θεατρικού", στο: *Σημεία γραφής - Κώδικες σκηνής στο σύγχρονο ελληνικό θέατρο*, Αθήνα, Νεφέλη, 2007, σσ. 113-142. 52. ΤΣΑΤΣΟΥΛΗΣ Δημήτρης, "Οι τόποι ως δρώντα βίαιων εκδικητικών επιτελέσεων. Από το δράμα στον δρόμο", *Σκηνή. Περιοδική έκδοση του Τμήματος Θεάτρου του ΑΠΘ*, τχ. 3, Φθινόπωρο 2012 (υπό έκδοση). 53. ΤΣΟΥΚΑΛΑΣ Κωνσταντίνος, *Η επινόηση της ετερότητας. "Ταυτότητες" και "διαφορές" στην εποχή της παγκοσμιοποίησης*, Αθήνα, Καστανιώτης, 2010. 54. ΦΥΛΑΚΤΑΚΗ Πένυ, "Το διπλό πρόσημο του Έλληνα: Η έννοια της Ελληνικότητας στη σύγχρονη μεταναστευτική λογοτεχνία", *ΔΙΑ-ΚΕΙΜΕΝΑ*, Ετήσια έκδοση εργαστηρίου Συγκριτικής Γραμματολογίας Α.Π.Θ., *Μορφές μεταναστευτικής λογοτεχνίας στην Ευρώπη: Η υβριδική της υπόσταση*, τχ. 11, Θεσσαλονίκη, 2009, σσ. 21-34. 55. ΧΑΓΕΡ Φίλιππος, "Υπάρχει σύγχρονο ελληνικό έργο; Η νεωτερικότητα ως ιδεολογική και θεσμική αμφισβήτηση της παράδοσης στο νεοελληνικό θέατρο της περιόδου 1970-1973", Ινστιτούτο Μεσογειακών Σπουδών - Τμήμα Φιλολογίας Πανεπιστημίου Κρήτης, *Παράδοση και εκσυγχρονισμός στο νεοελληνικό θέατρο από τις απαρχές ως τη μεταπολεμική εποχή*, επιμ. Αντώνης Γλυτζουρής - Κωνσταντίνα Γεωργιάδη, Πρακτικά του Γ' Πανελληνίου Θεατρολογικού Συνεδρίου, Ηράκλειο, Πανεπιστημιακές Εκδόσεις Κρήτης, 2010, σσ. 163-170. |

**Scenographic trends on modern Greek stage**

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | Faculty of Humanities and Social Sciences | | | | |
| **ACADEMIC UNIT** | Department of Theatre Studies | | | | |
| **COURSE LEVEL** | Undergraduate | | | | |
| **COURSE CODE** | **NTH 358** | **SEMESTER** | | **8th** | |
| **COURSE TITLE** | **Scenographic trends on modern Greek stage** | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek Theatre  Elective | | | | |
| **PREREQUISITE COURSES** | None | | | | |
| **INSTRUCTION and EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBSITE (URL)** | ... | | | | |

1. **LEARNING OUTCOMES**

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| --- |
| **Learning outcomes** |
| **By the end of this course the student is expected to:**   1. Be well acquainted with the development of scenography in Greece since the 20th century and henceforth. 2. Be aware of this development and of the way it is related with the aesthetic movements of each era. 3. Be aware of the way that scenography is shaped in the context of broader scenographic and stage directorial trends across Europe. 4. Identify the different accents given by various outlooks about space and direction. 5. Be familiar with the general bibliography of scenography and scenography in Greece. |
| **General skills** |
| Search, analysis, and synthesis of data and information, also via the use of technologies  Autonomous work  Team work  Work in an interdisciplinary environment  Exercise in giving and receiving criticism  Development of free, creative and inductive reasoning |

1. **SYLLABUS - COURSE CONTENT**

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| * History and development of scenography with emphasis on great Greek scenographers /set designers (Klonis, Diamantopoulos, Tsarouchis, Fotopoulos, Lazaridis, Patsas, etc.). * Description and analysis of scenographic trends (in relation to the development of the art of stage direction and of painting). * Basic periodization in relation to the development of painting in Greece and in Europe. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Face-to-face |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Supportive images and the main points of each lecture are presented via slides (PowerPoint). Then the slides are converted into pdf files which are uploaded (along with the taught material) to the course’s e-class, for students to easily access and utilize them. Videotaped theatre performances, documentaries and slides are also screened during the lesson. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester student workload*** | | Lectures | 3x13=39 | | Preparation for classes: study of theoretical texts | 20 | | Class exercises and obligatory exercise in e-class | 20 | | Preparation for final written evaluation | 46 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | * Students’ exercises in class and obligatory exercises in e-class (20%) * Written final examination (80%) * History, basic principles and terms * Analysis of terms * Comparison of movements and theoretical viewpoints   Evaluation is conducted in Greek. |

1. **RECOMMENDED LITERATURE**

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| --- |
| A. Aronson (ed.), *The Routledge Companion to Scenography*, Routledge, Oxford – New York, 2018.  Φ. Πατρικαλάκης, *Ιστορία της σκηνογραφίας*, Αιγόκερως, Αθήνα, 2004.  Δ. Τσούχλου, *Η σκηνογραφία στο νεοελληνικό θέατρο*, Άποψη, Αθήνα, 1985. |

***Contemporary theories of theatre and drama***

1. **GENERAL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **THE451** | **SEMESTER** | | 5th | |
| **COURSE TITLE** | Contemporary theories of theatre and drama | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Instructor’s lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of theatre  Elective | | | | |
| **PREREQUISITE COURSES** | Introduction to Theatre Studies (THE 041) | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** | -- | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
| By the end of the course the student will be able to:   1. Have adequate knowledge of texts on the most important theories of theatre and drama since 1960s and afterwards (with emphasis on the Theory of Performance, Postdramatic Theatre, contemporary Anthropology of Theatre, theories of gender performance, contemporary performance theories, New Dramaturgy) 2. Keep track of the evolution of these theories and how they are connected to the social and political history of each historical period. 3. Keep track of the ways in which the theoretical discourse on theatre is constructed in the context of certain philosophical and aesthetic movements as well as in the context of the dominant ideologies about the function and meaning of representation in the arts. 4. Understand the interrelation between theoretical discourse and theatre practice in different historical periods. 5. Track down the different focus of attention paid by theoretical discourse on separate elements of drama and performance (dramatic myth, dramatic and stage space and time, dramatis personae, acting, directing, theatre venues). 6. To track the basic points of the theory of drama and theatre through the analysis of social actions, performances and dramatic texts. 7. Have adequate knowledge of general bibliography on the contemporary theories of theatre and drama. 8. Be aware with the rules of using sources and bibliography and be familiar with the appropriate method of proper registering of academic information (references, footnotes, citations). |
| **General Competences** |
| By the end of the course the student will be able to:   * Have adequate knowledge of texts on the most important theories of theatre and drama since 1960s and afterwards (with emphasis on the Theory of Performance, Postdramatic Theatre, contemporary Anthropology of Theatre, theories of gender performance, contemporary performance theories, New Dramaturgy) * Keep track of the evolution of these theories and how they are connected to the social and political history of each historical period. * Keep track of the ways in which the theoretical discourse on theatre is constructed in the context of certain philosophical and aesthetic movements as well as in the context of the dominant ideologies about the function and meaning of representation in the arts. * Understand the interrelation between theoretical discourse and theatre practice in different historical periods. * Track down the different focus of attention paid by theoretical discourse on separate elements of drama and performance (dramatic myth, dramatic and stage space and time, dramatis personae, acting, directing, theatre venues). * To track the basic points of the theory of drama and theatre through the analysis of social actions, performances and dramatic texts. * Have adequate knowledge of general bibliography on the contemporary theories of theatre and drama. * Be aware with the rules of using sources and bibliography and be familiar with the appropriate method of proper registering of academic information (references, footnotes, citations). |

1. **SYLLABUS**

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| --- |
| The historical evolution of theories of drama, theatre and performance (with emphasis on the Theory of Performance, Postdramatic Theatre, contemporary Anthropology of Theatre, theories of gender performance, contemporary performance theories, New Dramaturgy, etc.). |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | In class |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Images as well as the main points of each lecture are presented electronically and are uploaded (along with the taught syllabus) in e-class. During the lectures theatre performances and documentaries are screened. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures | 3 x13= 39 | | Preparation for lectures (studying theoretical texts) | 22 | | Classwork tasks and compulsory e-class task | 19 | | Preparation for final written evaluation | 45 | | **Course total** | 125 | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Classroom tasks and compulsory task in the e-class (20%) 2. Written examination (evaluation) (80%)  * Basic principles and terms of taught theories * Analysis of terms * Comparison among movements and theoretical aspects   Evaluation takes place in Greek. Should any Erasmus students enroll in the course, they will be assessed on the composition of a written assignment in English. |

1. **RECOMMENDED LITERATURE**

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| *- Suggested bibliography:*  Judith Butler, *Αναταραχή φύλου. Ο φεμινισμός και η ανατροπή της ταυτότητας*, μτφ. Γ. Καράμπελας, Αλεξάνδρεια, Αθήνα 2009.  Marvin Carlson, *Performance. Μια κριτική εισαγωγή*, μτφ. Ε. Ράπτου, Παπαζήσης, Αθήνα 2014.  Erika Fischer–Lichte, *Θέατρο και Μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού*, μτφ. Ν. Σιουζουλή, Πατάκης, Αθήνα 2013.  Σάββας Πατσαλίδης, *Θέατρο και Θεωρία. Περί (υπο)κειμένων και (δια)κειμένων*, University Studio Press, Θεσσαλονίκη 2004.  Γιώργος Πεφάνης, *Σκηνές της Θεωρίας. Ανοικτά πεδία στη Θεωρία και την Κριτική του Θεάτρου*, Παπαζήσης, Αθήνα 2007.  Βάλτερ Πούχνερ, *Από τη Θεωρία του Θεάτρου στις θεωρίες του θεατρικού. Εξελίξεις στην Επιστήμη του Θεάτρου στο τέλος του 20ου* *αιώνα*, Πατάκης, Αθήνα 2004.  Richard Schechner, *Θεωρία της Επιτέλεσης*, μτφ. Ν. Κουβαράκου, Τηλέθριο, Αθήνα 2011.  *- Related academic journals:* |

***Theatre and Photography***

1. **GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | THE456 | **SEMESTER OF STUDIES** | | 6th | |
| **COURSE TITLE** | Theatre and Photography | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Instructor’s lectures and students’ oral presentations | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theory of the theatre  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course THE041 *Introduction to Theatre Studies (Modern Theatre)* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** | https://eclass.upatras.gr/courses/THE712/ | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will:**   1. Be familiar with the language of photograph and be able to view it as another ‘text’. 2. Be acquainted with the theoretical tools of analysis employed when scientifically approaching the relationship of discourse and image 3. Identify the structural and semantic value of a photographic image within a dramatic text. 4. Identify the logic of a photograph governing a performance 5. Identify the narrative, filmic or dramaturgical function of a photograph in a literary, cinematic or dramatic text. 6. Identify the relationship of a photographic image with reality and recognize the before- and after-the direction of a photographic essay as well as the meanings it intends to transmit. 7. Understand the value of photograph as research material of a theatrical performance and make the distinction between its use, either as a part of the performance or, by contrast, as a mere advertising medium bearing minimal relationship to it. 8. Be familiar with the analytical approach of a journalistic, advertising, artistic photograph and/or of photojournalism. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Realize that a photograph is not a mere representation of real world but a process of its semiosis. * Read a photograph as a ‘text’ consisting of individual codes, displaying an architectural process and composition of individual signs structured in a specific mode so as to transmit a specific message. * Understand the ideological and aesthetic charge of an individual photographic gesture. * Combine the image message with the verbal meaning either of a caption or an accompanying text, and make comparable reconceptualizations. * Identify any falsehoods included in a photographic image and at the same time analyze its composition. * Initially identify and further evaluate the emergence of a photograph either verbally within a dramatic text or visually within a performance, and discuss its inter-artistic relationship developed among different semiotic systems. * Learn how to read the overwhelming number of images in the present world, evaluate them, and discern a mere denotation from frequently underlying connotations, either ideological or other. | |

1. **COURSE CONTENT**

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| The course approaches the photographic image in its historical course -from mid-19th century, when it first appeared, to the present- according to the theoretical tools developed for its analysis and following its contribution to various artistic trends.  At the same time, however, it attempts an inter-artistic approach since it proposes the interaction of photographic and theatrical artwork in view either of dramatic texts or theatrical performances in which photography pervades invariably their body as a dramaturgical tool or as an equivalent stage system. Actually, photography, in different forms, asserts its own role assuming various functions not only in texts now considered classical but most importantly in contemporary performances extensively employing multimedia.  Firstly, theoretical approach comes along analysis of both artistic and print –advertising or journalistic- photographs aiming at highlighting the terms of structuring (direction) of the photograph as well as the modes of analysis of the multifarious character of their image meaning.  The course also discusses the relationship of image and verbal meaning, when a photograph comes with a caption or another text type. Furthermore, it approaches the photograph’s narrativity, whether it is an individual image or a sequence of images. In this context the reverse course is also studied, that is the narrative, filmic or dramaturgical function of the photograph when it is found in a literary, cinematic or dramatic text.  When, at last, the nature of the photographic image is defined, it (i.e. the photographic image/the photograph) is studied in relation to the function it performs on the theatrical stage or within the dramatic texts. |

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

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| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The course makes extensive use of a range of photographic material screened via PowerPoint or slides (art photographs, journalistic photographs, war photographs etc.); films dealing with aspects of photographs; documentary films; rare videotaped performances by Greek and international directors, which include photographs. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3x13=39 | | Weekly organization of lecture notes | 1x13=13 | | Composition of mandatory individual written assignment | 48 | | Preparation for final oral assessment | 25 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | Ι. Individual mandatory written assignment, due before the beginning of the exam period. The assignment score comprises 50% of the total assessment mark.  ΙΙ. Oral evaluation in which the student must prove understanding and practical implementation of the theoretical tools taught in the lectures (50% of the total mark). |

1. **RECOMMENDED LITERATURE**

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| **Theatre plays and literary works**  a. Ανδρέας Μπρετόν, *Νάντια*, μτφρ. Στ. Ν. Κουμανούδης, Αθήνα, Ύψιλον, 1981.  b. Ζαν Ζενέ, *Η Παναγία των Λουλουδιών*, μτφρ. Δημήτρης Δημητριάδης, Αθήνα, Εξάντας, 1976.  c. Michel Tournier, *Le Roi des Aulnes* (*Ο Βασιλιάς των Σκλήθρων*), Paris, Gallimard, 1970 - *Ο δράκος*, Εξάντας, 2001.  d. Bernard-Marie Coltès, *Ρομπέρτο Τσούκκο*, μτφρ. Δημήτρης Δημητριάδης, Αθήνα, Άγρα, 1992.  e. Ανδρέας Μήτσου, *Ο κύριος Επισκοπάκης. Η εξομολόγηση ενός δειλού*, Αθήνα, Καστανιώτης, 2007.  **Assigned readings suggested and included in *Εύδοξος*:**  1. Δημήτρης Τσατσούλης, *Η γλώσσα της εικόνας*, Αθήνα, Παπαζήσης, 2014.  2. Roland Barthes, *Εικόνα - Μουσική - Κείμενο*, μτφρ. Γιώργος Σπανός, Αθήνα, Πλέθρον, 1988.  3. Δημήτρης Τσατσούλης, Διάλογος εικόνων, Αθήνα, Παπαζήσης, 2011.  **Texts uploaded on e-class**  **Studies**   * Barthes, Roland, *La chambre claire*, Paris, Gallimard-Seuil, 1980, - *Ο φωτεινός θάλαμος. Σημειώσεις για τη φωτογραφία*, μτφρ. Γιάννης Κρητικός, Αθήνα, Ράππας, 1984. * Baudrillard, Jean, *Η έκσταση της επικοινωνίας*, μτφρ. Βαγγέλης Αθανασόπουλος, Αθήνα, Καρδαμίτσα, 1991. * Bellmer, Hans, *Η ανατομία της εικόνας*, μτφρ. Σώτη Τριανταφύλλου, Αθήνα, Άρκτος, 1993. * Benjamin, Walter, *Δοκίμια για την τέχνη*, μτφρ. Δημοσθένης Κούρτοβικ, Αθήνα, Κάλβος, 1978. * Berger, John, *Ways of Seeing*, London, British Broadcasting Corporation & Penguin Books, 1972. - *Η εικόνα και το βλέμμα*, Αθήνα, Οδυσσέας, 1993. * Fiske, John & John Hartley, *Η γλώσσα της τηλεόρασης*, μτφρ. Ράνια Αστρινάκη, Αθήνα, Επικοινωνία και Κουλτούρα, 1992. * Flusser, Vilém, *Προς το σύμπαν των τεχνικών εικόνων*, μτφρ. Γιώργος Ηλιόπουλος, Αθήνα, Σμίλη, 2008. * Freund, Gisèle, *Φωτογραφία και κοινωνία*, μτφρ. Τζένη Χατζησπύρου, Αθήνα, Θεωρία, 1989. * Hertzfeld, Michael, *Η Ανθρωπολογία μέσα από τον καθρέφτη. Κριτική εθνογραφία της Ελλάδας και της Ευρώπης*, μτφρ. Ράνια Αστρινάκη, Αθήνα, Αλεξάνδρεια, 1998. * Kaufmann, Jean-Claude, *Σώματα γυναικών-Βλέμματα ανδρών*, μτφρ. Α. Πασσιάς-Φ. Μανδηλαρά, Αθήνα, Μαραθιάς, 1997. * Peirce, Charles Sanders, "Η λογική ως σημειωτική: Η θεωρία των σημείων", μτφρ. Γιώργος Μπουνιάς, στο: *Κείμενα Σημειολογίας*, Αθήνα, Νεφέλη, 1981. * Perniola, Mario, *Η κοινωνία των ομοιωμάτων*, μτφρ. Paola Caenazzo, Αθήνα, Αλεξάνδρεια, 1991. * Prieto, Luis, *Μηνύματα και σήματα*, μτφρ. Δημήτρης Μοσχόπουλος, Αθήνα, Νεφέλη, 1986. * Ricoeur, Paul, *Η αφηγηματική λειτουργία*, μτφρ. Βαγγέλης Αθανασόπουλος, Αθήνα, Καρδαμίτσα, 1990. * Robins, Kevin, "Αξιοθέατα πολέμου", *Ουτοπία*, τχ. 27, Νοέμβριος- Δεκέμβριος 1997, σσ. 61-65. * Sontag, Susan, *Περί φωτογραφίας*, μτφρ. Ηρακλής Παπαϊωάννου, Αθήνα, ΦΩΤΟγράφος, 1993. * Spitzing, Günter, *Ασπρόμαυρα και έγχρωμα φωτογράμματα*, μτφρ. Γιάννης και Ηρακλής Παπαϊωάννου, Αθήνα, Μωρεσόπουλος, 1986. * Αγραφιώτης, Δημοσθένης, *Αποτυπώματα, Υφαρπαγές -για (και με) τη φωτογραφία*, Αθήνα, Μωρεσόπουλος, 1988. * Αντωνιάδης, Κωστής, "Η αμφίβολη όψη του φωτογραφικού ντοκουμέντου", *Φωτογραφία*, τχ. 30, Οκτώβριος 1994, σσ. 12-13. * Αριές, Φιλίπ, *Δοκίμια για τον θάνατο στη Δύση*, μτφρ. Κατερίνα Λάμψα, Αθήνα, Γλάρος, 1988. * Αριές, Φιλίπ, *Ο άνθρωπος ενώπιον του θανάτου. Η εποχή των κοιμωμένων Ι*, μτφρ. Θεοδόσης Νικολαΐδης, Αθήνα, Εστία, 1997. * Ασλανίδου, Σοφία, "Σημειολογική ανάλυση μιας διαφημιστικής αφίσας", *Φιλόλογος*, τχ. 59, Άνοιξη 1990. * Βελουδής, Γιώργος, "Είναι η φωτογραφία τέχνη;", *Το Βήμα*, 16/10/1994, σ. 39(Β9). * Δημοπούλου, Μ., "Η έκπτωση των εικόνων. Η παγίδα της σύγχρονης επικοινωνίας", *Το Τέταρτο*, τχ. 36, Απρίλιος, 1988, σσ. 58-59. * Εθνική Πινακοθήκη, *Οι δεσμώτες του φωτός*, 2 τόμοι, Αθήνα, Αδάμ, 1993. * Έκο Ουμπέρτο, *Θεωρία Σημειωτικής*, μτφρ. Έφη Καλλιφατίδη, Αθήνα, Γνώση, 1989. * Ζωγραφίδης, Γ., *Βυζαντινή φιλοσοφία της εικόνας. Μια ανάγνωση του Ιωάννη Δαμασκηνού*, Αθήνα, Ελληνικά Γράμματα, 1997. * Θέος, Δήμος, *Φορμαλισμός. Γλώσσα-Λογοτεχνία-Κινηματογράφος*, Αθήνα, Αιγόκερως, 1987 (1981). * Καρύδας, Δημήτρης, "Προς μια διευρυμένη επιστημολογία του βλέμματος: το διάβημα Bataille", *Ουτοπία*, τχ. 27, Νοέμβριος- Δεκέμβριος 1997, σσ. 67-93. * Κατσάγγελος, Γιώργος, *Η χειρονομία στη φωτογραφία -συναφή θέματα χώρου και δράσης*, Αθήνα, Μωρεσόπουλος, 1993. * Κολοβός, Νίκος, "Στοιχεία σημειωτικής του φιλμικού ήχου", στο: Ελληνική Σημειωτική Εταιρία, *Άνθρωπος ο σημαίνων*, τομ. Β', Θεσσαλονίκη, Παρατηρητής, 1996, σσ. 201-215. * Κριστ, Ιβάν, *Ο χρυσός αιώνας της φωτογραφίας*, μτφρ. Αντρέας Ταρνανάς, Αθήνα, Αιγόκερως, χ.χ. * Κωνσταντινίδου, Χριστίνα, *Οπτικός πολιτισμός και κοινωνικές ανισότητες. Οι φωτογραφίες πολέμου*, Αθήνα, futura, 2011. * Λοϊζίδη, Νίκη, "Φωτογραφία ή τέχνη; Η λάθος διαιώνιση μιας διαμάχης", *Το Βήμα*, 7/8/1994, σ. 22(Β2). * Λότμαν, Γιούρι, *Αισθητική και σημειωτική του κινηματογράφου*, μτφρ. Πόλλα Ζαχαροπούλου-Βλάχου, Αθήνα, Θεωρία, 1989. * Μαρωνίτης, Δ. Ν., "Μύθος-γραφή-εικόνα", *Το Βήμα*, 21/7/1991, σ. 24(Β4). * Μπαζέν, Αντρέ, *Τι είναι ο κινηματογράφος: 1. Οντολογία και γλώσσα*, Αθήνα, Αιγόκερως, 1988. * Μπαρτ, Ρολάν, *Η επικράτεια των σημείων*, μτφρ. Κατερίνα Παπαϊακώβου, Ράππας, Αθήνα, 1984. * Μπαρτ, Ρολάν, *Μυθολογίες - Μάθημα*, μτφρ. Κ. Χατζηδήμου - Ι. Ράλλη, Ράππας, Αθήνα, 1984. * Μπρετόν, Αντρέ, *Υπερρεαλισμός και ζωγραφική*, μτφρ. Στ. Κουμανούδη, Αθήνα, Ύψιλον, 1981. * Μωραΐτης, Τάκης, *Η ποιητική εικόνα (οι ποιητικές τάσεις στον κινηματογράφο)*, Αθήνα, Αιγόκερως, 1987. * Ναυρίδης, Κλήμης, κ.ά., *Η Αλίκη στη χώρα των πραγμάτων. Το παιδί ως διαφημιστικό αντικείμενο*, Αθήνα, Υποδομή, 1986. * Ναυρίδης, Κλήμης, "Ένας μοντέρνος τρόπος ύπνου ή η από-δραση του εμπορεύματος", στο: Ελληνική Σημειωτική Εταιρία, *Η δυναμική των σημείων*, Θεσσαλονίκη, Παρατηρητής, 1986, σσ. 187-205. * Ξανθάκης, Άλκης Ξ., *Ιστορία της φωτογραφικής αισθητικής 1839-1975*, Αθήνα, Αιγόκερως, 1994. * Παναγιωτόπουλος, Νίκος, "Φωτογραφία, φωτοδημοσιογραφία, Μαζικά Μέσα και Καλές Τέχνες", *Το Τέταρτο*, τχ. 27, Ιούλιος-Αύγουστος 1987, σσ. 86-91. * Παναγιωτόπουλος, Νίκος, "Το να διαχειρίζεσαι την εικόνα του κόσμου είναι μια τεράστια εξουσία", *Κυριακάτικη Αυγή*, 4/5/1997, σσ. 38-39. * Πλειός, Γιώργος, *Κινούμενη εικόνα και καλλιτεχνική επικοινωνία*, Αθήνα, Δελφίνι, 1993. * Ρήγου, Μυρτώ, *Ο θάνατος στη νεωτερικότητα. Μια επικοινωνιακή και ηθική προβληματική*, Αθήνα, Πλέθρο, 1993. * Ριβέλλης, Πλάτων, "Η φωτογραφία και η επικοινωνία με το κοινό της", *Το Τέταρτο*, τχ. 24, Απρίλιος 1987, σσ. 44-45. * Ριβέλλης, Πλάτων, *Μονόλογος για τη φωτογραφία*, Αθήνα, Φωτοχώρος/Φωτογραφικός Κύκλος, 1991. * Σερεμετάκη, Νάντια Κ., *Η τελευταία λέξη στης Ευρώπης τα άκρα. Δι-αίσθηση, θάνατος, γυναίκες*, Αθήνα, Λιβάνης - Νέα Σύνορα, 1994. * Σκαρπέλος, Γιάννης, *Εικόνα και κοινωνία. Από την κοινωνική φωτογραφία στην οπτική κοινωνιολογία*, Αθήνα, Τόπος-Μοτίβο Εκδοτική, 2011. * Σταυρίδης, Σταύρος, "Φωτογραφία και χωροποίηση του χρόνου", *Ουτοπία*, τχ. 27, Νοέμβριος- Δεκέμβριος 1997, σσ. 47-60. * Σταυρόπουλος, Κώστας, "Είναι η φωτογραφία τέχνη;", *Κυριακάτικη Αυγή*, 26/4/1997 και 22/6/1997. * Τζιμπρές, Γιάννης, "Σκηνοθετημένη φωτογραφία", *Είδωλο Φωτογραφικό*, τχ. 3, 1997, σσ. 28-29. * Τσατσούλης, Δημήτρης, "Σουρρεαλιστική φωτογραφία και πραγματικότητα", *Η Καθημερινή*, 27/5/1989, σ. 9. |

***Introduction to Greek stage music of the 20th (twentieth) century***

**1. GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | GI 560 | **SEMESTER OF STUDIES** | | 6th | |
| **COURSE TITLE** | Introduction to Greek stage music of the 20th (twentieth) century | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Modern Greek Theatre  Elective | | | | |
| **PREREQUISITES** | None | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Teaching may be performed in English or French in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in English and French | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE771> | | | | |

**2. LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**  On a first level, concerning the stage music for ancient theatre (tragedy, comedy)   * the role of music in ancient theatre performances * the issue of musical compatibility (criteria of musical composition, of music and text processing) * trends and suggestions about stage music for ancient theatre   On a second level, concerning the stage music of modern theatre:   * Composers and repertory for modern theatre. | |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * know how and where to find recordings and music scores for stage performances * understand the criteria that lead to different compositional approaches concerning music for ancient theatre and the ways Greek composers have responded to them * be familiar with the major trends concerning musical composition for ancient and modern theater * be familiar with the stage work of well-known Greek composers. | |

**3. COURSE CONTENT**

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| Stage music (in ancient theater). The role of music in ancient theatre performances. Issues of music compatibility. Dominant trends and suggestions for stage music. Differences between the monophonic (byzantine) and the polyphonic tradition. The influence of the Greek National School. The School of the National Greek Theater. Politis-Evangelatos. Rontiris-Mitropoulos: traditional music and Sprechchor. Varvoglis. Hadjidakis-Minotis. Theodorakis-Minotis. Christou – Minotis. Music for ancient comedy. Contemporary repertory of stage music for modern theater. |

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

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| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of power-point presentations and recorded performances in teaching. The lectures content of the course for each chapter are uploaded on the internet (e-class), in the form of a series of power-point files converted to PDF files, where from the students can freely download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week x 13 weeks) | 3x13=39 | | Hours for student’s individual study and preparation for each lecture (study of music theory and examples) | 5x3=15 | | Hours for listening to musical repertory (optional) | 6 | | Hours for the preparation of a presentation in class (optional, homework for one or two students) | 8 | | Hours for the composition of the final essay | 24 | | Hours for the preparation for the final written examination | 33 | | ***Total number of hours for the course (25 hours of work-load per ECTS credit)*** | ***125 hours***  ***(total***  ***student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written descriptions of the aesthetic context defining the different compositional approaches concerning the stage music of ancient theatre performances (analyzed in class (Gessay1)). The essay must be handed over by the 4th week of the semester. 10% of the mean mark of the homework is added to the grade obtained in the final written examination.  2. Optionally, personal or for a group of two students presentation of a topic in class during the last three courses of the semester (Goral). 20% of the mean mark of the presentation is added to the grade obtained in the final written examination.  3. Mandatory composition of a written essay in which the  student practices their ability to understand the criteria of musical composition and text adjustment in stage music (Gessay2).  The mean mark from the essay consists 30% of the final  course grade.  4. Mandatory written examination after the end of the semester  final grade (Gwexam). Unless the student has prepared the optional  Gessay1 and Goral the examination mark consists 70% of the final  grade.  Minimum passing grade: 5  Final Course Grade (FCG) : FCG = Gexam (Gessay1+Goral +Gwexam) + Gessay |

**5. RECOMMENDED LITERATURE**

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| **Books**   * ΖΑΧΟΥ, Αγγελική, Το «πρόβλημα της μουσικής» στις σύγχρονες ελληνικές παραστάσεις αρχαίας τραγωδίας, Διδακτορική Διατριβή, Τμήμα Θεατρικών Σπουδών - Φιλοσοφική Σχολή, Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, 2009. * PARKER, L.P.E., The songs of Aristophanes, Clarendon press, 1997. * WORTHINGTON, Ian, Voice into text: orality and literacy in Ancient Greece, Brill, 1996. * ΚΩΣΤΙΟΣ, Απόστολος, Δημήτρης Μητρόπουλος, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 1985. * ΚΑΛΟΓΕΡΟΠΟΥΛΟΣ, Τάκης, To λεξικό της Ελληνικής μουσικής: από τον Ορφέα έως σήμερα, τόμοι 5, Γιαλλέλης, 1988. * ΘΕΟΔΩΡΑΚΗΣ, Μίκης, Οι δρόμοι του αρχαγγέλου: αυτοβιογραφία, τόμοι 5, Κέδρος, 1986-88. * Ευρωπαϊκό πολιτιστικό κέντρο Δελφών, Διεθνής συνάντηση μουσικής. Μουσική και Αρχαία Ελλάδα, πρακτικά συμποσίου, 5-15 Αυγούστου 1996, Λιβάνη, 1999. * ΜΙΧΑΗΛΙΔΗ, Σόλωνα, Εγκυκλοπαίδεια της αρχαίας ελληνικής μουσικής, Μορφωτικό Ίδρυμα της Εθνικής Τραπέζης, 1989. * KOLLER, Hermann, Musik und Dichtung im alten Griechenland, Francke Verlag, 1963. * MATHIESEN, Thomas, Apollo’s Lyre. Greek Music and Music Theory in Antiquity and the Middle Ages, vol. 2, University of Nebraska Press, 1999. * ΣΙΩΨΗ, Αναστασία Α., Η νεοελληνική πολιτισμική φυσιογνωμία μέσα από το ρόλο της μουσικής σε αναβιώσεις του αρχαίου δράματος : μουσικές διαδρομές ως αντανακλάσεις της αρχαίας Ελλάδας στη νεότερη, Gutenberg, 2012. * ΚΩΣΤΙΟΣ, Απόστολος, Το στοιχείο της θεατρικότητας στον Δημήτρη Μητρόπουλο, Παπαγρηγορίου-Νάκας, 1997, 145σ. |

***Cinema and society***: ***Interaction and influences in the aesthetics and the themes of films***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | Undergraduate | | | | |
| **COURSE CODE** | GI570 | **SEMESTER** | | 5th | |
| **COURSE TITLE** | Cinema and Society: Interaction and influences in the aesthetics and the themes of films | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDIT UNITS** |
| Tutor’s lectures and oral presentations by students | | | 3 | | 5 |
| **TYPE OF COURSE** | Academic field: History and Theory of cinema  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course GI053 *Introduction to History and Theory of cinema* | | | | |
| **LANGUAGE OF INSTRUCTION AND EVALUATION** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE URL** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **At the end of the course the student will:**  1. Master the academic tools for studying cinema as a socioeconomic and cultural event  2. Master basic methodological tools for the analysis of films produced in different eras and countries  3. Understand the relation of cinema with the city over time as an agent of creation and reception of the final product  4. Distinguish differences in style and narrative progression among film directors  5. Recognize cultural specificities of each cinematography  6. Be aware of the role of theatres over time in the final reception of films as well as in the economic progress of cinematographies  7. Be familiar with the special characteristics of films in different eras in relation with the country in which they were produced as well as the audience(s) they were intended  8. Recognize different approaches to the cinematic product in relation to critical discourse  9. Be aware of the influences a film director has accepted and offered likewise  10. Be able to discuss theoretical issues with reference to the relation of cinema with society  11. Have adequate knowledge of a bibliography of important films produced by prominent directors  12. Be familiar with how to use sources and bibliography and be acquainted with basic skills for academic writing (references, quotations, citations, footnotes). | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**  • Discuss the economic and social framework in which a film is produced  • Place cinema within the cultural situation and historical conditions influencing it  •Recognize the relationships formed in time in relation to other arts and artistic trends of each era  • Distinguish the special features of filmography and the style of each director  •Recognize institutional interventions and their role in film reception  • Trace ideological issues pertinent to specific trends and artistic choices. | |

1. **COURSE CONTENT**

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| The course examines the relationship between film and the society which produces and receives it. Specifically, the main stages of film procedure will be analyzed: seeking means for the production; production; distribution mechanisms; the importance of film viewing at theatre venues. These are analyzed in relation to the time the film is produced and to the country which receives it. Apart from the analysis of cultural industry, the following subjects will be studied: the role of the director, the approach of a film as the result of specific social and cultural factors, the theoretical versions of reception as the final stage of the relationship of film and society. In addition, characteristic films will be studied as regards their theme or their aesthetic contribution to the era in which they were produced. Special emphasis will be given to the marketing mechanisms of films as elements of a specific era and of special cultural value. |

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

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Screening of representative films of well-known directors, which are of interest for the understanding of topics discussed. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures | 3Χ13=39 | | Composition of optional individual written assignment | 16 | | Assigned study of films | 15 | | Composition of final written assignment | 30 | | Preparation for final oral assessment | 25 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125*** | |
| **STUDENTS’ EVALUATION** | Ι. Individual optional written assignment  ΙΙ. Individual optional oral presentation in class  ΙΙΙ. Optional written assignment  IV. Oral final evaluation  Evaluation is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an assignment in English. |

1. **RECOMMENDED LITERATURE**

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| --- |
| 1. Οrr John-Olga Taxidou (edited) 2000 *Post-war cinema and modernity* Edinburgh University Press.  2. Kolker Robert 2006 *Film, form, and culture*, New York, Mc Graw Hill  3. Αrnheim Rudolf 2005 *Τέχνη και οπτική αντίληψη –η ψυχολογία της δημιουργικής όρασης* Αθήνα Θεμέλιο  4. Sorlin Pierre 2004 «*Koινωνιολογία του κινηματογράφου»* Αθήνα, Μεταίχμιο.  5. Segneri Ettore, Wehrlin Marc 1985 *Le marche du film en Europe face aux nouvelles technologies Concil of Europe Στρασβούργο.*  6. Σωτηροπούλου Χρυσάνθη 2001. *Κινούμενα τοπία.κινηματογραφικές αποτυπώσεις του Ελληνικού χώρου.* Αθήνα: Μεταίχμιο  7. Monographs on various directors.  **Assigned course readings:**  1.*Εισαγωγή στη θεωρία του κινηματογράφου* Robert Stam Μετάφραση Κατερίνα Κακλαμάνη Αθήνα 2004, Πατάκη τηλ. 2103650000  2.*Ψυχανάλυση και κινηματογράφος –το φαντασιακο σημαίνον Christian Metz* . Ρινόπουλος ΙSBN 978-960-348-170- |

### Elective Workshops

***Acting I***

1. **GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W614 | **SEMESTER** | | 5th | |
| **COURSE TITLE** | Acting I | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures, practice exercises, rehearsing | | | 3 | | 5 |
| **COURSE TYPE** | Workshop  Mandatory Elective | | | | |
| **PREREQUISITES** | Successful completion of the course W063 *Introduction to Acting and Directing* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| The course (workshop) is a continuation of the basic knowledge acquired by the students in the mandatory course (workshop) «*Introduction to Acting and Directing*». It is the first time that students get involved with dramatic texts from world theatre, modern Greek theatre and contemporary theatre. The workshop aims at their (i.e. the texts’) being enacted by the students. This means that the student takes the role of the actor while being guided (directed) by the instructor. The workshop pays extra attention to the instructor’s remarks and feedback as well as to the students’ suggestions, so that the text finally starts to take shape. Each student learns a role to proceed in the final evaluation. By then they should be competent to enact a role as actors. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Have acquired knowledge of the techniques and methods of acting skills. * Have developed their personal skills. * Have learned to collaborate with their fellow students to produce a final outcome. | |

1. **COURSE CONTENT**

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| The main subject of the course (workshop) instructs students how to interpret a role. Through their attempts to complete a role, through reading roles and getting advice from the instructor-director, the students get a ‘real- thing’ experience of theatre and stage. |

1. **TEACHING and LEARNING METHODS – EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** |  |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures-workshops | 3x13=39 | | Preparation for classes (lecture-workshop) | 11 | | Rehearsals | 40 | | Preparation for final practice exercise | 35 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | Students’ oral presentation of complete acting roles - Evaluation by the instructor |

1. **RECOMMENDED LITERATURE**

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| --- |
| 1. Κωνσταντίν Στανισλάβσκι, *Πλάθοντας ένα ρόλο*, μτφ. Αγγέλου Νίκα, Γκόνης, Αθήναι 1977. 2. Κωνσταντίν Στανισλάβσκι, *Ένας ηθοποιός δημιουργείται*, μτφ. Αγγέλου Νίκα, Γκόνης. |

***Plawriting Workshop I***

1. **GENERAL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **W657** | **SEMESTER** | | **7th** | |
| **COURSE TITLE** | Plawriting Workshop I | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Workshops | | | 3 | | 5 |
| **COURSE TYPE** | Theatre practice  Skills’ development  Elective | | | | |
| **PREREQUISITE COURSES** | None | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |
| --- |
| **Learning outcomes** |
| After successful completion of the course the student will be able to:   * Understand the basic ways with which a story can be told in theatre * Be familiar with concepts, such as ‘structure’, ‘plot’, ‘action’, ‘space’, ‘time’, and how these are used for the creation of a play * Be able to conceive and develop a dramatic character * Be able to conceive and elaborate on an idea on the level of fiction and, subsequently, on the level of structure of a play * Be able to write dramatic dialogues * Be able to write dramatic monologues * Be able to write a play |
| **General Competences** |
| * Production of free, creative and inductive thinking * Working independently * Criticism and self-criticism |

1. **SYLLABUS**

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| --- |
| The theoretical part of the workshop discusses issues pertinent to the structure, the plot and the action of a play as well as of the concepts of space and time, and the way through which these have developed in the course of the growth of play and of theatre art through centuries.  The practical part of the course focuses on the ways through which a play is being written and more specifically the ways a dramatic character is created, a play is structured, a dramatic dialogue is composed, in view of writing an original play. |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY** | Face-to-face |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | Communication with students via email and messenger is necessary for the progress of the work created in the practical part of the course. |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Workshops (3hrs x 13 weeks) | 39 | | Preparation of written tasks for each class (3.5 hrs x 13 weeks) | 45.5 | | Preparation of final assignment | 40.5 | | **Course total** | **125** | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Presence and active participation in the theoretical and practical part of the workshop, during which the student’s initiative, cooperation, motivation and progress is evaluated (20% of the total grade). 2. Successful completion of the weekly written tasks (40% of the total grade). 3. Writing of final assignment in the form of composing (writing) an original play (40% of the total grade). |

1. **RECOMMENDED LITERATURE**

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| 1. Νοёl Creig, *Θεατρική Γραφή: Ένας πρακτικός οδηγός,* (μτφρ) Πένυ Φυλακτάκη. University Studio Press, Θεσσαλονίκη, 2007 2. Michele Wandor, *The Art of Writing Drama,* London: Bloomsbury Methuen Drama 3. Will Dune, *Character, Scene, and Story: New tools from the Dramatic writer’s companion,* Chicago: The University of Chicago Press, 2017 4. Richard Toscan, *Playwriting Seminars 2.0: A handbook on the Art and Craft of Dramatic Writing with an Introduction on Screenwriting,* Franz Press Book, 2011 5. Sam Smiley, *Playwriting: The Structure of Action,* Yale University Press, 2005 6. Linda Walsh Jenkins, *The 90-day play,* The 90-day Novel Press 2017 |

***Special Workshop in Acting I***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W662 | **SEMESTER** | | 7th | |
| **COURSE TITLE** | Special Workshop in Acting I | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures, practice exercises, rehearsing | | | 3 | | 5 |
| **COURSE TYPE** | Workshop  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course W063 *Introduction to Acting and Directing* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| This course (workshop) is an extension of the course *Acting I* to a new field, ancient drama. The course includes exercises and techniques since teaching ancient drama requires special training for students as it is performed in open air theatres. Respiratory exercises for the development of diaphragmatic breathing and increase of the vocal range. Body exercises to improve body movements and postures. In addition, performance of energy exercises because the body in ancient drama should be at its highest degree of activation. Further, students are given extracts from ancient tragedy and comedy for studying. Each student learns a role to proceed in the final evaluation. By then they should be competent to play an acting role as an actor. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Have acquired knowledge of the techniques and methods of the ancient drama * Have developed their personal skills * Have learned to collaborate with their fellow students to produce a final outcome * Have learned to work as a team. | |

1. **COURSE CONTENT**

|  |
| --- |
| The main subject of the workshop is the role in ancient drama. Ancient drama is a special theatre genre with its own techniques and methods. The workshop aims to teach students these techniques and methods so that they can interpret a role. |

1. **TEACHING AND LEARNING METHODS – EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** |  |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lecture-workshops | 3x13=39 | | Preparation for classes (lecture-workshop) | 11 | | Rehearsals | 40 | | Preparation for final practice exercise | 35 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | Students’ oral presentation of complete acting roles - Evaluation by the instructor |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| Oida Yoshi, «*Ο Αόρατος ηθοποι*ός», εκδόσεις ΚΟΑΝ.  Barba Eugenio Savarece, «*Η μυστική τέχνη του ηθοποιού*», εκδόσεις ΚΟΑΝ. |

***Special Workshop in Acting II***

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W663 | **SEMESTER** | | 8th | |
| **COURSE TITLE** | Special Workshop in Acting II | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDIT UNITS** |
| Lectures, practice exercises, rehearsing | | | 3 | | 5 |
| **COURSE TYPE** | Workshop  Mandatory elective | | | | |
| **PREREQUISITES** | Successful completion of the course W063 *Introduction to Acting and Directing* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| This course is a continuation of the course «*Special Workshop in* *Acting I*». Once the method and technique for ancient drama has been taught, we go on assigning roles from ancient tragedies and ancient comedies. Each student learns a role to proceed in the final evaluation. By then they should be competent to play an acting role as an actor. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Have acquired knowledge of the techniques and methods of the ancient drama * Have developed their personal skills * Have learned to collaborate with their fellow students to produce a final outcome * Have learned to work as a team. | |

1. **COURSE CONTENT**

|  |
| --- |
| Since the methods and techniques of ancient drama have been taught in the workshop "*Special Workshop in Acting I*", emphasis is given to role teaching. The instructor makes extensive comments. Thus, role preparation is more complete. |

1. **TEACHING AND LEARNING METHODS – EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | In class |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** |  |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures-workshops | 3x13=39 | | Preparation for classes (lecture-workshop) | 11 | | Rehearsals | 40 | | Preparation for final practice exercise | 35 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | Students’ oral presentation of complete acting roles - Evaluation by the instructor |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| 1) Mamet David, «*Προς τον ηθοποιό*», εκδ. Πατάκη.  2) Πλωρίτης Μάριος, «*Της σκηνής και της τέχνη*», εκδ. Καστανιώτη. |

***Acting II: Role and physical actions***

1. **GENERAL INFORMATION**

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| --- | --- | --- | --- | --- | --- |
| **FACULTY** | HUMANITIES & SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W665 | **SEMESTER** | | 6th | |
| **COURSE TITLE** | Acting II: Role and physical actions | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures, practice exercises, rehearsing | | | 3 | | 5 |
| **COURSE TYPE** | Skills development  Elective | | | | |
| **PREREQUISITES** | Successful completion of the course W063 *Introduction to Acting and Directing* | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| **By the end of this course the student is expected to:**   * Be aware of the procedure through which a text is converted to theatrical speech and movement. * Know how certain words of a text can be used as support so as personal blocking is unlocked and the body starts to function more instrumentally. * Be aware and realize that specific form of communication which renders actors’ relationship on stage as creative as possible. * Know which qualities in an actor’s job should be practiced so as a specific role is enacted effectively. * Be familiar with what constitutes a personal unique interpretation. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * Follow exactly a procedure through which a text can be converted to theatre speech and movement. * Use specific words of the text as support so as personal blocking is unlocked and the body starts to function in a more instrumental way. * Be familiar with that specific form of communication which renders actors’ relationship on stage as creative as possible. * Develop through appropriate practice exercises the necessary qualities for the effective enactment of a specific role. * Have the experience of the approach of a personal unique interpretation. | |

1. **COURSE CONTENT**

|  |
| --- |
| The course (workshop) focuses on the procedure of creating a role. Through vocal exercises and breath exercises students work on specific topics, such as concentration, observation and communication. Students learn how to overcome their physical and vocal obstacles and, thus, discover new physical and vocal abilities. The course includes solo work and group improvisation. Through developing a more personal material, students come closer to a personal/unique and original interpretation (of a role). |

1. **TEACHING and LEARNING METHODS – EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Both theoretically and practically |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** |  |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student***  ***workload*** | | Lectures-practice exercises- rehearsing | 3x13=39 | | Preparation for classes (Reading articles and books) | 7x3=21 | | Preparation for rehearsals | 40 | | Preparation for final practice exercise | 25 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours***  ***(total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Individual and group practical and theoretical presentations: 30% 2. Practical final evaluation: 60% 3. Theoretical final evaluation: 10% |

1. **RECOMMENDED LITERATURE**

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| --- |
| 1. Κωνσταντίν Στανισλάβσκι, *Πλάθοντας ένα ρόλο*, μτφ. Αγγέλου Νίκα, Γκόνης, Αθήναι 1977. 2. Κωνσταντίν Στανισλάβσκι, *Ένας ηθοποιός δημιουργείται*, μτφ. Αγγέλου Νίκα, Γκόνης. 3. Γιόσι Όιντα και Λόρνα Μάρσαλ, *Ο αόρατος ηθοποιός*, μτφ. Θοδωρής Τσαπακίδης-Μαριλίτα Λαμπροπούλου, ΚΟΑΝ, 2003. 4. Γιόσι Όιντα, *Ο ακυβέρνητος ηθοποιός*, μτφ. Θοδωρής Τσαπακίδης, Ελένη Παπαχριστοπούλου, ΚΟΑΝ, 2001. 5. Heinrich von Kleist , *Οι μαριονέτες*, μτφ. Τζένη Μαστοράκη, Αθήνα: Άγρα, 1982. 6. Yalere Novarina, *Γράμμα στους ηθοποιούς υπέρ Λουί ντε Φυνές*, μτφ. Βασίλης Παπαβασιλείου, Άγρα, 1989. 7. Marshall Lorna, *Το σώμα μιλά*, μτφ. Πιπίνη Αργυρώ, ΚΟΑΝ, 2007. 8. Νίκος Χατζόπουλος, *Ανάμεσα σε δυο σιωπές. Συζητώντας με τον Πήτερ Μπρουκ*, ΚΟΑΝ, 2003. 9. Βουδικλάρης Γιώργος, *Η τέχνη του τώρα. Συζητήσεις με την Φαμπιέν Πασκώ*, ΚΟΑΝ, 2010. 10. Patsy Rodenburg, *The right to speak*, Methuen, 1992.Κωνσταντίν Στανισλάβσκι, *Πλάθοντας ένα ρόλο*, μτφ. Αγγέλου Νίκα, Γκόνης, Αθήναι 1977. |

***Students’ traineeship* (W670)**

***Theatre Directing Workshop***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W672 | **SEMESTER OF STUDIES** | | 8th | |
| **COURSE TITLE** | THEATRE DIRECTING WORKSHOP | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures, seminars and workshops | | | 3 | | 5 |
| **COURSE TYPE** | Skills development  Elective | | | | |
| **PREREQUISITES** | *Introduction in acting and direction*, W063 | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek. Instruction may be conducted in English in case foreign students attend the course. | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes | | | | |
| **COURSE WEBPAGE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** |
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| The Theatre Directing Workshop aims to familiarize students with the art and craft of theatre directing and with the stages of the theatre director’s work: the work that he or she, alone or in a creative team, does before the beginning of the rehearsals, the methodology of rehearsing in the rehearsal studio and the final phase of rehearsing on stage. The workshop follows the steps of the director’s work and presents the artistic and technical skills that the creation of a theatre show needs. Each stage of the director’s work is first presented by the tutor and then put into practice by the students. Special attention is given to the first and most important phase of the director’s work, prior to the beginning of rehearsals.  **By the end of the course students will be able to:**   * Understand the main stages of the director’s work. * Recognize the key functions and persons of the theatre production hierarchy. * Recognize the main styles of theatre directing and their aesthetics. * Follow the stages of the director’s work, from the scratch book, to the rehearsal and the stage. |
| **General skills** |
| **By the end of the course the student will, furthermore, have developed the following skills (general abilities):**  Decision making  Autonomous (independent) work  Group work  Exercise of criticism and self-criticism  Work design and management |

1. **COURSE CONTENT**

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| During the course the following issues will be discussed:   * Theatre directing as art and craft. A very short history of theatre directing. * The theatre production. * The director’s job: tools, methods, techniques. * Reading a play from the director’s viewpoint. Dramaturgy of the play. * Analyzing characters and actions, creating characters’ biographies, preparing improvisations for the rehearsals. * Co-creating with the creative team. * From the director’s scratch book to the rehearsal.   The final exercise of the workshop is to present a full scene from a selected play. |

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

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| **INSTRUCTION METHOD** | Lectures, seminars and laboratory work face to face. |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Use of PowerPoint presentations during the lectures. Screenings of theatre productions. Use of multimedia in the student’s presentations. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures | 39 | | Preparation for the workshop and readings | 15 | | Weekly tasks | 20 | | Visit and study of theatre buildings | 10 | | Preparation for the final presentation. Rehearsals, building of the set, etc. | 41 | | ***Total number of hours for the course***  ***(25 hours of workload per ECTS credit)*** | ***125*** | |
| **STUDENTS’ EVALUATION** | 1. Written assignments (30%) including:  * Dramaturgical analysis * Character analysis, devising improvisations, lists of facts and questions for the scenes examined * Written presentation   II. Presentation of a selected scene of a play (70%) |

1. **RECOMMENDED LITERATURE**

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| --- |
| Bablet, Denis, *La mise en scène contemporaine. 1. 1887-1914*, La Renaissance du livre, Paris 1968.  Bogart, Ann, *A Director Prepares: Seven Essays on Art and Theatre*, Routledge, London 2001.  Brook, Peter, *The empty space*, Penguin, London 2008.  Dusigne, Jean-François, *Du théâtre d’art à l’Art du théâtre*, Paris, éditions Théâtrales, 1997.  Glytzouris, Antonis, *The Art of Stage Directing in Greece*, Crete University Press,  Heraklion 2011.  Jaqueline Jomaron, *La mise en scène contemporaine II - 1914-1940***,** La Renaissance du livre, Paris 1968.  Kyriakos, Konstantinos, *Russian Plays on Greek Stage*,Egokeros, Athens 2012.  Meyerhold, Vsevolod, *Texts on theatre*, tr. Antonis Voyazos, Ithaki, Athens 1982.  Stanislavski, Konstantin Sergeevich, *My Life in Art*, Routledge, London 1974. |

***Theatre Translation Workshop***

1. **GENERAL INFORMATION**

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| **FACULTY** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | W673 | **SEMESTER OF STUDIES** | | 5th | |
| **COURSE TITLE** | THEATRE TRANSLATION WORKSHOP | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and oral presentations by students | | | 3 | | 5 |
| **COURSE TYPE** | Skills development  Εlective | | | | |
| **PREREQUISITES** |  | | | | |
| **INSTRUCTION AND EVALUATION LANGUAGE** | Greek and English | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes (in English) | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE760/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student:**   * will be familiar with drama translation so that they can realise it as a particularly communicative and re-creational aspect of theatre * will have enriched their knowledge and experience as critical readers of original and translated theatre texts * will have tried their translation skills in theatre texts of modern and contemporary anglophone dramaturgy * will be able to perceive the differences between literary and drama translation and the idiosyncracies of theatre translated texts, so that they can evaluate translators’ choices and assess different translation versions of the same drama text. | |
| **General skills** |
| **By the end of the course the student will have developed the following skills (general abilities):**   * to delve linguistically and dramaturgically into drama texts while practicing on their translation * to recognize and evaluate translation mediation in target texts, which shapes theatre effect and forms social and cultural features * to recognize equivalence issues raised by linguistic variation * to perceive and differentiates between cases of verbal and referential humor, and evaluates translation options for their rendering, reconstruction or replacement in the target texts * to assess representations portrayed in translated drama, which are compatible with the theatre audiences’ culture. | |

1. **COURSE CONTENT**

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| The Workshop’s primary aim is to acquaint students with drama translation so that they can realise it as a particularly communicative and re-creational aspect of theatre. Its basic methodological tool is practicing translation of theatre dialogues and monologues of the anglophone dramaturgy. Theatre Translation Workshop consists of different units, in order to examine special morphological, stylistic, as well as reception issues faced by the translator when translating for the theatre. Students are familiarized with basic translation topics, such as the distinction between translating and adapting a theatre text, especially for the Greek stage. In a creative way, students consider on linguistic level and evaluate using theatrical criteria translation choices made by Greek translators of Shakespeare’s drama (mainly Shakespearean comedies). In addition, students work on cases of domesticating and foreignizing translation versions of contemporary anglophone dramaturgy. The following issues are discussed: characterization and representation of gendered identities, for example in the theatre of Tennessee Williams; rendering ambiguity and linguistic politeness of Harold Pinter’s drama in target texts; humor translation in theatre and registers (the case of Oscar Wilde). The Workshop extends its scope in the reception of classical drama and, more specifically, in intralingual translation. To this end, it discusses issues such as free adaptation, literal translation and adaptation of Greek tragedy, as well as the translation of Aristophanes’ humor into modern Greek for the Greek stage. |

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

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| **INSTRUCTION METHOD** | Classroom |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | Screening of videotaped theatre performances. Study of academic articles through the net. Use of electronic dictionaries (bilingual and monolingual). |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Workshops | 3x13=39 | | Weekly, individual and group, short assignments | 2x13=26 | | Composition of a compulsory final assignment of considerable length | 30 | | Autonomous study | 30 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | The course has both an academic and practical aspect and therefore requires both unremitting presence by the students in no less than ten (10) workshops, and active participation through practical translation exercises. Students should also prepare, turn in and present in class short weekly assignments.  Participation in the Theatre Translation Workshop requires that the students read and write English on a very good level. Students’ assignments are prepared in Greek and English. Evaluation is conducted in Greek and English (translation of drama texts from English into Greek). Should any Erasmus students participate in the Workshop, they should be able to read and write Greek adequately.  The final assessment grading takes into account: **a.** [40%] Assignments’ evaluation (e.g. translation of theatre text, commentary on different translation versions of same play, presentation and review of article about theatre translation); **b.** [60%] final written evaluation at the end of the semester. |

1. **RECOMMENDED LITERATURE**

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| --- |
| Bassnett, S., Lefevere A. (1998) *Constructing Cultures: Essays on Literary Translation*, Clevedon: Multilingual Matters.  Βirch, D. (1991) *The Language of Drama*, London.  Γουίλιαμς, Τζ. & Τσέστερμαν Α. (2010) *Ο χάρτης. Η έρευνα στις Μεταφραστικές Σπουδές. Οδηγός για νέους ερευνητές*, επιστημ. επιμ. Μ. Σιδηροπούλου, μτφ. Α. Βασαλάκη, κ.α., Αθήνα.  Γούτσος, Δ. (επιμ. – μετ.) (2001) *Ο Λόγος της Μετάφρασης. Ανθολόγιο Σύγχρονων Μεταφραστικών Θεωριών*, Αθήνα.  ‘Drama Translation’, στο Baker, M. (επιμ.) *Routledge Encyclopedia of Translation Studies*, London & New York, 71-74.  Eco, U. (2004) *Εμπειρίες μετάφρασης*. Αθήνα.  Eco, U. (1993) *Τα όρια της ερμηνείας*, Αθήνα.  Graham-Jones, J. (2007) ‘What’s at Stake in Theatrical Translation?’, *Theatre Journal* 59 : 347-351.  Κολλέτ, Κ. και Τσελέντη Ε. (επιμ.) (1996) ‘Μετάφραση θεάτρου. Μια συζήτηση γύρω από τη μετάφραση θεάτρου’, *Μετάφραση* 2, 57-76.  Munday, J. (2002) *Μεταφραστικές σπουδές. Θεωρίες και εφαρμογές*, μτφ. Α. Φιλιππάτος, Αθήνα.  Newmark, P. (1988) *A textbook of translation*. London.  Sidiropoulou, M. (2013) *Translating Identities on Stage and Screen: Pragmatic Perspectives and Discoursal Tendencies*, Cambridge.  Steiner, G. (2004) *Μετά τη Βαβέλ. Όψεις της γλώσσας και της μετάφρασης*, μτφ. Γ. Ν. Κονδύλη, επιμ. Α. Μπερλής, Αθήνα.  Upton, C.-A. (επιμ.) (2000) *Moving Target. Theatre Translation and Cultural Relocation,* Manchester UK & Northampton MA.  Venuti, L. (2002) ‘Translating Humour. Equivalence, Compensation, Discourse’, *Performance Research* 7, 6-16.  Φραγκόπουλος, Μ. (2003). *Το εργαστήρι του μεταφραστή*. Αθήνα: Πόλις.  **Assigned course readings:**  1st choice: Munday, Jeremy (2004). *Μεταφραστικές Σπουδές: Θεωρίες και Εφαρμογές* (μτφ. Άγγελος Φιλιππάτος). Αθήνα: Μεταίχμιο. [Σειρά Θεωρία και Πρακτική της Μετάφρασης]  2nd choice: Steiner, George (2004) *Μετά τη Βαβέλ. Όψεις της γλώσσας και της μετάφρασης* (μτφ. Γρηγόρης Ν. Κονδύλης)*.* Επιμ. Άρης Μπερλής. Αθήνα: Scripta.  3rd choice: Γουίλιαμς, Τζένη & Τσέστερμαν, Άντριου (2010) *Ο Χάρτης. Η Έρευνα στις Μεταφραστικές Σπουδές. Οδηγός για νέους ερευνητές* (μτφ. Ανδρομάχη Βασαλάκη, Ειρήνη Διαμαντάρα κ. ά.). Επιστημ. επιμ. Μαρία Σιδηροπούλου. Αθήνα: ύψιλον. |

***Didactics of Theatre II: Theatre & Drama in Primary Education***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI857 | **SEMESTER OF STUDIES** | | 5 | |
| **COURSE TITLE** | Didactics of Theatre II: Theatre & Drama in Primary Education | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lectures and presentations of students’ works | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theatre in Education  Elective | | | | |
| **PREREQUISITES** | Didactics of Theatre I: Introduction to theatre education (Theory and Practice) PI081 | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in French and in English | | | | |
| **COURSE WEBPAGE (URL)** | <https://eclass.upatras.gr/courses/THE753/> | | | | |

1. **LEARNING OUTCOMES**

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| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**  -use and integrate in his work the theatre and drama curriculum  -have acquired the basic methodology, practical experience and attitudes to pedagogical work with /through theatre techniques  - manage and organize creative learning for primary schools - explore drama and theatre at primary schools in collaboration with external partners  - use various forms of teaching methods -dramatize fairytales -- - link theatre and drama with the real world, the society, the needs of the pupils | |
|  | **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To create a personal approach of pedagogy in primary education * To use the basic tools of applied drama and theatre in education * To emphasize the pupil’s involvement in decision making * To invent and create events in the school calendar * To develop creative skills, behaviours and attitudes for himself and his classes * To have ideological and philosophical goals in their drama and theatre works | |

1. **COURSE CONTENT**

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| The aim of this course is to familiarize students with the basic principles of theater pedagogy, as well as to approach drama / theater properties in education and to understand the role of theatrical education. Particularly, by the end of the course, students are expected to have assimilated theatre and drama teaching methodology: (1) as an autonomous course in education, and (2) as an educational tool, applied to the class, including forms and techniques. The specific objective of the course is the connection of theatre and drama structures with the pedagogical theories for the primary schools (age 5-12) and the support of the personal, social and emotional development of the children/pupils.  Workshop: Weekly meetings will be held to study and practice techniques of preparing and teaching theater. This laboratory may include visits to primary schools, theaters or collaborations/invitations of specialists, playwrights, directors. |

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

|  |  |
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| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The content of the lectures of the course are uploaded (e-class, emails). Students can download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) and workshop work (2 hours per week x 13 weeks) | 3x13=**39**  9x3=**27** | | Hours for individual study of the student and preparation for each workshop (case studies) | **20** | | Hours for preparing a presentation in class. | **20** | | Hours for the study and preparation of the final presentation | **19** | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written exercises and oral presentations during the semester. Approved attendance at compulsory lessons 25% of the final mark. 2. Composition of a written-essay where the student analyzes the structure and content of one course in primary schools using drama structures: 35% of the final mark 3. Presentation-performance based on traditional fairytales and myths (oral examination): 40% of the final mark   Minimum grade (pass): 5  Final Course Grade (FCG): 1+2+3 |

1. **RECOMMENDED LITERATURE**

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| * Β. Γ. ΠΡΟΠ, Μορφολογία του παραμυθιού, εκδ. Καρδαμίτσα, Αθήνα , 1991. * Ζ. ΖΟΡΖ., Η δύναμη των παραμυθιών, εκδ. Καστανιώτη, Αθήνα 1996. * Μ. ΜΠΕΤΕΛΧΑΙΜ,Η γοητεία των παραμυθιών, εκδ.Γλάρος, 1995 * BERGERET L., Ψυχοκινητικά Παιχνίδι για παιδιά από 2 ως 6 χρονών, Δίπτυχο, Αθήνα,1988 * BOLTON G., Drama as Education, Longman, London, 1984. * BOLTON G., New Perspectives on Classroom Drama, Simon and Shuster, London, 1992. * LAFERRIERE L., Théâtre et pédagogie. La formation des étudiants et du professeur, Longueil, Montreal, 1995. * LALLIAS Jean-Claude et CABET Jean-Louis, Les pratiques théâtrales à l’école, Rectorat de Creteil, Mission d’ action culturelle, 1993. * MONOD Richard*, Jeux dramatiques et pédagogie*, Collection des Cahiers d’ Education Permanente, Paris, 1983. * MOTOS Tomas – TEJEDO Francisco***,*** *Practicas de Dramatizacion***,** La Avispa/Teoria y Tecnica Teatral, Ediciones J. Garcia Vergugo, Madrid, 1996. * ΜΟΥΓΙΑΚΑΚΟΣ Π., ΜΩΡΟΥ Α., ΠΑΠΑΔΗΜΟΥΛΗΣ Χ., ΦΡΑΓΚΗ Μ., *Θεατρική Αγωγή Ε΄και Στ*΄, Ο.Ε.Δ.Β. Βιβλίο Μαθητή & Βιβλίο Δασκάλου, Αθήνα, 2006 * ΜΑΡΙΑ ΦΡΑΓΚΗ, *Η σκηνική πράξη στο σχολείο*, ed.Bardy, Cairo,2011 * Τeacher’ s notes (e-class). |

***Didactics of Theatre III: Theatre & Drama in Secondary Education***

1. **GENERAL INFORMATION**

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| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **DEPARTMENT** | THEATRE STUDIES | | | | |
| **LEVEL OF COURSE** | UNDERGRADUATE | | | | |
| **COURSE CODE** | PI858 | **SEMESTER OF STUDIES** | | 8 | |
| **COURSE TITLE** | Didactics of Theatre III: Theatre & Drama in Secondary Education | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS**  **PER WEEK** | | **ECTS CREDITS** |
| Lecture | | | 3 | | 5 |
| **COURSE TYPE** | Academic field: Theatre in education  Elective | | | | |
| **PREREQUISITES** | Didactics of Theatre I: Introduction to Theatre Education (Theory and Practice) PI081 | | | | |
| **TEACHING AND EVALUATION LANGUAGE** | Greek | | | | |
| **THE COURSE IS OFFERED TO ERASMUS STUDENTS** | Υes, in French-English | | | | |
| **COURSE WEBPAGE (URL)** | https://eclass.upatras.gr/courses/THE776/ | | | | |

1. **LEARNING OUTCOMES**

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| --- | --- |
| **Learning outcomes** | |
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| **By the end of this course the student will be able to:**   * use and integrate in his work the theatre and drama curriculum * have acquired the basic methodology, practical experience and attitudes to pedagogical work with/through theatre techniques * manage and organize creative learning for secondary schools explore drama and theatre for secondary schools in collaboration with external partners use various forms of teaching methods for literature courses approach the ancient Greek drama (classical tragedy and comedy) * link theatre and drama with the real world, the society, the careers/professional working in theatre * link theatre and drama with team working, social skills, self-esteem | |
|  | **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To create a personal approach of pedagogy in secondary education * To use the basic tools of applied drama and theatre in education * To emphasize the pupil’s involvement in decision making, managing feelings, enjoyment of learning, empathy, reflecting critically * To invent and create events in the school calendar * To develop creative skills, behaviours and attitudes for himself and his classes * To have creative thinking and ideological goals in their drama and theatre works | |

1. **COURSE CONTENT**

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| The aim of this course is to familiarize students with the basic principles of theater pedagogy, as well as to approach drama / theater properties in education and to understand the role of theatrical education. Particularly, by the end of the course, students are expected to have assimilated theatre and drama teaching methodology: (1) as an autonomous course in education, and (2) as an educational tool, applied to the class, including forms and techniques. The specific objective of the course is the connection of theatre and drama structures with the pedagogical theories for the secondary schools (age 13-18) and the support of the personal, social and emotional development of the teenagers.  Workshop: Weekly meetings will be held to study and practice techniques of preparing and teaching theater. This laboratory may include visits to secondary schools, drama schools, collaborations/invitations of playwrights, directors, theaters as well as special schools for refugees, prison schools, hospitals etc. |

1. **INSTRUCTION AND LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures – Presentations by students |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The content of the lectures of the course are uploaded (e-class). Students can download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester***  ***student workload*** | | Lectures (3 hours per week x 13 weeks) and laboratory work (2 hours per week x 13 weeks) | 3x13=**39**  2x13=**26** | | Hours for private study of the student and preparation for each laboratory (case studies) | 10x2=**20** | | Hours for preparing a presentation in class. | **20** | | Hours for the study and preparation of the final presentation | **20** | | ***Total number of hours for the Course (25 hours of workload per ECTS credit)*** | ***125 hours (total student workload)*** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written exercises and oral presentations during the semester. Approved attendance at compulsory lessons 25% of the final mark. 2. Composition of a written-essay where the student analyzes the structure and content of one course in secondary schools using drama structures: 35% of the final mark 3. Presentation-performance based on literature text or devised theatre (oral examination): 40% of the final mark   Minimum grade (pass): 5  Final Course Grade (FCG) : 1+2+3 |

1. **RECOMMENDED LITERATURE**

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| --- |
| * K. JOHNSTONE, IMPRO, O αυτοσχεδιασμός στο θέατρο, εκδ. Οκτώ, Αθήνα , 2011. * Α. ΜΠΟΑΛ , Θεατρικά παιχνίδια για ηθοποιούς και για μη ηθοποιούς, εκδ. Σοφία , Αθήνα 2013. * BOLTON G., Drama as Education, Longman, London, 1984. * BOLTON G., New Perspectives on Classroom Drama, Simon and Shuster, London, 1992. * LAFERRIERE L., Théâtre et pédagogie. La formation des étudiants et du professeur, Longueil, Montreal, 1995. * LALLIAS Jean-Claude et CABET Jean-Louis, Les pratiques théâtrales à l’école, Rectorat de Creteil, Mission d’ action culturelle, 1993. * MONOD Richard*, Jeux dramatiques et pédagogie*, Collection des Cahiers d’ Education Permanente, Paris, 1983. * MOTOS Tomas – TEJEDO Francisco***,*** *Practicas de Dramatizacion***,** La Avispa/Teoria y Tecnica Teatral, Ediciones J. Garcia Vergugo, Madrid, 1996. * ΜΟΥΓΙΑΚΑΚΟΣ Π., ΜΩΡΟΥ Α., ΠΑΠΑΔΗΜΟΥΛΗΣ Χ., ΦΡΑΓΚΗ Μ., *Θεατρική Αγωγή Ε΄και Στ*΄, Ο.Ε.Δ.Β. Βιβλίο Μαθητή & Βιβλίο Δασκάλου, Αθήνα, 2006 * ΜΑΡΙΑ ΦΡΑΓΚΗ, *Η σκηνική πράξη στο σχολείο*, ed.Bardy, Cairo,2011 * Τeacher’ s notes (e-class). |

**Speech Education II**

1. **GENERAL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENSES | | | | |
| **ACADEMIC UNIT** | THEATER STUDIES | | | | |
| **LEVEL OF STUDIES** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **PI 859** | **SEMESTER** | | **6th** | |
| **COURSE TITLE** | Speech Education II | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **WEEKLY TEACHING HOURS** | | **CREDITS** |
| Lectures and Practice Exercises | | | 3 | | 5 |
| **COURSE TYPE** | Skills’ development-Workshop  Elective | | | | |
| **PREREQUISITE COURSES:** | No | | | | |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS:** | Greek | | | | |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | No | | | | |
| **COURSE WEBSITE (URL)** |  | | | | |

1. **LEARNING OUTCOMES**

|  |  |
| --- | --- |
| **Learning outcomes** | |
|  | |
| The course Speech Education II is the continuation of the course Speech Education I.  In Speech Education II we focus on details, for example the detailed delivery of special texts which present a particular difficulty for each letter, be it consonant or vowel; we also pay great attention on the articulation and the enunciation of speech.  By this we mean extensive practice on specially selected texts which bear difficulties in their enunciation. | |
| **General Competences** | |
|  | |
|  |  |
| By the end of the course students will have acquired the skill to speak distinctly (i.e. enunciate clearly). | |

1. **SYLLABUS**

|  |
| --- |
| The main subject of the course is to teach students elocution (i.e. to give them speech training). |

1. **TEACHING and LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **DELIVERY***.* | Classroom |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | No |
| **TEACHING METHODS** | |  |  | | --- | --- | | ***Activity*** | ***Semester workload*** | | Lectures, Workshops | 3x 13=39 | | Preparation for classes | 11 | | Practice exercises | 40 | | Preparation for final | 35 | | Practical evaluation |  | | **Course total** | ***125***  *(25 hours of workload per ECTS credit)* | |
| **STUDENT PERFORMANCE EVALUATION** | 1. Individual work practises and theoretical preperations : 50% 2. Theoretical final examination : 50% |

1. **ATTACHED BIBLIOGRAPHY**

|  |
| --- |
| 1. Άρης Βαφιάς –ADVS, Αγωγή του προφορικού λόγου. Ι : Προφορά της νεοελληνικής γλώσσας, Δωδώνη, Αθήνα-Γιάννινα 1997. 2. Σωκράτης Α. Σκαρτσής, Η προφορικότητα, Εκδόσεις Πανεπιστημίου Πατρών, Πάτρα, 2000. |

**COURSE OUTLINE**

1. **GENERAL INFORMATION**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SCHOOL** | FACULTY OF HUMANITIES AND SOCIAL SCIENCES | | | | |
| **ACADEMIC UNIT** | THEATRE STUDIES | | | | |
| **COURSE LEVEL** | UNDERGRADUATE | | | | |
| **COURSE CODE** | **GI 564** | **SEMESTER** | | **8th** | |
| **COURSE TITLE** | Institutions, production management and organization in theatre | | | | |
| **INDEPENDENT TEACHING ACTIVITIES** | | | **TEACHING HOURS PER WEEK** | | **ECTS CREDITS** |
| Lectures | | | 3 | | 5 |
| **COURSE TYPE** | Academic Field  Elective Course | | | | |
| **PREREQUISITE COURSES** | None | | | | |
| **INSTRUCTION and EVALUATION LANGUAGE** | Greek | | | | |
| **COURSE OFFERED TO ERASMUS STUDENTS** | Yes, in French and English | | | | |
| **COURSE WEBSITE (URL)** | <https://eclass.upatras.gr/courses/THE824/> | | | | |

1. **LEARNING OUTCOMES**

|  |
| --- |
| **Learning outcomes** |
| **By the end of this course the student will be able to:**   * Have adequate knowledge of the most important theatrical institutions in Greece (21st century). * Understand the organisation of theatre itself, the way of managing a theatre. * Have the knowledge of selecting and hiring all the other professionals (actors etc.) * Have acquired the basic methodology and practical experience to realize a cultural event. * Manage and organize creative projects and events for schools in collaboration with external partners. * Connect theatre and drama with the society, the careers/professional working in theatre. * Connect theatre and drama with team working, social skills, self-esteem. |
| **General skills** |
| **By the end of this course the student will, furthermore, have developed the following skills (general abilities):**   * To place the theatrical event in the context of the contemporary theatre institutions. * To place the performing production in the context of contemporary society. * To use the basic tools of theatrical management. * To emphasise the involvement in decision making, managing feelings, enjoyment of creation, critical reflection. * To invent and create cultural events. * To develop creative skills, behaviour patterns, and attitudes. * To develop creative thinking and ideological goals in their drama and theatre works. |

1. **SYLLABUS - COURSE CONTENT**

|  |
| --- |
| During the course students become familiar with the concepts of cultural management, organization and function of cultural institutions specialized in theatrical production –private and public– in festivals and other kind of performance. They also acquire theoretical and practical knowledge about the stages of a theatrical production. They learn the process of creating a performance / theatrical event / project and its configuration depending on the space (venues), the budget, and the institutions. The main goal of the course is to familiarize students with each element and profession of a theatrical production. As far as possible we will foster practical experience and personal communication through meeting with sponsors, representatives of state theaters (e.g. the National Theatre of Greece), Municipal and Regional Theatres, professionals, and theatre practitioners. The course concludes with the creation and production of a performance in collaboration with art institutions in the country or abroad. |

1. **INSTRUCTION AND LEARNING METHODS - EVALUATION**

|  |  |
| --- | --- |
| **INSTRUCTION METHOD** | Lectures by the tutor – Oral presentations (assignments) by the students. |
| **USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES** | The content of the lectures of the course are uploaded (e-class). Students can download them using the password which is provided to them when they are enrolled at the Department. |
| **INSTRUCTION ORGANIZATION** | |  |  | | --- | --- | | ***Activities*** | ***Semester student workload*** | | Lectures (3 hours per week X 13 weeks) and workshop work (2 hours per week X 13 weeks) | 3X13 = 39  2X13 = 26 | | Hours for individual study and preparation for assignments-exercises | 20 | | Hours for preparing a presentation | 10 | | Hours for studying and preparing the final presentation | 30 | | ***Total number of hours for the course (25 hours of workload per ECTS credit)*** | **125 hours (total student workload)** | |
| **STUDENTS’ EVALUATION** | 1. Optionally, written exercises and oral presentations during the semester. Advanced attendance of compulsory lectures 25% of the final mark. 2. Composition of a written essay in which the student analyses the structure and content of a theatrical production project: 15% of the final mark. 3. Presentation of a performance: 60% of the final mark.   Minimum grade (pass): 5  Final Course Grade (FCG): 1+2+3 |

1. **RECOMMENDED LITERATURE**

|  |
| --- |
| Γιανναράς Χρήστος, *Πολιτιστική Διπλωματία*, Αθήνα, 2003.  Γκάντζιας Γιώργος, *Πολιτιστική Πολιτική, Χορηγία και Εταιρική Κοινωνική Ευθύνη*, Παπασωτηρίου, Αθήνα, 2010.  Abirached Robert, *La Décentralisation théâtrale* (4 volumes, sous la direction de Robert Abirached)   1. Le Premier Âge, 1945-1958, Actes Sud Papiers, 1992 et 2005. 2. Les Années Malraux, 1959-1968, Actes Sud Papiers, 1993 et 2005. 3. 1968, le tournant, Actes Sud Papiers, 1994 et 2005. 4. Le Temps des incertitudes, 1969-1981, Actes Sud Papiers, 1995 et 2006.   Abirached Robert, Le Théâtre et la Prince, repris sous le titre de: tome I, L’ Embellie (1981-1992) (Plon, 1992, et Actes Sud, 2005) et suivi d’ un tome II, Un système fatigue (1993-2004), Actes Sud, 2005.  Copley Soozie, Kilner Philippa, *Stage Management, A Practical Guide*, The Crowood Press, Wiltshire, 2001.  Davies Gill, *Create your Own Stage Production*, A+C Black, London, 2000.  Dean Peter, *Production Management, Making Shows Happen, A Practical Guide*, The Crowood Press, 2002.  Frangi Marie*, LA DECENTRALISATION THEATRALE EN GRECE, APRES LA SECONDE GUERRE MONDIALE*, Εκδότης, A.N.R.T>, Lille, 1996.  Gillette Michael, *Theatrical Design and Production, An Introduction to Scenic Design and Construction*, Lighting, Sound, Costume and Make up, McGraw Hill, 2005.  Holloway John, *Illustrated Theatre Production Guide*, Focal Press, 2002.  Seabright James, *So you want to be a Theatre Producer?*, Nick Hern Books, London, 2010.  Menear Pauline, Hawkins Terry, Stage Management and Theatre Administration, Phaidon Press, (1988) 2003.  Peithman Stephen, Offen Neil (ed.), Stage Directions, Guide to Publicity, Heinemann, 1999.  Perry John, *The Rehearsal Handbook for Actors and Directors, A Practical Guide*, The Crowood Press, Wiltshire, 2001.  https://solidariteetprogres.fr/documents-de-fond-7/culture/le-theatre-populaire-arme-d.html  Σημειώσεις (e-class) |

## PREREQUISITES

**\*ATH 011** “Introduction to Ancient Greek Theatre”: successful completion of this course is a prerequisite for enrolment in any course (core course or seminar) of Ancient Theatre (ATH) in the 2nd, 3rd, and 4th year of study.

**\*THE 041** “Introduction to Theatre Studies (Modern Theatre)”: successful completion of this course is a prerequisite for enrolment in any course of World Theatre (WTH), Modern Greek Theatre (MGTH), and Theory of Theatre (TH) in the 2nd, 3rd, and 4th year of study.

**\*GI 053** “Introduction to History and Theory of Cinema”: successful completion of this course is a prerequisite for enrolment in any course related to cinema in the 2nd, 3rd, and 4th year of study.

**\*GI 580** “Didactics of Theatre I: Introduction to Theatre Education (Theory & Practice)” successful completion of this course is a prerequisite for enrolment in any course in Didactics of Theatre in the 3rd and 4th year of study

**\*SEM 071** “Seminar I (Ancient Theatre): Introduction to academic writing and research methodology”: successful completion of this seminar is a prerequisite for enrolment in any other seminar.

**\*W 065** “Introduction to Directing”: successful completion of this workshop is a prerequisite for enrolment in any lesson related to acting and stage directing in the 3rd and 4th year of study.

**\*W 611** “Introduction to Acting”: successful completion of this workshop is a prerequisite for enrolment in any lesson related to acting and stage directing in the 3rd and 4th year of study.

## ELECTIVE COURSES

**Courses offered in the 2019-2020 academic year are in bold typing**

### First and Second Year of Studies elective courses

ATH 111 Menandros and the New Comedy

ATH 112 The Theatrical Genres of Mime and Pantomime

**ATH 113 Introduction to the Archaeology of the Ancient Theatre**

ATH 114 Introduction to Roman Theatre

ATH 115 Roman Comedy I: Terentius

ATH 116 Approaches to Staging Ancient Drama in Modern Times: The Greek Stage

ATH 117 Architecture of Ancient Theatres

**ATH 118 Dramaturgical analysis of ancient Greek tragedy**

ATH 119 Dramaturgical analysis of ancient Greek comedy

**ATH 154 Roman Comedy II: Plautus**

WTH 212 Comedy in Modern European Theatre

WTH 213 Theatre of Asia and the Far East

**WTH 214 American Theatre I**

WTH 216 Traditional Popular Theatre in Europe

WTH 217 Issues of Modern European Theatre

MGTH 311 Modern Greek Theatre and the Enlightenment (~1750-1830)

MGTH 312 The Heptanesian Theatre

MGTH 313 Theatrical Genres with Music on the Greek Stage (operetta, “komeidyllio”, dramatic “eidyllio” and revue)

MGTH 314 Greek Shadow Theatre

MGTH 315 Twentieth Century Greek Comedy

**ΜGΤΗ 316 Problems and Methodology in the Historiography of Modern Greek Theatre**

THE 411 Comparative Theatre Writing

THE 413 Anthropology of Theatre

THE 414 Reader-Response Theories and Reception

THE 416 Introduction to the Theory of Literature

GI 511 Modern Greek Literary Texts: Prose

GI 513 Introduction to the Art of Antiquity

GI 514 Trends in 20th Century Art

GI 523 History of the Art

GI 532 Landmarks in Modern Greek Literature

**GI 533 Modern Greek History, Art and Letters**

GI 534 Modern Greek Literary Texts

GI 564 Institutions, production management and organization in theatre

**W 611 Introduction to Acting**

W 612 Terms and Conditions of Performance I: Improvisation and Text Devising

**W 613 Terms and Conditions of Performance II: Improvisation and Text Devising**

W 622Anglophone drama: Readingfrom the original script

**W 623 Theatre archives digitization and databases**

W 624 Cinema and digital technology

**W 625 Theatre education via multimedia use**

**PI 811 Theatre for children and adolescents**

**PI 812 Acting in the context of Theatre in Education**

**PI 813 Choreology in Dance and Theatre with emphasis on the pedagogical dimension**

**PI 814 Speech Education I**

**PI 815 Interdisciplinary Approaches in teaching Music with emphasis on Theatre Education**

PI 816 Shadow Theatre in Education

### Third and Fourth Year of Studies elective courses

**ATH 151 Satyr Drama**

ATH 153 Introduction to Ancient and Modern Greek Metrics

**ATH 155 Seneca’s Tragedies**

ATH 156 Ancient Greek Art and Theatre

ATH 157Approaches to Staging Ancient Drama in Modern Times: The Modern Greek Stage

ATH 158 Platonic Theory on Poetry and Drama

ATH 159 Vase Painting and Theatre

**ATH 160** **Special Issues of Ancient Drama**

WTH 251 Special Subjects on Shakespearean Theatre

WTH 252 The Theatre of Molière and its Reception

WTH 256 Russian – Soviet Theatre

WTH 257 The Theatre of Brecht

WTH 258 Modern European Theatre from 1960 to the Present

WTH 259 Forms of Commercial Theatre and Entertainment

**WTH 261 Contemporary reception of ancient drama and interculturalism**

WTH 262 Ancient Myth and Tragedy in Opera

**WTH 264 History of the Opera in the 20th Century**

WTH 265 American Theatre II

WTH 266 Fine Arts and Theatre in the 20th Century

**WTH 267 Contemporary Western Dance Theatre**

**WTH 268 Ancient Myth and Tragedy in Dance and Dance Theatre**

WTH 269 History of European Opera in the 19th Century

WTH 270 The Theatre of Samuel Beckett

WTH 271 From performance to postmodern theatre

MGTH 351 Karolos Koun and Modern Greek Drama

MGTH 352 The Theatre of Iakovos Kambanellis

**MGTH 355 Sociological Approaches to Modern Greek Theatre**

MGTH 356 Modern Greek Theatre Writing and Cinema

MGTH 357 Stage-Directing in Greece: Theory and Stage Practice

**MGTH 358 Trends in Stage Design on the Contemporary Greek Stage**

MGTH 359 The Art of Acting in Modern Greece

MGTH 360 The Role of Avant-Garde Movements in Modern Greek Stage and Dramatic Production of the Inter-War

MGTH 362 Spiros Melas and His Contribution to the Development of Modern Greek Theatre

MGTH 364 Parallel Drama-Writing Routes: Theotokas – Kazantzakis - Sikelianos

**THE 451 Contemporary Theories of Theatre and Drama**

THE 452 Semiotic and Intertextual Analysis of Drama

THE 453 History and Theory of the Formation of Theatrical Space

THE 454 Identity Theories in Theatre and Cinema

THE 455 Theory of Narrative (Narratology)

**THE 456 Theatre and Photography**

GI 552 Topics in the Methodology of Archival Research in Modern Greek Literature

GI 555 Film Analysis: National Schools and Cinematographic Trends in Post-War Europe

GI 556 Ancient Myth in World Cinema

**GI 560 Introduction to Greek Stage Music of the 20th Century**

GI 561 History of 20th Century Music

GI 563 Theatre and Communication: the Reception of the Theatrical Event in the Printed and Electronic Press

GI 564 Theatre and Cultural Politics

GI 568 European Cinema: New Realism, Nouvelle Vague, Free Cinema

GI 569 Great Filmographies: Russian, Chinese and Japanese Cinema

**GI 570 Cinema and Society: Interaction and Influences in the Aesthetics and Thematic of Films**

GI 571 History and Cinema

GI 572 Post-war Art

GI 576 Post-War Modern Greek Cinema: Thematic Tendencies and Aesthetic Trends

GI 577 Cinema and Literature

**W 614 Acting I**

W 657 Plawriting Workshop I

W 658 Plawriting Workshop II

W 659 Workshop on Stage Design

W 660 Applications of Computers in Theatre Research and Practice

W 661 Introduction to Choreography

**W 662 Special Workshop on Acting I**

**W 663 Special Workshop on Acting II**

**W 665 Acting II: The Role and Body Actions**

**W 670** **Students’ Practice**

**W 672 Workshop on Directing I**

**W 673** **Workshop on Theatre Translation**

W 674 Workshop on Directing II

PI 851 Pedagogical instruction I: Cognitive analysis of learning in education

PI 852 Pedagogical instruction II: Developmental psychology

PI 853 Terms and conditions of performance III: Stage interpretation of non theatrical texts in education

PI 854 Terms and conditions of performance IV: Improvisation and Devisig texts in education

PI 855 Music and theatre play in primary eduction

PI 856 Theatre education in primary education via English language teaching

**PI 857 Didactics of theatre II: Theatre and drama in primary education**

**PI 858 Didactics of theatre III: Theatre and drama in secondary education**

**PI 859 Speech training II**

LEARNING OUTCOMES

|  |  |  |
| --- | --- | --- |
| 1st cycle degree programme | Learning outcomes | Credit units (ECTS) |
| Undergraduate studies | Upon completion of the first cycle degree programme students are competent:   * To demonstrate theoretical and applied scientific knowledge in issues of theatrology and in the individuals subjects comprising this subject area (dance, music, acting, directing, scenography, cinema). * To teach theatre education in primary and secondary education, as well as to work in private businesses and state organisations in the area of theatre. * To demonstrate knowledge and skills in an autonomous way so that they can pursue their scientific education in the second cycle of studies (postgraduate studies). | Completion of studies is accomplished with the accumulation of 240 ECTS in the assigned 48 courses, 32 compulsory and 16 compulsory on an elective basis. |

**STUDENT MOBILITY REGULATIONS**

Student mobility programmes involve students moving to a country other than Greece. The most important among those programmes managed by the University of Patras are the two Actions of Erasmus+: (1) Action KA 103: between the member states of the European Union, the countries of the European Economic Area (EEA) and the co-operating countries Turkey, FYROM, and (2) Action KA 107: between Programme countries and Partner countries outside Europe. Besides, the University of Patras participates in Erasmus Mundus programmes.

Students on the Erasmus+ programme can move to study in a Higher Education Institution abroad for a period of 3 to 12 months, or to be trained at a company, educational and research centre or vocational-training organization (from 2 to 12 months).

The principle governing the Action is that mobility abroad is fully recognized by the home institution, especially with the help of the European Credit Transfer System for higher education (ECTS). For a student to participate in the Erasmus+ programme for study abroad, a prior agreement of co-operation must have been signed between the educational institutions involved or the home institution and the receiving training organization.

Specifically, the following conditions are necessary for student learning mobility:

1. A minimum of 3 and a maximum of 12 month residence per course of study.
2. Students must be registered at least for the second year of their studies and have successfully completed the course requirements for the first year.
3. B1 foreign language proficiency (at least).
4. A Bilateral Agreement signed by Home and Receiving Institutions (foreign University).
5. A Learning Agreement signed by the student and the assigned coordinator(s) of Erasmus +.
6. A transcript of the student’s record signed by the Receiving University.
7. Full recognition of successful attendance (application of ECTS).
8. Fee exemption.

The following conditions are necessary for student training mobility at a company, educational and research centre or vocational-training organization:

1. Students must be nationals of an Erasmus + Programme country. Nationals of other countries must be registered as regular students at a Higher Education Institution in Greece.
2. A minimum of 3 and a maximum of 12 month residence per course of study.
3. A Mobility Agreement signed between student and home institution.
4. A Learning Agreement signed by student, home and receiving institutions.

Mobility abroad is supported by Erasmus+ grants. These are awarded by the European Commission and reach the Universities via the Greek National Co-ordination Agency (EMS/IKY).

## LIBRARY RULES & REGULATION OF THE LIBRARY

## OF THE DEPARTMENT OF THEATRE STUDIES –UNIVERSITY OF PATRAS

**BORROWING RULES**

The following table depicts the categories of the Department of Theatre Studies Library users. It also depicts information about how to issue a library card, the number of books a user can borrow at the same time, the loan time period and the number of renewals. The table is concise and it is suggested one read the comprehensive borrowing rules and regulations that follow in this section.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Category of**  **library users** | **Loan time period** | **Number of books** | **Number**  **of renewals** | **Number**  **of reservations** |
| Academic members and special teaching staff of the Department | 6 months | 10 | 1 | 2 |
| Academic members of other University Departments | 15 days | 5 | 1 | 2 |
| Postgraduate students of the Department | 15 days | 5 | 1 | 2 |
| Undergraduate students of the Department | 15 days | 3 | - | 2 |

The Administrative Staff of the University of Patras (either permanent or on contract basis) are served following the rules and regulations concerning the undergraduate students.

**Material**

The material included in the collections of the Library and Information Centre of the University of Patras (henceforth LIS) is categorized into borrowing and non-borrowing. Non-borrowing material in principle includes dictionaries, encyclopedias, textbooks, reference books, journals, visual and audio material, books in specific donation collections. No copy of any collection cannot be used or borrowed before registered in the catalogue and stamped.

**Library user’s card**

All registered users of the Library of the Department of Theatre Studies (henceforth LDTS) who are holders of a valid membership card are eligible for borrowing. Membership cards are strictly personal and are issued by the LDTS upon application. Applications may be submitted either electronically at <https://library.upatras.gr/card> or on site of the Library. In case a library card is registered as lost for the first time, a new card can be re-issued for free upon demonstration of the student’s card (pass) or, in the case of an external user, of identity card. Issuing a library card for a third time costs 5 euros. Besides, it ensues a six month suspension of using the LIS services.

**Loan periods**

The duration of borrowing varies according to the category of user (academic member, tutors, postgraduate students, undergraduate students) and the category of book (book that can be borrowed or belonging to another category). The total amount of books that a user can borrow at the same time also varies according to the category of the user (academic member, tutors, postgraduate students, undergraduate students). The total number of books refers to all books the user has already borrowed and has not returned yet.

LTDS users may borrow books during summer holidays. The borrowing period starts two weeks before the Library closes. Books must be returned during the first week when the Library reopens.

Also books may be borrowed during Christmas and Easter holidays. In this case the borrowing period starts during the week before the Library closes for either Christmas or Easter holidays. Books must be returned during the first week when the Library reopens.

**Deletion of a member**

For a student to graduate or be deleted from the Department, they must submit their LDTS card and make sure they do not owe either books or penalties. This procedure is conducted via administrative mailing between the Department’s Registry and the Department’s Library. Should a member have anything in abeyance (e.g. books on loan service), they should contact the Library so as to be given the responding confirmation.

**Return of books**

Users should return borrowed books within the assigned deadline according to the time limits specified for the loan period of borrowed books. In case of delayed return of a book, the user cannot request renewal of loan. The borrower should return the respective material in due shape as they have picked it up. In case of loss or damage of a book (torn or stained pages), the borrower has to replace it.

**Reservations**

Renewal of loan period for a book is possible as long as the deadline for returning the printed matter has not expired and as long as it has not already been reserved. Renewals may be served either via phone call at 2610962905 or upon demonstration of the holder’s library card to the librarian.

**Over-due renewals are not allowed.**

**GENERAL LIBRARY POLICIES**

The Deparmental Library belongs to the Department of Theatre Studies of the University of Patras and is situated at Building A of the Department.

**Opening hours**

The LDTS is open to the public from 9:00 to 14:00 (except Saturday and Sunday). It is also open during afternoon hours only as study room. Afternoon opening hours are announced in the beginning of each academic year.

**Administrative support**

The operation of the Library is run by the Chair of the Department and is supervised by the Library committee.

On an administrative basis, the Library is supported by a staff member (graduate of library science technical school), who participates in the Library committee as rapporteur.

This staff member (i.e. the Librarian):

* Is responsible for the operation of the LDTS
* Attends to the circulation of any kind of correspondence
* Carries out the financial responsibilities of the LDTS and keeps relevant archives
* Attends to the acquisition of books for the Department of Theatre Studies
* Takes care of receiving, stamping, classifying, indexing, cataloguing and maintaining the above mentioned material according to the international library science standards
* Is responsible for training the LDTS users
* Helps the users with their bibliographical and subject searches, and guides/trains them on the use of electronic tools (databases, the internet, etc.)
* Cares for the smooth operation of the reading rooms
* Attends to the service of the LDTS users
* Operates the loan service
* Is responsible for attending to the returning of borrowed material and the sending of reminders for delayed material
* Is responsible for placing the material on the book shelves, for its conservation, book binding and re-binding, its withdrawal and stocktaking.
* Takes care of the transportation of journal volumes of the previous calendar year and their placement at closed book shelves.
* Takes care of the technical support of the existing equipment, as far as possible.

**USERS**

The venues, collections and services of the LDTS may be used by:

1. Teaching and research staff of the TSD, who are entitled access to loan service facilities
2. Undergraduate students of the TSD, who are entitled access to loan service facilities
3. Postgraduate students and PhD candidates of the TSD, who are entitled access to loan service facilities
4. Academic staff of other Departments as well as other staff of the University of Patras, who are entitled access to loan service facilities
5. Student hearers, external users, in other words anyone from the community at large who might wish to use the material or the services of the library for their research needs but are not entitled access to loan service facilities
6. Graduates of the Department of Theatre Studies, who may maintain a library user’s card for an annual period. Graduates may have a library user’s card. However, this capacity is withdrawn, should the card be inactive for a year.
7. Borrowing rules determine the exact number of books which the above mentioned categories of users may borrow.
8. Students/postgraduate users of the DTS must present to the Registry of the Department a ‘certificate’ stating that they do not owe books or fines to the Library, in case they are re-registered to another university/school/department or have completed their undergraduate or postgraduate cycle of studies. The certificate is issued by the Library of the Department of Theatre Studies and the Library and Information Centre of the University of Patras.
9. LDTS users must conform to the recommendations of the personnel and respect the site of the Library, as well as other users who ask or an environment friendly to their study and work. Users should refrain from unnecessary or dangerous use of the LDTS infrastructure (e.g. unnecessary use of fire exits).
10. LDTS have a duty to be careful with handling the material and the equipment of the Library. Any damage or loss of material is recovered or compensated by the user who caused it.
11. Bringing and consuming food or beverages in the LDTS site is prohibited.
12. Smoking is prohibited in the LDTS site.
13. When entering the site of the LDTS, users are not allowed to carry with them any bag (i.e. handbag, purse or any kind of bag). Only special cases for transporting computers are allowed, whose owners comply to be subjected to checking by the library staff, should a security issue relating to the collection and the facilities is raised.
14. Retired academic staff / retired faculty members (i.e. Professors emeriti etc.) maintain, as a courtesy, all the benefits-obligations for borrowing as well as the library card.
15. Faculty members or teaching staff who leave, resign or whose contract expires prior to their retirement, must return prior to their leave any borrowed books and/or any other material or equipmen, as well as their borrowing card. The LIS of the University of Patras has the right to cancel on its own the validity of a borrowing card, in case a faculty member of teaching staff does not return it. The Registry of the Department in which the resigned faculty member or teaching staff worked ought to inform the LIS about the prospective leave of the faculty member or teaching staff and ask for a certificate stating that they do not owe books or any other material.
16. Library users must respect the current legislation concerning protection of copyright.
17. All PhD candidates of the Department of Theatre Studies, before their inauguration, must submit a copy of their doctoral thesis in printed form at the LIS and in electronic form at the institutional repository. Besides, all postgraduate students must submit a printed copy of their dissertation at the LIS and an electronic copy at the institutional repository. A certificate of submission is issued by the LIS to be used by the depositors for the Registries of their respective Departments.
18. In case of non-compliance to the Internal Regulation of the LDTS or in case of indecent behaviour towards LDTS staff, the Committee of the Library of the LDTS can impose, upon suggestion by the Library staff, permanent or temporary deprivation of the borrowing right to the user. If any of such incident occurs for the first time, the user is given recommendation and the incident is registered on the user’s electronic card. Should the user commit the same mistake twice, a temporary deprivation of their borrowing right is imposed and in case of a third time within the same academic year, then the user is referred to the Rector’s Committee which takes care of the matter.

**BORROWING RULES**

**General rules**

* Registered users of the LIS who are holders of a valid user’s card are eligible to borrow books or other material.
* The user’s card is strictly personal and is issued by the LIS upon application by the user. In case a library card is registered as lost for the first time, a new card can be re-issued for free upon demonstration of the student’s card (pass) or, in the case of an external user, of their identity card. Issuing a library card for a second time costs 5 euros. Besides, it ensues a six-month penalty suspension of using the LIS services.
* Academic staff/faculty members, teaching staff and students (undergraduate, postgraduate) of the Department of Theatre Studies who are holders of a library borrowing card are eligible to borrow books. The loan period varies, however, according to the category of the user (academic staff, postgraduate student, undergraduate student) and the category of the book (book of frequent or regular use).
* A faculty member can borrow books for a longer period after submitting a written application, in which they state the reasons for which they apply so. The Chairman or the Committee of the Library of the Department of Theatre Studies decides if the regulation has been exceeded.
* Dictionaries, encyclopedias, handbooks, textbooks, reference books, etc. can not be borrowed
* Journals cannot be borrowed
* No copy of a collection can be used or borrowed before it is registered and stamped.
* For a student to graduate or be deleted from the Department, they must get a certificate stating that they do not owe any books or penalties and so they can be deleted from the records or be transferred to the category of graduates. To be able to get the afore mentioned certificate, students should have returned all books they have borrowed or replaced them (in case of loss).

**Duration and renewal of borrowing – reserving a book**

* The loan period varies according to the category of the user (academic staff, postgraduate student, undergraduate student)
* The total of books a user can borrow also varies according to the category of the user
* Every user may simultaneously reserve up to two (2) books. Reservation precedes renewal.
* Users of the LDTS may borrow books during summer holidays and the period of Christmas and Easter holidays.
* Renewal of borrowing a book is allowed, as long as the deadline for returning the printed matter has not expired and as long as it has not already been reserved.. Renewal of loan period for a book is possible Renewals may be served either via phone call or upon demonstration of the holder’s library card to the librarian.
* Over-due renewals are not allowed.

**Return of book – Delayed return- Loss of book**

* A user should return the borrowed book within the assigned deadline according to the time limits specified for the loan period of the borrowed book.
* In case of delayed return of a book the user cannot request renewal of loan or borrow another book until all the books they owe are returned
* The borrower must return the respective material in due shape as they have picked it up.
* Marking, underlining and generally any kind of corruption of the printed material is prohibited.
* In case of loss or damage of a book (torn, stained or underlined pages) the borrower must replace it. If this is not possible, the Committee of the LDTS decides the amount of compensation.

**Lost copy – Lost delayed copy**

* If a user loses a book which is property of the LDTS, they must replace it on the same or later edition of it or they must refund it by paying the amount the book costs according to current market prices.

**Acceptance/Evaluation of donations**

The Chairman of the Department and the Committee of the Library of the Department of Theatre Studies decide on the acceptance of a donation or part of donation, taking into account the following conditions:

* The material of the donation is under the objectives of developing its collection.
* The acceptance of the donation does not entail a high cost for storage and maintenance unless this cost counterbalances the high benefit of the possession.
* Evaluation of the donations is conducted by a committee in which faculty members of a pertinent academic discipline participate. For the acceptance or not of the donation, the following considerations are taken into account. These are: the policy of developing the collection in a broader sense, any necessity of creating multiple copies within the collection, the condition of the material and the terms of the donator.

**PHOTOCOPIES**

* The LDTS is equipped with a photocopy machine to be used for photocopying material which cannot be borrowed.
* The LDTS must assign copyrights.
* Use of the LDTS photocopy machine for photocopying material which is not property of the LDTS, for instance students’ notes etc., is not allowed.
* Library users must respect the current legislation concerning protection of copyright.

**THE LIBRARY AND INFORMATION CENTRE OF THE UNIVERSITY OF PATRAS**

Apart from the Library of the Theatre Department students of the Department may use the Library and Information Centre of the University of Patras (henceforth LIS). The LIS is located on its own building, next to the Department of Biology (tel.no. 2610/969.610, 2610/969.622, 2610/969.674, 2610/969.620, fax 2610/969.673). LIS’s website is: [www.lis.upatras.gr](http://www.lis.upatras.gr)

The LIS is an open access library and has about 70.240 volumes, 2.300 academic journal subscriptions (1.200 current), e-journals and online data bases.

All members of the academic community of the University of Patras as well as anyone who might be interested are eligible for borrowing books, provided they have a valid LIS user card which is issued by the Circulation and Readers Services Department upon completion of an application.

Furthermore, the LIS offers to its users the possibility of ordering articles or books from other libraries in Greece or abroad upon a corresponding charge (inter-library loan service).

The LIS also offers seminars on the use of LIS webpages and the e-services offered through them. Applications are accepted through the LIS webpage or via phone call.

The LIS is open Monday to Friday 08:00-21:00.

During summer, Christmas and Easter holidays, the opening hours may vary. The opening hours’ schedule is then posted at the premises of the LIS. Accordingly, the LIS website is updated.

1. . Abbreviations used in the following table are: L (lecture), S (seminar), W (workshop); ATH (Ancient Theatre), WTH (World Theatre), MGTH (Modern Greek Theatre), THE (Theory), GI (General Instruction), W (Workshop), SEM (Seminar), PI (Pedagogical Instruction). [↑](#footnote-ref-1)
2. . Students choose electives courses according to their semester of study. For the list of the Elective Courses offered during the academic year 2019-20 see the table of Elective Courses. [↑](#footnote-ref-2)