ΠΑΝΕΠΙΣΤΗΜΙΟ ΠΑΤΡΩΝ • UNIVERSITY OF PATRAS
ΤΜΗΜΑ ΘΕΑΤΡΙΚΩΝ ΣΠΟΥΔΩΝ • DEPARTMENT OF THEATRE STUDIES

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ECTS GUIDE

European Credit Transfer
and Accumulation System

ACADEMIC YEAR 2026-2027

Version 1: September 2026

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THE DEPARTMENT: ESTABLISHMENT AND ORIENTATION

The **Department of Theatre Studies** was founded in 1989 and admitted its first students in the academic year 1992-1993. It was one of the first Departments of the Faculty of Humanities and Social Sciences at the University of Patras. The four-year undergraduate program of the Department (BA) is theoretical in its orientation, with particular emphasis on the study of ancient Greek theatre.

The Department has seventeen (17) Professors, specializing in ancient Greek theatre, the history and theory of modern theatre, art history, modern literature, cinema and dance. During 2025-2026, it also employed a part-time (0,4) adjunct lecturer, two (2) contracted instructors (funded through NSRF), five (5) members of Special Teaching Staff, one (1) member of Laboratory Teaching Staff, and one (1) member of Special Technical Laboratory Staff. Currently, the registered undergraduate students amount to 360 and the postgraduates (Masters' students and PhD candidates) to 84.

In addition to the undergraduate degree, the Department offers two two-year postgraduate programmes (MA), in "Ancient Greek Theatre and its Reception" and in "Contemporary Approaches to the Performing Arts and Film (History, Theory, Identity Politics)". Each of them annually admits 10 students and has no tuition fees.

The Department is situated at the buildings near the Rectorate Building (view the interactive map: https://my.upatras.gr/building/ktirio-tmimatos-theatrikon-spoudon/) and has its own lending library with reading rooms, equipped with computers and a printer. Books, Greek journals and audiovisual material for Theatre Studies are kept in the Department's library, while international journals are kept in the University's central library. The catalogue is available online at https://nereus.library.upatras.gr/

DEGREES OFFERED

Undergraduate degree **(BA)** upon a four-year program of studies (8 semesters). It is compulsory to successfully attend 48 courses.

Postgraduate degree **(MA)** upon a two-year program of studies (4 semesters) in either:

— "Ancient Greek Theatre and its Reception", or
— "Contemporary Approaches to the Performing Arts and Film (History, Theory, Identity Politics)"

Doctoral degree **(PhD)** upon completing and defending a thesis in 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 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
- ✓ Teach at drama schools

ADMINISTRATIVE STRUCTURE

Head of the Department
Lina Rosi, Professor (deputy: Valentina Di Napoli, Associate Professor)

DEPARTMENT ASSEMBLY

Academic Staff
Stavros Tsitsiridis, Professor
Konstantinos Kyriakos, Professor
Areti Vassiliou, Professor
Despina Stamatopoulou, Professor
Aikaterini Arvaniti, Professor
Giorgos Sampatakakis, Professor
Angeliki Rosi, Professor
Ioanna Papageorgiou, Associate Professor
Aikaterini Kounaki-Philippides, Associate Professor
Agis Marinis, Associate Professor
Constantina Ziropoulou, Associate Professor
Valentina Di Napoli, Associate Professor
Maria Gerolemou, Associate Professor
Eleni Karabela, Assistant Professor
Adonis Volanakis, Assistant Professor
Dimitrios Kanellakis, Assistant Professor
Sotirios Bampatzimopoulos, Assistant Professor

Special Teaching Staff representative
Ioanna Roilou, Dr (deputy: Despina Georgakopoulou, Dr)

Laboratory Teaching Staff representative
Georgios Varelas

Special Technical Laboratory Staff representative
Alexandra Bertsoukli

Students' representatives (1 undergraduate, 1 graduate)
Not yet elected

SECRETARIAT AND REGISTRY

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SPECIAL TECHNICAL LABORATORY STAFF

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LIBRARY

Theodora Mania, Librarian (mania@upatras.gr)	tel. +30 2610962905

FACULTY

Professors Emeriti:

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Ancient Drama

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Theatre Semiotics and Performance Theory

Diana Haas (Doctorat d'Etat, Université de Paris IV-Sorbonne) haas@upatras.gr
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Professors:

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History and Theory of Cinema email TBD

Special Teaching Staff:

Despina Georgakopoulou (MA, Royal Scottish Academy of Music and Drama) *Acting*	tel. +30 2610962919 despinag@upatras.gr
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Foreign Languages Unit: https://languages.upatras.gr/

ERASMUS DEPARTMENTAL COORDINATORS

Coordinator: Dr Vassiliki Manteli (manteliv@upatras.gr)

Deputy coordinator: Dr Angeliki Kordellou (akordellou@upatras.gr)

UNDERGRADUATE PROGRAMME OF STUDIES (BA)

I. GENERAL INFORMATION

a. The Department of Theatre Studies of the University of Patras is *theoretical* in its orientation, with particular emphasis on the study of ancient Greek theatre. **All courses are taught in Greek**, but additional tutorial support in English, French or German is provided in some courses.

b. The undergraduate programme lasts four years and the courses are divided into eight (8) academic semesters.

c. Each course is taught three hours per week (with the exception of some workshops) and corresponds to 5 ECTS credits (=4 local credits). To attain the BA degree students must successfully complete **48 courses**, i.e. a total of **240 ECTS credits** (=192 local credits).

d. The courses are classified as:

1. Mandatory Courses
2. Mandatory Elective Courses (i.e. choosing courses from a given subject-area).
3. Free Elective Courses (i.e. freely choosing any course from any subject-area).

Some courses are Prerequisite Courses, i.e. students must have passed them in order to enrol in certain other courses.

e. During their first year of study, students must enrol in, and sit the exams for, as many courses necessary to earn (the equivalent of) **30 ECTS credits each semester**. In the second, third, and fourth year of study students must enrol in, and sit the exams for, as many courses necessary to earn at least **30 but no more than 60 ECTS** credits each semester; that is 30 ECTS credits from the courses offered in the respective semester, and up to another 30 ECTS credits from pending courses from previous years.

Students have the right to attend more courses than those necessary for attaining their degree, as long as they apply to the Secretariat during the enrolment period in the given semester. However, these extra courses will not be credited any ECTS or local credits; the course grade will be recorded in the certificate of studies but will not be considered for the final grade of the BA (‘Ptychio’).

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

f. Students are not allowed to enrol in courses whose instruction hours coincide. If the opposite happens, then only one enrolment (and its respective grade) will remain valid. First-year students are exempt from Prerequisite Courses, hence they cannot enrol in Elective Courses from either the Ancient Theatre (ATH) or the Theory of Theatre and Drama (THE)

categories. First- and second- year students cannot enrol in Elective Courses offered in the third and fourth years. By contrast, third- and fourth-year students can enrol in Elective Courses offered in any year of study. Finally, **students must attend their Elective Courses at least five (5) times** on a weekly basis so as to be eligible to sit the respective exam.

g. The courses are designated as:

- *Lectures*: These courses provide students with academic instruction and may be introductory, text-based, covering a certain period, a certain theme etc.
- *Seminars*: These courses aim at training students in the methodology of scholarly research. Attendance is compulsory for the enrolled students. The number of students attending each seminar cannot exceed 35.
- *Workshops*: These practical workshops provide students with the opportunity to acquire experience in certain practical aspects of theatre. The number of students attending each workshop cannot exceed 20.

h. If the number of students wishing to enrol in a seminar or workshop exceeds the provisioned maximum number of attendants, then priority is given to students closer to completing their studies (i.e. of more advanced semesters and with fewer courses to pass).

i. In the first week of the semester, each instructor describes the content and method of assessment for their course(s). Students have to electronically enroll in the courses they wish to attend and that eenrolment is a prerequisite for the student to sit the respective exam.

j. In the third or fourth year of the programme students may participate, in lieu of an Elective Course, in the Department's internship scheme. The internship lasts two months and entails full-time occupation (the timetable meets the requirements of the placement partner).

k. In exceptional cases, deviation from the regulations above can be authorized only by the Department Assembly.

II. CLASSIFICATION OF COURSES BY ACADEMIC SUBJECT-AREA

CATEGORY	NUMBER OF REQUIRED COURSES	LOCAL CREDITS	ECTS CREDITS
1. MANDATORY COURSES	**33**	**132**	**165**
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 Foundation (GI)	2	8	10
Workshops (W)	3	12	15
Seminars (SEM)	4	16	20
Pedagogical Foundation (PI)	1	4	5
2. MANDATORY ELECTIVE COURSES	**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 Foundation (GI)	0	0	0
Workshops (W)	2	8	10
Pedagogical Foundation (PI)	3	12	15
3. FREE ELECTIVE COURSES	**1**	**4**	**5**
Total	**48**	**192**	**240**

STRUCTURE OF THE UNDERGRADUATE PROGRAMME (2026-2027)

The following syllabus is indicative but should be followed as closely as possible.*

FIRST YEAR: SEMESTER I

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. Introduction to Ancient Greek Theatre	ATH011	L	3	5	4
2. Introduction to Theatre Studies (Modern Theatre)	THE041	L	3	5	4
3. Didactics of Theatre I: Introduction to Theatre Education (Theory and Practice)	PI081	L	3	5	4
4. Introduction to Theory and History of Dance	GI055	L	3	5	4
5. Dramaturgical Analysis I: Dramatic Texts of Classical Dramaturgy	THE044	L	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

FIRST YEAR: SEMESTER II

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. Renaissance and Elizabethan Theatre	WTH021	L	3	5	4
2. Dramaturgical Analysis II: Dramatic Texts of Modern Dramaturgy	THE045	L	3	5	4
3. Genres and Types of Opera and Modern Musical Theatre	W064	W	3	5	4
4. Ancient Greek Tragedy II: Sophocles	ATH013	L	3	5	4
5. Elective Course (mandatory/free)		L/W	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

SECOND YEAR: SEMESTER III

Course Title	Course Code	Course Type	Hour/ week	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 Drama	MGTH032	L	3	5	4
3. Introduction to the History and Theory of Cinema	GI053	L	3	5	4
4. Major Theories of Acting	THE047	L	3	5	4
5. Trends in 20th Century Stage-Directing	THE046	L	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

***Abbreviations:** L (lecture), SEM (seminar), W (workshop); ATH (Ancient Theatre), WTH (World Theatre), MGTH (Modern Greek Theatre), THE (Theory of Theatre and Drama), GI (General Foundation), PI (Pedagogical Foundation).

SECOND YEAR: SEMESTER IV

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. Ancient Greek Comedy: Aristophanes	ATH015	L	3	5	4
2. Modern Greek Theatre in the First Half of the 20th Century	MGTH033	L	3	5	4
3. 19th Century Theatre: Realism, Naturalism, Psychological Drama	WTH023	L	3	5	4
4. Introduction to Acting	W065	W	3	5	4
5. Shakespeare's Theatre	WTH027	L	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

THIRD YEAR: SEMESTER V

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. European Theatre of the 20th Century (1900-1960)	WTH024	L	3	5	4
2. Cretan Renaissance Theatre	MGTH031	L	3	5	4
3. Performance Semiotics	THE043	L	3	5	4
4. Seminar I (Ancient Theatre): Introduction to the Methodology of Scholarly Writing	SEM071	SEM	3	5	4
5. Elective Course (mandatory/free)		L/W	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

THIRD YEAR: SEMESTER VI

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. Ancient Greek Tragedy III: Euripides	ATH014	L	3	5	4
2. Post-War Modern Greek Theatre	MGTH034	L	3	5	4
3. Scenography and Theatre Architecture in the Modern Era	WTH026	L	3	5	4
4. Seminar III (Modern Theatre with Emphasis on Drama)	SEM073	SEM	3	5	4
5. Aristotle's *Poetics*	ATH016	L	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

FOURTH YEAR: SEMESTER VII

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. Seminar II (Ancient Theatre)	SEM072	SEM	3	5	4
2. Theory of Theatre and Drama in Modern Times	THE042	L	3	5	4
3. Elective Course (mandatory/free)		L/W	3	5	4
4. Elective Course (mandatory/free)		L/W	3	5	4
5. Elective Course (mandatory/free)		L/W	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

FOURTH YEAR: SEMESTER VIII

Course Title	Course Code	Course Type	Hour/ week	ECTS Credits	Local Credits
1. Ancient Greek Tragedy I: Aeschylus	THE012	L	3	5	4
2. Seminar IV (Modern Theatre with Emphasis on Performance)	SEM074	SEM	3	5	4
3. Elective Course (mandatory/free)		L/W	3	5	4
4. Elective Course (mandatory/free)		L/W	3	5	4
5. Elective Course (mandatory/free)		L/W	3	5	4
6. Elective Course (mandatory/free)		L/W	3	5	4
Total number of credits				**30**	24

DESCRIPTION OF UNDERGRADUATE COURSES

MANDATORY COURSES:

(a) LECTURES

Courses marked with an asterisk (*) are Prerequisite Courses.

*ATH011 INTRODUCTION TO ANCIENT THEATRE

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	ATH011	**SEMESTER OF STUDIES**	1st
COURSE TITLE	Introduction to Ancient Theatre		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS /WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Theatre Mandatory; Lecture; Prerequisite		
PREREQUISITES	None		
INSTRUCTION AND EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE746/		

2. LEARNING OUTCOMES

Learning outcomes
By the end of this course the student will: 1. Know the sources as well as 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. Know the historical development of the Theatre of Dionysus in Athens, which is of particular historic importance. 4. Have knowledge about the dramatic festivals in Athens as well as the theatrical activity in other Greek areas. 5. Understand the 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): • Awareness of the special methods used for the study of older periods of theatre. • Comprehension of how to extract information from either iconographic, or generally archaeological material.

- Comprehension of the relation of theatre, and art in general, with the social, economic and political context of a society.
- Realization of the different function of art in a traditional society.
- Comprehension of the concept of "theatrical code", i.e. the functional interdependence of the elements of theatre of an era and their integration to a cohesive whole.

3. COURSE CONTENT

The nature and special character of ancient Greek theatre
Introduction to the sources and the basic bibliography
Dramatic festivals and the agents in the production
The theatre building
Music and dance
Actors and acting: historical elements, costume and masks, speech delivery
Chorus (role, *orchesis*, music)
Audience
Dionysus' craftsmen
Overview of the development of Roman theatre

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lecture
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 uploaded to *e-class*, so that 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 *e-class*, so that students can easily access and use them. 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 assessment (100%) conducted in Greek.

5. 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.

ATH012 ANCIENT GREEK TRAGEDY I: AESCHYLUS

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Ancient Greek Theatre Mandatory; Lecture		
PREREQUISITES	Successful completion of the course *Introduction to Ancient Theatre* (ATH011)		
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)	https://eclass.upatras.gr/courses/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will:
1. Possess basic knowledge of the life and dramatic work of Aeschylus.
2. Be able to describe the historic and spiritual milieu in which Aeschylus 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 plays.
5. Be able to recognize the special characteristics of the poet's technique, e.g. how he draws his characters, employs the chorus, music, and 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 constructs 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.

3. COURSE CONTENT

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 his 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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The iconographic material as well as the key-points of each lecture are presented via PowerPoint. Then the slides are converted into PDF files and uploaded to *e-class*, so that students can easily access and use them.
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)	7x3=21
Hours 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	• An optional written essay on a certain aspect/passage of an Aeschylean play (30%). • Written examination at the end of the semester (70% or 100%, depending on whether the optional essay has been written). The written examination is in Greek. Erasmus students will be assessed through an assigned essay in English.

5. RECOMMENDED LITERATURE

Greek:

Chourmouziades (Χουρμουζιάδης), N. X. (2010) *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Athens.
Goldhill, S. (2008) *Αισχύλου Ορέστεια*, transl. A. Papasyriopoulos Athens.
Herington, H. (2000) *Αισχύλος,* transl. M. Giouni, Thessaloniki.
Lossau, M.-J. (2009) *Αισχύλος,* transl. N. P. Bezantakos, Athens.
Sommerstein, A. H. (2017) *Η Ζωή και το Έργο του Αισχύλου*, transl. P. Polykarpou, acad. superv. A. 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, T. G. (1982) *The 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, O. (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.

ATH013 ANCIENT GREEK TRAGEDY II: SOPHOCLES

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF COURSE	Undergraduate		
COURSE CODE	ATH013	**SEMESTER OF STUDIES**	2nd
COURSE TITLE	Ancient Greek Tragedy II Sophocles		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Ancient theatre Mandatory; Lectures		
PREREQUISITES	Successful completion of the course *Introduction to Ancient Theatre* (ATH 011)		
TEACHING AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in French and English		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE849/		

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 dramatist. 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. Recognize 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

<table>
<tr><td>INSTRUCTION METHOD</td><td colspan="2">Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">The iconographic material as well as the key-points of each lecture are presented via PowerPoint. Then the slides are converted into PDF files and uploaded to e-class, so that students can easily access and use them.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>Activities</td><td>Semester student workload</td></tr>
<tr><td></td><td>Lectures (3 hours per week x 13 weeks)</td><td>3x13=39</td></tr>
<tr><td></td><td>Hours for private study of the student and preparation for each lecture (study of tragedies)</td><td>7x3=21</td></tr>
<tr><td></td><td>Hours for the preparation of the optional written essay</td><td>21</td></tr>
<tr><td></td><td>Hours for the preparation for the final examination</td><td>44</td></tr>
<tr><td></td><td>Total number of hours for the Course (25 hours of work-load per ECTS credit)</td><td>125 hours (total student work-load)</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">• An optional mid-term written examination (20%).
• Written examination at the end of the semester (80% or 100%, depending on whether the optional mid-term examination has been sat).
The written examination is in Greek. Erasmus students will be assessed through an assigned essay in French or English.</td></tr>
</table>

5. RECOMMENDED LITERATURE

- Blundell, M.W. (1989), *Helping Friends and Harming Enemies: A Study in Sophocles and Greek Ethics,* Cambridge.
- Bowra, C. M. (1985), *Οι τραγωδίες του Σοφοκλή (Αντιγόνη – Οιδίπους Τύραννος)*, μτφρ. Αικ. Τσοτάκου – Καρβέλη, Αθήνα. [Από το βιβλίο του ιδίου: *Sophoclean Tragedy*, Oxford 1944].
- Burton, R.W.B. (1980), *The Chorus in Sophocles' Tragedies*. Οξφόρδη.
- Γιόση, Μαίρη, Ι. (1996), *Μύθος και λόγος στον Σοφοκλή*, Αθήνα.
- Dawe, R. D. [ed.] (1991), *Οιδίπους Τύραννος, κριτική και ερμηνευτική έκδοση*, μτφρ. Γ. Α., Χριστοδούλου, Αθήνα [πρωτότυπος τίτλος: *Sophocles: Oedipus Rex*, 1η έκδ. Λονδίνο 1982].
- Easterling, P. E. & Knox, B. M. W. (1990), *Ιστορία της αρχαίας ελληνικής λογοτεχνίας*, μτφρ. Ν. Κονομή, Χρ. Κριμπά, Μ. Κονομή, Αθήνα.
- Easterling, Patricia E. (1996), *Σοφοκλέους Τραχίνιαι*, μτφρ. Π. Μ. Φαναράς, Αθήνα. (έκδ. του πρωτοτύπου στα αγγλικά*: Sophocles Trachiniae*, Cambridge 1982).
- Finglass, P. J. (2018), *Sophocles: Oedipus the King*, Cambridge Classical Texts and Commentaries, Cambridge.

- Gregory, Justina [επιμ.] (2010), *Όψεις και θέματα της αρχαίας ελληνικής τραγωδίας. 31 εισαγωγικά δοκίμια*, μτφρ. Μ. Καίσαρ κ. ά., επιμ. Δ. Ι. Ιακώβ, Αθήνα.
- Kitto, H. D. F. (1961), *Greek Tragedy. A Literary Study*, Λονδίνο.
- Knox, B. (1979), *Word and Action: Essays on the Ancient Theater,* Βαλτιμόρη
- Knox, B.M.W. (1983), *The Heroic Temper: Studies in Sophoclean Tragedy,* Berkeley.
- Lesky, Albin (1990), *Η Τραγική ποίηση των Αρχαίων Ελλήνων*, τ.Α΄, *Από τη γένεση του είδους ως και τον Σοφοκλή,* μτφρ. Ν. Χ. Χουρμουζιάδης, Αθήνα.
- Lloyd-Jones, Hugh & Wilson, N. G. (1990), *Sophoclis fabulae*, Oxford Classical Texts, Oxford.
- Montanari, F. (2016), *Vocabolario della Lingua Greca*, Torino 32013 [ελληνική μετάφραση: *Σύγχρονο Λεξικό της Αρχαίας Ελληνικής Γλώσσας*, μτφρ. Μ. Ανδρόνικου, Δ. Ιακώβ κ. ά., επιμ. ελλ. έκδ. Α. Ρεγκάκος, Αθήνα.
- Μύρης, Κ. Χ. (1996), *Σοφοκλέους Οιδίπους Τύραννος*, μτφρ. Κ. Χ. Μ., Αθήνα.
- Μύρης, Κ. Χ. (2003), *Σοφοκλέους Τραχίνιαι*, μτφρ. Κ. Χ. Μ., Αθήνα.
- Ρούσσος, Τ. (1993), *Σοφοκλής: Οιδίπους Τύραννος*, μτφρ. Τ. Ρ., Αθήνα.
- Ormand, Kirk [επιμ.] (2012), *A Companion to Sophocles*, Wiley-Blackwell, Oxford.
- Πανούσης, Γ. Α. (2011), «Οι παιδικοί ρόλοι στον *Οἰδίποδα Τύραννο* του Σοφοκλή», *Λογεῖον* 1, 48-71.
- Πανούσης, Γ. Α. (2012), «Ο θάνατος του Ηρακλή στις *Τραχίνιες* του Σοφοκλή», *Παράβασις* 11, 157-67.
- Romilly, Jacqueline de (1990), *Αρχαία Ελληνική Τραγωδία*, μτφρ. Μ. Καρδαμίτσα-Ψυχογιού, Αθήνα.
- Segal, Ch. (1981), *Tragedy and Civilization: an Interpretation of Sophocles*, Harvard University Press, Cambridge Mass.
- Segal, Ch. (2001), *Οιδίπους Τύραννος. Τραγικός ηρωισμός και τα όρια της γνώσης*, μτφρ. Ε. Δ. Μακρυγιάννη και Ι. –Θ. Α. Παπαδημητρίου, Αθήνα.
- Taplin, O. (1977) *The Stagecraft of Aeschylus*, Οξφόρδη.
- Taplin, O. (1978) *Greek Tragedy in Action,* Berkeley.
- Vernant, Jean-Pierre & Vidal-Naquet, Pierre (1988-1991), *Μύθος και τραγωδία στην αρχαία Ελλάδα*, τόμ. Α΄ & Β΄, Αθήνα.
- Webster, T. B. L. (1996), *Εισαγωγή στον Σοφοκλή*, μτφρ. – επιμ. Ιωάννης Αχ. Μπάρμπας, Θεσσαλονίκη.
- Winnington – Ingram, R. P. (2016), *Σοφοκλής: Ερμηνευτική Προσέγγιση*, μτφρ. Ν. Κ.Πετρόπουλος - Χ. Φαράκλας, Αθήνα.
- Χουρμουζιάδης, Ν. Χ. (2010), *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Αθήνα.

ATH014 ANCIENT GREEK TRAGEDY III: EURIPIDES

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH014	**SEMESTER OF STUDIES**	6th
COURSE TITLE	Ancient Greek Tragedy III: Euripides		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS /WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Ancient Greek theatre Mandatory; Lectures		
PREREQUISITES	Successful completion of the course *Introduction to Ancient Theatre* (ATH011)		
TEACHING AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, 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 technique. 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. 8. Appreciate Euripides' 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): • 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. • Will shed light on critical aspects of Euripidean work. • Point to ideological issues related to the work of Euripides.

3. COURSE CONTENT

General introduction to the dramatic work of Euripides: Elaboration of the dramatic myth in relation to the 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.

6. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The key-points of each lecture are presented via PowerPoint. Then the slides are converted into PDF files and uploaded to *e-class*, so that students can easily access and use them.	
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 tragedies)	7x3=21
	Hours 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	• An optional written essay on a certain aspect/passage of an Aeschylean play (30%).	

	• Written examination at the end of the semester (70% or 100%, depending on whether the optional essay has been written). The written examination is in Greek. Erasmus students will be assessed through an assigned essay in English.

5. RECOMMENDED LITERATURE

1. Foley, H., *Female Acts in Greek Tragedy*, Princeton – Oxford 2001.
2. Lesky, Albin, *Η Τραγική Ποίηση των Αρχαίων Ελλήνων*, *τ. Β΄, Ο Ευριπίδης και το τέλος του είδους*, μετάφρ. Ν. Χουρμουζιάδης, Αθήνα 1989.
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.
6. Στεφανόπουλος, Θ., *Ευριπίδης Μήδεια*, Αθήνα 2012.
7. Χουρμουζιάδης, Ν. Χ., *Ευριπίδου Μήδεια. Εισαγωγή, Μετάφραση, Σημειώσεις,* Αθήνα 2011.

ATH015 ANCIENT GREEK COMEDY: ARISTOPHANES

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	ATH015	**SEMESTER OF STUDIES**	4th
COURSE TITLE	Ancient Greek Comedy: Aristophanes		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/ WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Theatre Mandatory; Lectures		
PREREQUISITES	Successful completion of the course *Introduction to Ancient Theatre* (ATH 011)		
TEACHING AND EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)		
COURSE WEBPAGE	https://eclass.upatras.gr/courses/THE813/		

2. LEARNING OUTCOMES

Learning outcomes
By the end of the course the student will: 1. Have a thorough knowledge of the conditions (space, time, religious context, structural materials, etc.) wherein comedies performed in the Classical period. 2. Know the basic elements about the origins and early stages of ancient Greek comedy and be able to differentiate among Old, Middle, and New Comedy. 3. Have a general knowledge of the textual transmission of Aristophanes' comedies. 4. Be familiar with the key themes which Aristophanes engaged with in his plays. 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. Engage in close-reading of at least two Aristophanic plays, analyzing the plot, characters, style etc. 8. Make a connection between the content of the plays and their contemporary sociopolitical context of performance.

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 two 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures	
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	Written final examination (in Greek). Erasmus students are assessed through an assigned written essay (in English).	

5. RECOMMENDED LITERATURE

Recommended literature:

— Bowie, A. M. (1999), *Αριστοφάνης: μύθος, τελετουργία και κωμωδία*, Αθήνα.
— Cartledge, P. (2006), *Ο Αριστοφάνης και το θέατρο του παραλόγου*, Αθήνα.
— Compton-Engle, G. (2015), *Costume in the Comedies of Aristophanes*, Κέιμπριτζ.
— Dobrov, G. (επιμ.) (2010), *Brill's Companion to the Study of Greek Comedy*, Λέιντεν.
— Dover, K. (1993), *Aristophanes' Frogs*, Οξφόρδη.
— Dover, K. J. (1978), *Η κωμωδία του Αριστοφάνη*, Αθήνα.
— Dunbar, N. (1998), *Aristophanes' Birds: Student Edition*, Οξφόρδη.
— Fontaine, M. & Scafuro, A. (επιμ.), (2023), *Αρχαία ελληνική και ρωμαϊκή κωμωδία: 43 Μελέτες*, Θεσσ/νίκη
— Henderson, J, (1987), *Aristophanes' Lysistrata*, Οξφόρδη.
— Henderson, J. (1991), *The Maculate Muse: Obscene Language in Attic Comedy*, Νέα Υόρκη.
— Hughes, Al. (2019), *Η παράσταση της κωμωδίας στην αρχαία Ελλάδα*, Ηράκλειο.
— Konstan, D. (1995), *Greek Comedy and Ideology*, Οξφόρδη.
— MacDowell, D. (1995), *Aristophanes and Athens*, Οξφόρδη.
— Revermann, M. (2006), *Comic Business: Theatricality, Dramatic Technique, and Performance Contexts of Aristophanic Comedy*, Οξφόρδη.

- Revermann, M. (επιμ.) (2022), *Οδηγός μελέτης για την αρχαία ελληνική κωμωδία*, Αθήνα.
- Robson, J. (2009), *Aristophanes: An Introduction*, Λονδίνο.
- Sifakis, G. M. (1971), *Parabasis and Animal Choruses*, Λονδίνο.
- Silk, M. S. (2000), *Aristophanes and the Definition of Comedy*, Οξφόρδη.
- Slater, N. W. (2002), *Spectator Politics: Metatheatre and Performance in Aristophanes*, Φιλαδέλφεια.
- Sommerstein, A. (1990), *The Comedies of Aristophanes: Lysistrata*, Γουορμίνστερ.
- Sommerstein, A. (1997), *The Comedies of Aristophanes: Frogs*, Γουορμίνστερ
- Taplin, O. (1993), *Comic Angels and Other Approaches to Greek Drama Through Vase-Paintings*, Οξφόρδ
- Whitman, C. H. (1964), *Aristophanes and the Comic Hero*, Μασαχουσέτη.
- Wilson, N. G. (2007), *Aristophanis comoediae*, 2 vols. (*OCT*), Οξφόρδη.
- Zimmermann, B. (2002), *Η αρχαία ελληνική κωμωδία*, Αθήνα.
- Κακριδής, Φ. Ι. (2019), *Αριστοφάνους Όρνιθες* [1974[1]], Ηράκλειο.
- Κατσής, Γ.Δ. (επιμ.) (2007), *Θάλεια: Αριστοφάνης, 15 Μελετήματα,* Αθήνα.
- Παππάς, Θ. (2016), *Αριστοφάνης: ο ποιητής και το έργο του*, Αθήνα.

ATH016 ARISTOTLE'S *POETICS*

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	ATH016	**SEMESTER OF STUDIES**	6th
COURSE TITLE	Aristotle's *Poetics*		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Theatre Mandatory; Lectures		
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/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will:

1. Be familiar with basic principles of the Aristotelian thought and the interpretative frameworks 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.

3. COURSE CONTENT

Introduction to Aristotle's oeuvre and presentation of basic elements of his thought (especially his teleological framework). *Poetics'* main characteristics and problems of interpretation (manuscript tradition, chronology etc.). Reception and influence of the treatise in modern ages. Analytical interpretation of the text, with special emphasis on the treatment of those concepts central to the Aristotelian theory (*mimesis*, *mythos*, *catharsis*, *oikeia hedone*, etc.). Aristotle's treatise is taught in the Greek original (using R. Kassel's critical edition) with the aid of a translation by the instructor.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures	
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 that 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%). Conducted in Greek.	

5. RECOMMENDED LITERATURE

1. *Ἀριστοτέλους Περὶ ποιητικῆς,* μετ. Σ. Μενάρδου, εισαγωγή–κείμενο–ερμηνεία Ι. Συκουτρή, (Ακαδημία Αθηνών, Ελλην. Βιβλιοθ. 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. A. Oksenberg Rorty (επιμ.), *6+1 δοκίμια για την Ποιητική του Αριστοτέλη*, μτφρ. Κ. Χατζοπούλου, εκδ. Βάνιας, Θεσσαλονίκη 2006.

WTH021 MEDIEVAL, RENAISSANCE AND ELIZABETHAN DRAMA

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: World Theatre Mandatory; Lecture		
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)	https://eclass.upatras.gr/courses/THE751/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will be able to:

1. Know which are theatre's most significant developments in acting styles, the profession of the actor, management of theatre companies, types of theatrical spaces, set design, drama texts, and the audience's social features and preferences.
2. Understand the principal aesthetic and ideological elements of Classicism and Baroque.
3. Recognize the main characteristics of selected plays by the most significant dramatists of the era.
4. Analyze selected plays of the period according to both the principles of the theatrical movements they belong to and the playwright's individual traits.

General skills

By the end of this course the student will, furthermore, have developed the following skills (general abilities):

- Explain individual theatrical phenomena according to their aesthetic and ideological context.
- Identify the alterations of the theatrical phenomena 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.

3. COURSE CONTENT

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 in Italy.
- 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 pieces, farces, and plays by Niccolo Machiavelli, Lope de Vega, Calderon, Christopher Marlowe, Ben Jonson, and William Shakespeare.

4. TEACHING AND LEARNING METHODS – EVALUATION

INSTRUCTION METHOD	Lectures Attendance of dramatic performances and discussion with the stage director and the actors
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The iconographical material and 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 that students can easily access and use them. Projection of video-recorded performances and use of academic sites.
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)	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 at the end of the semester (100%) comprising two sections, one on the history and theory of European Theatre and the other on the analysis of plays; each section has elective questions. The examination is conducted in Greek. Erasmus students are assessed through an assigned essay to be written in English.

5. RECOMMENDED LITERATURE

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., ^{6}1991.
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, [2]1989.
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.

WTH022 EUROPEAN THEATRE FROM 17TH TO 19TH CENTURY (FROM CLASSICISM TO ROMANTICISM)

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	WTH022	**SEMESTER OF STUDIES**	3rd
COURSE TITLE	EUROPEAN THEATRE FROM 17TH TO 19TH CENTURY (FROM CLASSICISM TO ROMANTICISM)		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/ WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: World Theatre Mandatory; Lectures		
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/THE743/		

2. LEARNING OUTCOMES

Learning outcomes
By the end of this course the student will be able to: 1. Know 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 individual traits.

4. Know Theatre's most significant developments in acting styles, the profession of the actor, management of theatre companies, types of theatrical space, set design, drama texts, and the audience's social features 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The iconographical material and 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 that students can easily access and use them. Projection of video-recorded performances and use of academic sites.
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)	7x3=21
Hours 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	I. Optional written essay (30%) in which the student analyzes the structure and content of a play in relation its aesthetic context and theatrical tradition. I. Written examination at the end of the semester (70% or 100% depending on whether the student has submitted the optional essay or not). It comprises two sections, one on the history and theory of European Theatre and the other on the analysis of plays; each section has elective questions. The examination is conducted in Greek. Erasmus students are assessed through an assigned essay to be written in English.

5. RECOMMENDED LITERATURE

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., [9]2003.
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
4. Harsall, Albert, *Victor Hugo and the Romantic Drama*, University of Toronto Press, Toronto, Buffalo and London, 1998.
5. 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.
6. Trussler, Simon, *The Cambridge Illustrated History of British Theatre*, Cambridge University Press, Cambridge, New York and Melbourne, 1994, pp. 118- 210.
7. Wickham, Glynne, *A History of the Theatre*, London, Phaidon, [2]1992, pp. 145-201.
8. Instructor’s lecture notes in Greek.

THE023 19TH CENTURY THEATRE: REALISM, NATURALISM, PSYCHOLOGICAL DRAMA

1. GENERAL

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	THE023	**SEMESTER OF STUDIES**	4th
COURSE TITLE	19th Century Theatre: Realism, naturalism, psychological drama		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Theory of Theatre Mandatory; Lectures		
PREREQUISITES	None.		
INSTRUCTION AND ASSESSMENT LANGUAGE:	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE742/		

2. LEARNING OUTCOMES

Learning outcomes
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.

3. COURSE CONTENT

The naturalistic movement; social and psychological drama; the "well-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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lecture
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	I. Mandatory individual assignment (dramaturgical analysis of a play) using foreign bibliography. The assignment is due in the 4th lecture. (10%) II. 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%) III. 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%). IV. 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.	

5. RECOMMENDED LITERATURE

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.

Magill, Frank N. *Masterplots 2. Drama 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.

Κυριακός, Κωνσταντίνος. «Τα 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*, θεατρική περίοδος 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.

WTH024 EUROPEAN THEATRE OF THE 20TH CENTURY (1900-1960)

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures	3	5

COURSE TYPE	Academic field: World Theatre Mandatory; Lectures
PREREQUISITES	None.
TEACHING AND EVALUATION LANGUAGE	Greek.
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE734/

2. LEARNING OUTCOMES

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

- The most important directions of European theater from the late 19th century to the 1960s are examined, through the presentation and analysis of selected plays.
- The philosophical, aesthetic and ideological parameters that frame the movements of the historical avant-garde: the symbolism movement, the expressionism movement and the experiments of the futurists, dadaists and surrealists with the art of performance.
- The development of epic theater through the theory and dramaturgy of Bertolt Brecht. The echoes of surrealism and the theory of Antonin Artaud in French dramaturgy.
- The use of myth as a means of expressing contemporary aesthetic and ideological concerns, as expressed by the "literary" drama movement in France.
- The pioneering dramaturgical aesthetics of Luigi Pirandello.
- The most important currents of European post-war dramaturgy, through the work of the writers of the "absurd" and political theater.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The iconographical material and 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 that students can easily access and use them. Projection of video-recorded performances.

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	I. Mandatory written essay (15%) in which the student attempts a systematic analysis of a play of their choice, focusing on the particular features of the dramatic composition. II. Written examination at the end of the semester (85%) comprising two sections, one on the theory and terminology of drama analysis and the other on the analysis of given plays; each section has elective questions. The examination is conducted in Greek. Erasmus students are assessed through an assigned essay to be written in English.

5. RECOMMENDED LITERATURE

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.
- Bertolt Brecht, *The Good Person of Szechwan*, Methuen, London 1985.
- Alfred Jarry, *King 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).

WTH026 SCENOGRAPHY AND THEATRE ARCHITECTURE IN THE MODERN ERA

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF COURSE	UNDERGRADUATE		
COURSE CODE	WTH 026	**SEMESTER OF STUDIES**	6th
COURSE TITLE	SCENOGRAPHY AND THEATRE ARCHITECTURE IN MODERN TIMES		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS /WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: World Theatre Mandatory; Lectures		
PREREQUISITE COURSES:	None		
TEACHING AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBPAGE (URL)			

2. LEARNING OUTCOMES

Learning outcomes

The students will:

• acquire a basic understanding of scenography, both on a historical and an inter-artistic level

• acquire a basic understanding of costume design, both on a historical and an inter-artistic level

• be introduced to, and delve into, the basic ideas and trends (from late 19th century to date) which anticipate and exemplify modernism in scenography and theatrical architecture.

• become familiar with a series of scenographic approaches, from early 20th century to date.

• be trained to recognize the individual scenographic style of certain artists, and their relation to spatial dramaturgy

• develop their knowledge of the theoretical and artistic discourses which inform the practices of scenography in Europe.

General skills

By the end of this course the student will have developed the following general skills:

- Search, analysis, and synthesis of data and information using necessary technologies.
- Autonomous work.
- Collaborative work.
- Work in an interdisciplinary environment.
- Exercise of criticism and self-criticism.
- Promotion of free, creative, and inductive thinking.
- Respect for diversity and multiculturalism.
- Adaptation to new situations.
- Demonstration of social, professional, and ethical responsibility and sensitivity to gender issues.

3. COURSE CONTENT

The course focuses on the morphology and typology of theatrical buildings, especially on the evolution of the stage in relation to the parquet, i.e. the relation of the actors with the audience. A brief history of theatre architecture from antiquity to the 20th century, followed by a closer look at the main trends in theatre architecture, scenography, and costume design in the 20th century. The theatre building is the principal performance place. However, in attempting to define the term 'theatre' (in reference to theatrical space), we realize that its definition actually emerges from the endless questioning about the definition: the ephemeral constructed axioms affirm the constantly changing qualities of theatre. In this course, a series of questions arises and the research of scholars and artists from different fields is presented: is theatre its building – a permanent structure which is the product of designing and executing a plan? Or is it the stage of the theatre? The history of theatre has witnessed many different forms of stage, from the orchestral space to the Italian stage, to the Black Box and the White Cube. Furthermore, the very presence of absence of settings on a "stage" is a matter of scenographic approach: Brook in *Empty Space* describes the emptiness of a settings-free space in a poetic manner. Could it be that the "stage" is the area which encompasses the entire experience of the viewer, from the very moment he enters that space? Is it, as Guy Debord argues in *The Society of the Spectacle*, that an entire city is essentially a stage: a 'city-stage'? Or even that "all the world is a stage", as William Shakespeare famously said in the 16th century?

4. TEACHING AND LEARNING METHODS - EVALUATION

<table>
<tr><td>TEACHING METHOD</td><td colspan="2">Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">Use of ICT in teaching, electronic communication, uploading digital copies of texts and hyperlinks. Video-recorded theatrical performances, documentaries, and slides are projected.</td></tr>
<tr><td>TEACHING ORGANIZATION</td><td>Activity</td><td>Semester Workload</td></tr>
<tr><td></td><td>Lectures (Interactive Lesson) and one field trip</td><td>3x13=39</td></tr>
<tr><td></td><td>Reading and presenting course material; active participation</td><td>20</td></tr>
<tr><td></td><td>Preparing the mandatory team assignments; submission to eclass and presentation</td><td>13</td></tr>
<tr><td></td><td>Preparing the mandatory individual assignments; submission to eclass</td><td>13</td></tr>
<tr><td></td><td>Preparation for the final written assignment and its presentation</td><td>40</td></tr>
<tr><td></td><td>Total number of hours for the Course (25 hours of work-load per ECTS credit)</td><td>125 hours (total student work-load)</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">I. Diagnostic assessment that includes reflective discussion, to identify the students' prior knowledge and expectations regarding the course syllabus (0%).
II. Formative assessment that includes: reflective discussions during lectures, oral exams, short-answer questions, response to and editing of assigned presentations, written essays (68%).
III. Final examination that includes a written paper of at least 1,500 words (16%) and its presentation with slides (16%).
Assessment criteria
• Participation and performance in the exercises, oral questions, presentations and interactive discussions of the course.
• Understanding of the theory and practice of the subject-areas
• Perceiving the class as a community
• Response to oral questions
• Taking initiatives for further research
• Respect and active listening to others' opinions</td></tr>
</table>

5. RECOMMENDED LITERATURE

In Greek:

- Apollinaire, Guillaume. Οι Κυβιστές Ζωγράφοι. Αισθητικοί Στοχασμοί. Αθήνα: Εκδόσεις Νεφέλη, 1983.
- Αθανασόπουλος, Χρήστος. Προβλήματα στις εξελίξεις του σύγχρονου θεάτρου. Αθήνα: εκδ. Σιδέρη, 2015 (1976)
- Bachelard, Gaston. Η ποιητική του χώρου. Αθήνα: Εκδόσεις Χατζηνικολή, 1982.
- Βακαλό, Ελένη. Ρυθμοί και όροι της Ευρωπαικής τέχνης, Αθήνα: Εκδόσεις Κέδρος, 2005.
- Βακαλό, Γιώργος. Σύντομη Ιστορία της Σκηνογραφίας, Κέδρος, Αθήνα, 2005.
- Bernd Evers(επιμ), Αρχιτεκτονική Θεωρία, μτφρ Π.Μαρτινίδης. Αθήνα: Taschen/Γνώση, 2005
- Brockett, Oscar- Hildy, Franklin J., History of Theatre, 2 τόμοι, μτφρ: Μ. Βιτεντζάκης, κά, Αθήνα: εκδ. Κοάν, 2017
- Μαρτινίδης, Πέτρος. Μεταμορφώσεις του θεατρικού χώρου, Τυπικές φάσεις κατά την εξέλιξη της αρχιτεκτονικής των θεάτρων στη Δύση. Αθήνα: Νεφέλη, 1999
- Foster, Hal, Krauss, Rosalind , Bois, Yves-Alain, Buchloh, Benjamin,(Παπανικολάου, Μιλιτάδης Μ. επιμ.). Η Τέχνη από το 1900, μοντερνισμός, αντιμοντερνισμός, μεταμοντερνισμός. Αθήνα: Επίκεντρο, 2007.
- Μπρουκ, Πήτερ. Η Σκηνή χωρίς όρια, εκδ. Εγνατία, Θεσ/νίκη, 1976.
- Μπρουκ, Πήτερ. Η ανοιχτή πόρτα, Σκέψεις πάνω στην τέχνη και την πρακτική του θεάτρου. Αθήνα: Κοάν, 1998.
- Πατρικαλάκις, Φαίδων. Ιστορία της Σκηνογραφίας, 15ος-19ος αιώνας. Αθήνα: Αιγόκερως, 1984.
- Πατρικαλάκις, Φαίδων. Ιστορία της Σκηνογραφίας, 19ος-20ός αιώνας. Αθήνα: Αιγόκερως, 1984.
- Σταυρίδης, Σταύρος. Από την Πόλη Οθόνη στην Πόλη Σκηνή. Αθήνα: Ελληνικά Γράμματα, 2002.
- Surgers, Anne. Σταθμοί της Σκηνογραφίας του Δυτικού Θεάτρου. Αθήνα: Αιγόκερως 2014.
- Τερζόγλου, Νικόλαος- Ίων. Ιδέες του χώρου στον Εικοστό αιώνα. Αθήνα: Εκδόσεις Νήσος, 2009.
- Τσαρούχης, Γιάννης (1989). Σκηνογραφία στο αρχαίο θέατρο, στο: Αγαθόν το εξομολογείσθαι, Αθήνα: Καστανιώτης, σσ. 183-200.
- 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.

Foreign:

- Bablet, Denis, Le décor theatrale de 1870-1914. Paris: CNRS, 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. London: McGibbon & Kee,1968.
- Carlson, Marvin, Places of Performance, Semiotics of Theatre Architecture. Ithaca and London: Cornell University Press, 1993.
- Fuerst, Walter Rene, & Hume, Samuel J., Twentieth Century Stage Decoration. New York: Dover, 1967.
- Grotowski, Jerzy, Towards a poor theatre. New York: Clarion, 1968.
- Howard, Pamela, What is scenography? London: Routledge, 2002.
- Innes, Christopher, Avant Garde Theatre 1892-1992. London: Routledge, 1993.

WTH027 SHAKESPEARE'S THEATRE

1. GENERAL INFORMATION

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 / WEEK**	**ECTS CREDITS**
Lectures	3	5

COURSE TYPE	Academic subject: World Theatre Mandatory; Lecture
PREREQUISITES	None.
INSTRUCTION AND EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE778/

2. LEARNING OUTCOMES

Learning outcomes

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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lecture
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 e-class, so that students can easily access and use them. Screening of video-recorded theatre performances. Worksheets, handouts, bibliographical material for

<table>
<tr><td></td><td colspan="2">classroom use. Select webpages are suggested for autonomous study.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td colspan="2"><table>
<tr><th>Activities</th><th>Semester student workload</th></tr>
<tr><td>Lectures</td><td>3x13=39</td></tr>
<tr><td>Class preparation: Reading plays</td><td>6x5=30</td></tr>
<tr><td>Preparation of team assignments in classroom</td><td>21</td></tr>
<tr><td>Autonomous study</td><td>35</td></tr>
<tr><td>Total number of hours for the course (25 hours of workload per ECTS credit)</td><td>125 hours (total student workload)</td></tr>
</table></td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">I. 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
II. 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.</td></tr>
</table>

5. RECOMMENDED LITERATURE

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*. Μτφρ. Νίκος Χατζόπουλος. Αθήνα: Νεφέλη.

Hartnoll, P. (1980). *Ιστορία του Θεάτρου*. Μτφρ. Ρούλα Πατεράκη. Αθήνα: Υποδομή.

Κότ, 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: Κοτ, Γιαν (2006 [1970]) *Σαίξπηρ. Ο Σύγχρονός μας* (μτφ. Αλέξανδρος Κοτζιάς). Αθήνα: Ηριδανός.

MGTH031 CRETAN RENAISSANCE THEATRE

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	MGTH031	**SEMESTER OF STUDIES**	5th
COURSE TITLE	Cretan Renaissance Theatre		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures and individual assignments	3	5

COURSE TYPE	Academic field: History of Modern Greek Theatre Mandatory; Lecture
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, whenever needed
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE766/

2. LEARNING OUTCOMES

Learning outcomes

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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of power-point and video-recorded performances.
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)	7x3=21
Hours 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	I. Optional written assignment, either individually or in groups: analysis of a play from the era concerned, in relation to its aesthetic context and theatrical tradition (10%). II. Written final examination at the end of the semester (90%) comprising two sections, one on the history and theory of theatre and the other on the analysis or comparison of given plays; each section has elective questions.

5. RECOMMENDED LITERATURE

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, «Ο 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, «Ο 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.

MGTH032 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	MGTH032	**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/WEEK	ECTS CREDITS
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: History of Modern Greek Theatre Mandatory; Lectures		
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	Yes, whenever needed.		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE767/		

2. LEARNING OUTCOMES

Learning outcomes

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; 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).
3. 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.).
4. 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).
5. Comprehend the reasons behind the use of "katharevousa" in Modern Greek Romantic drama during the 19th century.
6. Have acquired an overview of the particular character of Greek *Classical* Romanticism and its deviation from European Romanticism.
7. 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).
8. 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.
9. 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:

- 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

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)	3x13=39
Hours for student's individual study and preparation for each lecture (study of drama texts)	7x3=21
Hours 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	I. Optional written assignment, either individually or in groups: analysis of a play from the era concerned, in relation to its aesthetic context and theatrical tradition (10%). II. Written final examination at the end of the semester (90%) comprising two sections, one on the history and theory of theatre and the other on the analysis or comparison of given plays; each section has elective questions.

5. RECOMMENDED LITERATURE

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. A1, A2, 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. B1, B2, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete, 2012.
4. *Το Κωμειδύλλιο*, Preface by Thodoros Chatzipantazis, vol. I-II, Ερμής, Athens, 1981.
5. K. 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. K. 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*, E.M.N.E.-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

MGTH033 MODERN GREEK THEATRE IN THE FIRST HALF OF THE 20TH CENTURY

1. GENERAL INFORMATION

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 /WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: History of Modern Greek Theatre Mandatory; Lecture		
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, whenever is needed		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE768/		

2. LEARNING OUTCOMES

Learning outcomes
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 (André Antoine, Otto 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.) and 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.
4. Be acquainted with the formation of the professional theatre of the Inter-War period (1918-1940), 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).
5. 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).
6. 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).
7. 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of power-point, video-recorded performances and websites of national libraries, universities, etc., where Greek plays of the 20th century are archived.

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)	7x3=21
	Hours 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	I. Optional written assignment, either individually or in groups: analysis of a play from the era concerned, in relation to its aesthetic context and theatrical tradition (10%). II. Written final examination at the end of the semester (90%) comprising two sections, one on the history and theory of theatre and the other on the analysis or comparison of given plays; each section has elective questions.	

5. RECOMMENDED LITERATURE

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 Theotokas, *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
6. 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.
7. Areti Vasiliou, *Εκσυγχρονισμός ή παράδοση; Το θέατρο πρόζας στην Αθήνα του Μεσοπολέμου*, Μεταίχμιο, Athens, 2005.
8. 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.

9. 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.
10. Kyriaki Petrakou, «Η πρόσληψη του Oscar Wilde στο ελληνικό θέατρο», in *Θεατρολογικά Miscellanea*, Δίαυλος, Athens, 2004, p. 71-133.
11. 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.
12. G.P. Pefanis (ed.), *Nulla dies sine linea. Προσεγγίσεις στο έργο του Γρηγόριου Ξενόπουλου*, Ίδρυμα Κώστα & Ελένης Ουράνη, Athens, 2007.
13. Theodoros Grammatas, *Το θεατρικό έργο του Γιάννη Καμπύση*, Πανεπιστήμιο Ιωαννίνων, Επιστημονική Επετηρίδα Φιλοσοφικής Σχολής, Δωδώνη, Ioannina, 1984.
14. Theodoros Grammatas, «Η παρουσία της μαρξιστικής σκέψης στο ελληνικό θέατρο», στο *Νεοελληνικό Θέατρο – Ιστορία – Δραματουργία*, Κουλτούρα, Athens, 1987, p. 130-143.
15. 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.
16. Lilian R. Furst – Peter N. Skrine, *Νατουραλισμός*, translated in Greek by Lia Megalou, Ερμής, Athens, 1990.
17. 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.
18. Walter Puchner, *Ο Παλαμάς και το θέατρο*, Καστανιώτης, Athens, 1995.
19. D. Gounelas, «Εισαγωγή στα τρία μονόπρακτα του Καζαντζάκη», *Νέα Εστία*, Christmas 1977, p. 166-182.
20. Walter Puchner, «Δραματικά πρότυπα στο πρώιμο θεατρικό έργο του Νίκου Καζαντζάκη», *Φιλολογικά και θεατρολογικά ανάλεκτα. Πέντε μελετήματα*, Καστανιώτης, Athens, 1995, p. 375-392.
21. Walter Puchner, «Το πρώιμο θεατρικό έργο του Νίκου Καζαντζάκη», in *Ανιχνεύοντας τη θεατρική παράδοση. Δέκα μελετήματα*, Οδυσσέας, Athens, 1995, p. 318-433.
22. 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.
23. Kyriaki Petrakou, *Ο Καζαντζάκης και το θέατρο*, Μίλητος, Athens, 2005.
24. 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.
25. 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.
26. 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.
27. Efi Vafiadi, «Πρόλογος», «Ο Παντελής Χορν και η εποχή του», «Εργογραφία Παντελή Χορν», in *Θεατρικά* του Π. Χορν, vol. Ι, Ίδρυμα Γουλανδρή-Χορν, Athens, 1993, p. 17-165.
28. Dimitris Moschos, *Ο Ερρίκος Ίψεν στην ελληνική σκηνή. Από τους Βρυκόλακες του 1894 στις αναζητήσεις της εποχής μας*, Αμολγός, Athens, 2016.
29. 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.
30. 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.
31. 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.

32. 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.
33. 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.
34. Varvara Georgopoulou, *Η θεατρική κριτική στην Αθήνα του Μεσοπολέμου*, 2 volumes, Αιγόκερως, Athens, 2008/2009.
35. 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.
36. 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.
37. 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.
38. 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.
39. 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.
40. 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.
41. Constantza Georgakaki, *1894-2014. Η εφήμερη γοητεία της Επιθεώρησης*, Polaris, Athens, 2013.
42. Instructor's notes in Greek.

MGTH034 POST-WAR MODERN GREEK THEATRE

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Modern Greek Theatre Mandatory; Lecture		
PREREQUISITES	None.		
TEACHING AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE739/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will be able to:

- Have a sufficient overview of the development of Modern Greek theatre from the first post-war period to the dictatorship and then to the *metapolitefsi*, as well as of the changes which have been made from the 1990s until now.
- Know the major trends in dramatic writing during the first post-war period and discuss the work of playwrights representative of each of those trends.
- Identify and describe the key formal elements and thematic threads 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 the major trends in the contemporary dramatic production in Greece, from the 1990s to date.
- 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:

- 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.

3. COURSE CONTENT

- The course examines the evolution of Greek post-war dramaturgy from the late 1950s to the present. The different morphological and thematic directions followed by the playwrights are traced through the analysis of selected plays.
- The 1960s' generation: the different manifestations of realism and examples of plays classified as the "Greek version of the theatre of the absurd".
- Main thematic axes: portrayals of the contemporary social landscape, the anatomy of the family, and the adventure of interpersonal relationships.
- Political theatre in the early years of the post-junta period (*metapolitefsi*).
- The development of dramaturgical production from the late 1980s to the present.
- The multifaceted development of theatrical activity and the contacts of Greek theatre with contemporary trends in European theatre.
- The relationship of writers with stage practice and experimentation with new "textual" forms.
- Basic directions: overcoming the tradition of realism, playing with intertexts, developing the monologue.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures

<table>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td>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 to e-class. Screening of video-recorded theatrical performances.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>
<table>
<tr><th>Activities</th><th>Semester student workload</th></tr>
<tr><td>Lectures</td><td>3x13=39</td></tr>
<tr><td>Preparation for each lecture (reading the plays)</td><td>30 x1=30</td></tr>
<tr><td>Writing the mandatory essay</td><td>24</td></tr>
<tr><td>Preparation for the final written examination</td><td>32</td></tr>
<tr><td>Total number of hours for the Course (25 hours / per ECTS credit)</td><td>125 hours (total student work-load)</td></tr>
</table>
</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td>I. Mandatory written essay (15%) in which the student attempts a systematic analysis of a play of their choice, focusing on the particular features of the dramatic composition.
II. Written examination at the end of the semester (85%) comprising two sections, one on the theory and terminology of drama analysis and the other on the analysis of given plays; each section has elective questions.
The examination is conducted in Greek. Erasmus students are assessed through an assigned essay to be written in English.</td></tr>
</table>

5. RECOMMENDED LITERATURE

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", *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)", 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.

*THE041 INTRODUCTION TO THEATRE STUDIES (MODERN THEATRE)

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures	3	5

COURSE TYPE	Academic field: Theory of Theatre Mandatory; Lecture; Prerequisite
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/THE744/

2. LEARNING OUTCOMES

Learning outcomes

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:

- To understand and describe the key concepts of the discipline of theatre studies.
- 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

- 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

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 to e-class. Screening of video-recorded theatrical performances.
INSTRUCTION ORGANIZATION	

Activities	***Semester student workload***
Lectures	3x13=39
Preparation for each lecture (reading the plays)	5x3=15
Writing an optional essay	26
Preparation for the final written examination	45
Total number of hours for the course (25 hours / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	I. Optional written essay, to be submitted at the end of the term (10%). II. Written examination at the end of the semester (90%-100%, depending on the submission of the optional essay) comprising two sections, one on the theory and terminology of drama analysis and the other on the analysis of given plays; each section has elective questions. The examination is conducted in Greek. Erasmus students are assessed through an assigned essay to be written in English.

5. RECOMMENDED LITERATURE

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 2008.
- Brockett, Oscar and Hildy Franklin, *History of the Theatre*, Allyn & Bacon, Boston Mass. 2007.
- 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, 2004.
- Zarrilli, P., McConachie, B., Williams, G.J., Fisher Sorgenfrei, C., *Theatre Histories, An Introduction*, Routledge, London 2006.

THE042 THEORY OF THEATRE AND DRAMA IN MODERN TIMES

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Theory of Theatre Mandatory; Lecture		
PREREQUISITES	Introduction to Theatre Studies (Modern Theatre) THE041		
TEACHING AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English.		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE715/		

2. LEARNING OUTCOMES

Learning outcomes

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.

General skills

At the end of the course the student will have further developed the following skills/competences:

- Have adequate knowledge of the general bibliography on the theories of drama and theatre in modern European Theatre.
- 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).

3. COURSE CONTENT

The historical evolution of the theories of drama, theatre and performance, from the Renaissance up to Performance Theory (from Italian and French Classicism, to the Enlightenment, Sturm und Drang, Romanticism, Naturalism and the anti-realist movements of the 20th century - Meyerhold, Craig, Appia, Marinetti, Dada, Brecht, Artaud, Environmental Theater, etc.).

4. TEACHING AND LEARNING METHODS EVALUATION

INSTRUCTION METHOD	Lectures

USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The iconographical material and key points of each lecture are presented via slides and uploaded to e-class (together with the syllabus). Projection of video-recorded performances and documentaries.
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 e-class.	13
Preparation for the final written examination	45
Total number of hours for the Course (25 hours / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	1. Exercises in the classroom and compulsory exercise in e-class (20%) 2. Written examination at the end of the semester (80%): basic principles and terms of theoretical movements and their representatives; analysis of concepts; comparison of movements and theoretical frameworks. The examination is conducted in Greek. Erasmus students are assessed through an assigned essay to be written in English.

5. RECOMMENDED LITERATURE

1. Θόδωρος Γραμματάς, *Εισαγωγή στην Ιστορία και τη Θεωρία του Θεάτρου*, Εξάντας, Αθήνα 2012.
2. Marvin Carlson, *Performance. Μια κριτική εισαγωγή*, μτφ. Ε. Ράπτου, Παπαζήσης, Αθήνα 2014.
3. Erika Fischer–Lichte, *Θέατρο και Μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού*, μτφ. Ν. Σιουζουλή, Πατάκης, Αθήνα 2013.
4. Σάββας Πατσαλίδης, *Θέατρο και Θεωρία. Περί (υπο)κειμένων και (δια)κειμένων*, University Studio Press, Θεσσαλονίκη 2004.
5. Γιώργος Πεφάνης, *Σκηνές της Θεωρίας. Ανοικτά πεδία στη Θεωρία και την Κριτική του Θεάτρου*, Παπαζήσης, Αθήνα 2007.
6. Βάλτερ Πούχνερ, *Από τη Θεωρία του Θεάτρου στις θεωρίες του θεατρικού. Εξελίξεις στην Επιστήμη του Θεάτρου στο τέλος του 20ου αιώνα*, Πατάκης, Αθήνα 2004.
7. Richard Schechner, *Θεωρία της Επιτέλεσης*, μτφ. Ν. Κουβαράκου, Τηλέθριο, Αθήνα 2011.

THE043 PERFORMANCE SEMIOTICS

1. GENERAL INFORMATION

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 / WEEK**	**ECTS CREDITS**
Lectures and individual assignments	3	5

COURSE TYPE	Academic field: Theory of the theatre Mandatory; Lecture
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 English)
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE709/

2. LEARNING OUTCOMES

Learning outcomes
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. • Apply theoretical knowledge to specific current theatrical performances. • 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. • Apply critical analysis to the performance as a "whole" and critical evaluation based on objective theoretical tools.

3. **COURSE CONTENT**

The course focuses on key 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; 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.

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

INSTRUCTION METHOD	Lecture	
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 / ECTS credit)	***125 hours (total student workload)***
STUDENTS' EVALUATION	I. Individual written assignment (optional) on the analysis of a theatre performance, using and applying one of the theories. II. Final written exam including two theoretical topics from the syllabus; students have to support their analysis with examples from performances. Assessment is conducted in Greek. Erasmus students are examined in English.	

5. **RECOMMENDED LITERATURE**

Basic bibliography (Coursebooks available via 'Eudoxus')

- Mark Fortier, *Θεωρία/* Θέατρο. *Μία εισαγωγή*. Εκδ. Gutenberg, ISBN: 978-960-01-2206-0.
- Marvin Carlson, *Performance*. *Μια κριτική εισαγωγή.* Εκδ. Παπαζήση - 2014. Κωδικός Βιβλίου: 33133063 ISBN: 978-960-02-2763-5.
- Δημήτρης ΤΣΑΤΣΟΥΛΗΣ, *Διάλογος Εικόνων*. Εκδ. Παπαζήσης - 2011. Κωδικός Βιβλίου: 12866250 ISBN: 978-960-02-2646-1

Additional bibliography (in Greek):

- 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.
- 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.
- Σαμαρά Ζωή, *Ο κατοπτρισμός του άλλου κειμένου*, Θεσσαλονίκη, University Studio Press, 2003.
- Σαμαρά Ζωή, *Υπόκριση θεατρικού λόγου*, Θεσσαλονίκη, University Studio Press, 1996.
- Τσατσούλης Δημήτρης, *Σημεία Γραφής – Κώδικες Σκηνής*, Αθήνα, Νεφέλη, 2007.
- Τσατσούλης Δημήτρης, *Διάλογος Εικόνων. Φωτογραφία και Σουρρεαλιστική Αισθητική στη Σκηνική Γραφή της Societas Raffaello Sanzio*, Αθήνα, Παπαζήσης, 2011.
- Έκο Ουμπέρτο, *Θεωρία σημειωτικής*, Αθήνα, Γνώση, 1989.
- Έκο Ουμπέρτο, *Τα όρια της ερμηνείας*, Αθήνα, Γνώση, 1993.
- Λότμαν Γιούρι, *Αισθητική και σημειωτική του κινηματογράφου*, Αθήνα, Θεωρία, 1989.
- Μπαρτ Ρολάν, *Η απόλαυση του κειμένου*, Αθήνα, Ράππας, 1977.
- Μπενάτσης Απόστολος, *Σημειωτική και κείμενο. Ποιητικός, σατιρικός και θεατρικός λόγος*, Αθήνα, Επικαιρότητα, 2000.
- 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.
- Φουκώ Μισέλ, *Οι λέξεις και τα πράγματα. Μια αρχαιολογία των επιστημών του ανθρώπου*, Αθήνα, Γνώση, 1986.

THE044 DRAMATURGICAL ANALYSIS I: DRAMATIC TEXTS OF THE CLASSICAL DRAMATURGY

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures by the intructor; oral presentations by students		3	5
COURSE TYPE	Academic field: Theory of Theatre Mandatory; Lecture		
PREREQUISITES	Successful completion of the course THE041: Introduction to Theatre Studies (Modern Theatre)		
INSTRUCTION AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE742/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will:

1. Know sufficiently selected 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.

3. COURSE CONTENT

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.

4. INSTRUCTION AND LEARNING METHODS - EVALUATION

<table>
<tr><td>INSTRUCTION METHOD</td><td>Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td>The iconographical material and key points of each lecture are presented in PowerPoint, then converted into PDF and uploaded to e-class for students to study. Projection of video-recorded theatrical performances.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>
<table>
<tr><th>Activities</th><th>Semester student workload</th></tr>
<tr><td>Lectures (3 hours per week x 13 weeks)</td><td>3x13=39</td></tr>
<tr><td>Hours for student's individual study and preparation for each lecture (study of drama texts)</td><td>5x3=15</td></tr>
<tr><td>Hours for the composition of the plot of two plays (optional)</td><td>6</td></tr>
<tr><td>Hours for the preparation of a presentation in class (optional, home-work for one or two students)</td><td>8</td></tr>
<tr><td>Hours for the composition of the final essay (dramaturgical analysis of a play)</td><td>24</td></tr>
<tr><td>Hours for the preparation for the final written examination</td><td>33</td></tr>
<tr><td>Total number of hours for the course (25 hours of workload per ECTS credit)</td><td>125 hours (total student workload)</td></tr>
</table>
</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td>1. Optionally, written summary of the plot of two plays that are analyzed in class. It must be handed over by the 4th week of the semester (10%).
2. Optionally, individual or group presentation of a topic in class during the last three courses of the semester (20%).
3. Mandatory written essay (30%) in which the student practices their ability to analyze a play of their choice (16th-19th century).
4. Final written examination (40-70%, depending on the assignments completed so far) comprising two sections: one on the theory and terminology of drama analysis and the other on the analysis of given plays; each section has elective questions. Students who have not submitted an assignment during the semester have to also answer to a third set of questions.
Assessment is conducted in Greek. Erasmus students are examined with an assigned paper written in English.</td></tr>
</table>

5. RECOMMENDED LITERATURE

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).

THE045 DRAMATURGICAL ANALYSIS II: DRAMATIC TEXTS OF MODERN DRAMATURGY

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Theory of Theatre Mandatory		
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	Yes, in English.		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE738/		

2. LEARNING OUTCOMES

Learning outcomes
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.

3. COURSE CONTENT

Theoretical approaches and dramaturgical tools for the analysis of contemporary forms of drama. Selected works of Western European, Russian or American theatre (authors such as Hugo, Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Sartre, Beckett, Ionesco, Genet, Koltes, Kane, Müller, etc.) or even modern Greek drama are analyzed.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The iconographical material and key points of each lecture are presented via slides and uploaded to e-class (together with the syllabus). Projection of video-recorded performances and documentaries.
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.** Written examination at the end of the semester (80%): basic principles and terms of analyzing a theatrical text (from Naturalism to metadramatic plays); analysis of the plot, myth, characters, structure, genre ect.; basic principles and terminology of a genre (e.g. Theatre of the Absurd, Existential Theatre etc). Assessment is conducted in Greek. Erasmus students are examined with an assigned paper written in English.

5. RECOMMENDED LITERATURE

A. 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.

B. Plays

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*

C. Instructor's notes of the lectures in Greek in PDF form (e-class)

THE046 TRENDS IN 20TH CENTURY STAGE DIRECTING

1. GENERAL INFORMATION

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		**TEACHING HOURS/WEEK**	**CREDIT UNITS**
Lectures and practice exercises		3	5
COURSE TYPE	Academic field: Theory of Theatre Lecture; 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)			

2. LEARNING OUTCOMES

Learning outcomes
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

3. COURSE CONTENT

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 video-recorded.

4. TEACHING AND LEARNING METHODS – EVALUATION

INSTRUCTION METHOD	Lectures		
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		

5. RECOMMENDED LITERATURE

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.

THE047 MAJOR THEORIES OF ACTING

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	THE047	**SEMESTER OF STUDIES**	3rd

COURSE TITLE	MAJOR THEORIES OF ACTING		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / 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)	https://eclass.upatras.gr/courses/THE742/		

2. LEARNING OUTCOMES

Learning outcomes

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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

<table>
<tr><td>INSTRUCTION METHOD</td><td>Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td>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.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>
<table>
<tr><th>Activities</th><th>Semester student workload</th></tr>
<tr><td>Lectures</td><td>3x13=39</td></tr>
<tr><td>Class preparation: Reading plays</td><td>5x3=15</td></tr>
<tr><td>Composition of 1st individual written assignment</td><td>6</td></tr>
<tr><td>Composition of 2nd individual or group written assignment</td><td>8</td></tr>
<tr><td>Composition of final mandatory written assignment</td><td>24</td></tr>
<tr><td>Preparation for final written evaluation</td><td>33</td></tr>
<tr><td>Total number of hours for the course (25 hours / ECTS credit)</td><td>125 hours (total student workload)</td></tr>
</table>
</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td>I. Mandatory individual assignment (approaching the acting technique of a selected actor) using foreign bibliography. The assignment is due in the 4th lecture. (10%)
II. 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%)
III. 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%)
IV. 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.</td></tr>
</table>

5. RECOMMENDED LITERATURE

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, 2005[2].

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 [Nτ.], *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.

Nacache, 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.

* GI053 INTRODUCTION TO THE HISTORY AND THEORY OF CINEMA

1. GENERAL INFORMATION

FACULTY	HUMANITIES & SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
ΕΠΙΠΕΔΟ ΣΠΟΥΔΩΝ	Undergraduate		
COURSE CODE	GI053	**SEMESTER**	3rd
COURSE TITLE	Introduction to the history and theory of cinema		

INDEPENDENT EDUCATIONAL SECTIONS	**TEACHING HOURS/WEEK**	**CREDIT UNITS**
Tutor's lectures and oral presentations by the students	3	5

TYPE OF COURSE	Academic field: History and Theory of cinema Mandatory; Prerequisite
PREREQUISITES:	None
LANGUAGE OF INSTRUCTION AND EVALUATION:	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE URL	

2. LEARNING OUTCOMES

Learning outcomes

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.

3. COURSE CONTENT

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.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
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	3X13=39
Composition of optional individual written assignment	16
Preparation of optional oral presentation in class	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 hours (total student workload)***

STUDENTS' EVALUATION	I. Individual optional written assignment II. 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.

5. RECOMMENDED LITERATURE

1. Arnheim 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 John 2000 «*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 Marc 1985 *Le marche du film en Europe face aux nouvelles technologies Concil of Europe Στρασβούργο.*

Assigned course readings:

1. Bordwell David –Kristin Thompson 2004 «*Εισαγωγή στην τέχνη του κινηματογράφου*» Αθήνα, Μορφωτικό Ιδρυμα Εθνικής Τράπεζας.
2. Κινηματογράφος 1 Η εικόνα –κίνηση. Gilles Deleuze Αθήνα 2009 Νήσος ISBN 978-960-8392-61-8

GI055 INTRODUCTION TO THE THEORY AND HISTORY OF DANCE

1. GENERAL INFORMATION

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/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Theory and history of dance Mandatory; Lecture		
PREREQUISITES	None		
TEACHING AND EVALUATION LANGUAGE	Greek		
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. 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).

2. COURSE CONTENT

In this course, the following will be discussed: the concept of dance, the elements of movement structure and style, methods and tools for studying dance, the theory of dance and Performance and elements of dance anthropology. Subsequently, the course will focus on the History of dance in antiquity and the Middle Ages, the evolution of dance from the 15th to the 19th century (romantic and classical ballet), as well as the trends that emerged during the 20th century (modern or contemporary dance, postmodern dance, dance theater, physical theater, conceptual dance). Particular emphasis will be given to the relationship of dance with theater, aesthetics and the socio-political context; with the support of audiovisual material the application of dance theory is discussed.

3. TEACHING AND LEARNING METHODS - EVALUATION

<table>
<tr><td>INSTRUCTION METHOD</td><td>Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td>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.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>
<table>
<tr><th>Activities</th><th>Semester student workload</th></tr>
<tr><td>Lectures (3 hours per week x 13 weeks)</td><td>39</td></tr>
<tr><td>Preparing for the lesson by reading articles related to Dance Theory, books and core notes on the History of Dance.</td><td>7x3=21</td></tr>
<tr><td>Hours for the preparation and organization of group works on the History of Dance</td><td>21</td></tr>
<tr><td>Hours for the preparation for the final examination</td><td>44</td></tr>
<tr><td>Total number of hours for the Course (25 hours of workload per ECTS credit)</td><td>125 hours (total student workload)</td></tr>
</table>
</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td>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.
Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an assignment in English.</td></tr>
</table>

4. RECOMMENDED LITERATURE

- 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.*
- 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.

*PI081 DIDACTICS OF THEATRE I:
INTRODUCTION TO THEATRE EDUCATION (THEORY & PRACTICE)

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF COURSE	UNDERGRADUATE		
COURSE CODE	PI081	**SEMESTER OF STUDIES**	1st
COURSE TITLE	Didactics of Theatre I: Introduction to Theatre Education (Theory & Practice)		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures by the tutor; oral presentations by the students	3	5
COURSE TYPE	Academic field: Theatre in Education	

	Mandatory, Prerequisite
PREREQUISITES	None
TEACHING AND EVALUATION LANGUAGE	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in French and in English
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE745/

1. LEARNING OUTCOMES

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:

- 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

2. COURSE CONTENT

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.

3. 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

- Α. ΑΥΔΗ – Μ. ΧΑΤΖΗΓΕΩΡΓΙΟΥ, *Η τέχνη του δράματος στην εκπαίδευση*, εκδ. Μεταίχμιο, Αθήνα 2007.
- BEAUCHAMP H., *Τα 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
- BOAL 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
- Teacher' s notes (e-class).

MANDATORY COURSES:

(b) WORKSHOPS

W064 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	W064	**SEMESTER OF STUDIES**	2nd
COURSE TITLE	Genres and types of opera and the new musical theatre		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures by the instructor oral presentation by the students		3	5
COURSE TYPE	Academic field: World Theatre Mandatory; Workshop		
PREREQUISITES	None		
INSTRUCTION AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, 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: • 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 evolution of the genre • Appreciation of the reasons for the introduction and adoption of new vocal styles • Distinction of the different forms of lyrical theatre (opera, operetta, musical, performance etc.)

3. COURSE CONTENT

Voices in opera. Vocal forms. The role of the orchestra. Themes of musical theatre. Theatrical and poetic origins of contemporary musical theatre. Forerunners of the new genres. The theatre of voice: new vocal styles, use of musical and non-musical sounds, processing of phonemes. Analysis of works (J. Cage, L. Berio, G. Aperghis, G. Ligeti). Changes in direction and scenography. The use of technology in the processing of the voice and instrumental parts, as well as in scenography.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Lecture notes and iconographic material are presented in power-point, then converted into pdf files and uploaded to e-class.

	Screening of video-recorded performances of musical theatre. A bibliographic guide nd notes are provided through e-class.
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	I. Optionally, written description of the usual musical forms. The essay must be handed over by the 4th week of the semester. (10%). II. Optionally, a personal or group presentation of a topic in the classroom during the last three courses of the semester (20%). III. Mandatory written essay in which the student practices their ability to analyze the structure and content of an opera (30%). IV. Final written examination (40-70%, depending on the assignments completed so far) comprising two sections: one on the structure of an opera and the other on the different styles of each era. Students who have not submitted an assignment during the semester have to also answer to a third set of questions. Assessment is conducted in Greek. Erasmus students are examined with an assigned paper written in English or French.

5. RECOMMENDED LITERATURE

General reading:

- 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.
- COOKE, Mervyn, The Cambridge Companion to Twentieth-Century Opera, Cambridge 2005.
- 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.
- MICHELS, Ulrich, Ατλας της μουσικής (τόμοι 2), Φίλιππος Νάκας, 1995.
- SALZMAN, Eric, The New Music Theater: Seeing the Voice, Hearing the Body, Oxford 2008.
- STOIANOVA, Ivanka, Geste-texte-musique, 10/18, U.G.E., Paris 1978.
- TARUSKIN, Richard, The Oxford history of western music, vol.1-5, Oxford University Press, 2005.
- **Notes by the instructor (100 pp.)**, available in print at the library of the Department and via e-class.

Coursebooks (via 'Eudoxus')

- **1st option**: GRIFFITHS, Paul, Μοντέρνα μουσική, Σ.Ι. Ζαχαρόπουλος, Αθήνα 1993.
- **2nd option:** ΣΑΛΤΣΜΑΝ, Έρικ, Εισαγωγή στη μουσική του 20ου αιώνα, μτφ. Γιώργος Ζερβός, Νεφέλη, Αθήνα 1989.

*W065 INTRODUCTION TO ACTING

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES & SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	W065	**SEMESTER**	4th
COURSE TITLE	INTRODUCTION TO ACTING		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**CREDITS**
Lectures; Practice Exercises; Rehearsals	3	5

COURSE TYPE	Skills' development- Workshop Mandatory; Workshop; Prerequisite
PREREQUISITE COURSES	No
LANGUAGE OF INSTRUCTION and EXAMINATIONS	Greek. (In the case of foreign students attending the classes, instruction can be held in English)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes
At the end of the course, the student should: 1. Know the basic principles of acting. 2. Know specific exercises that come from different acting systems and recognize the different targeting of each system. 3. Discover and recognize their own vocal capabilities through vocal and breathing exercises. 4. Recognize the connection between movement and voice in acting. 5. Understand critical acting terminology, such as "hidden text", actions, motivations, etc. 6. Have adequate knowledge of the literature on acting. 7. Know how to perform an action while working on a script.
General Competences
With the completion of the course, the student will be able to: • Use the basic principles of acting . • Use specific exercises from different acting systems and evaluate the results of each exercise. • Develop and use their own vocal abilities. • Apply the connection between movement and voice to expand their stage presence. • Use critical acting terminology, such as "hidden text", actions, motivations, etc. • Use a basic bibliography on acting . • Perform an action while working on a script.

3. SYLLABUS

In the course, students come into contact with the basic principles of acting. Through practical exercises, the expressive tools of the actor are studied: the body and the voice. Relaxation exercises, self-concentration, breathing, discovery of the energy centers of the body. Vocal exercises and discovery of the relationship between body and voice. Improvisation, emotional charging and discharging, contact with the body of the other, transition from the physical to the "theatrical body". In the exercises, methods derived from different acting systems are applied; the instructor explains those methods and the purpose of each one.

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Workshop: theory and exercises

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Demonstration of creative acting compositions (DVD).
TEACHING METHODS	

Activity	***Semester workload***
Lectures-Exercises	3 X 13 = 39
Rehearsals	2 X 13 = 26
Preparing for the class (reading articles and books)	15
Preparation for rehearsals	20
Preparation for the final practical examination	25
Course total	***125***

STUDENT PERFORMANCE EVALUATION	I. Individual and group presentations on theory and practice (30%) II. Final exam: Practice (50%) III. Final exam: Theory (20%)

5. SUGGESTED BIBLIOGRAPHY

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.

W066 THEATRE FOR YOUNG AUDIENCES: CREATING A PERFORMANCE

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF COURSE	UNDERGRADUATE		
COURSE CODE	W066	**SEMESTER OF STUDIES**	5TH
COURSE TITLE	Theatre for young audiences: creating a performance		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/ WEEK**	**ECTS CREDITS**
Lectures and exercises	3	5

COURSE TYPE	Academic field: Theatre in education Mandatory; Workshop
PREREQUISITES	None
TEACHING AND EVALUATION LANGUAGE	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in French and English
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE756

1. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will be able to:

1. Recognize the specific identity of dramatic texts and performances 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. Move, express himself and perform, based on stage directions.
14. To animate, organize and implement scene study, and foster creativity and autonomy among participants within a theatrical project.

General skills

At the end of the course, the student will be able to:

• Analyze a theatrical play written for children and adolescents.
• Use the basic tools of dramaturgical and directorial analysis.
• Place a dramatic text in a didactic and pedagogical context in terms of the author's intentions.
• Analyze and compare dramatic works.
• Recognize intertextuality between similar or related texts/works.
• Identify the reception and impact of a work on an audience.
• Identify the particular ideological, philosophical and dramaturgical characteristics of a particular author in the work of a specific author.
• Dramatize and write short plays.
• Appreciate and create a performance addressed to children and teenagers.

2. COURSE CONTENT

The workshop aims at investigating, analyzing and highlighting the special characteristics of theater for an underage audience. The special characteristics of this theatrical category are, on the one hand, intertwined with the expectations of adults —parents and educators— and, on the other hand, with the needs and desires of children (as recorded by research in developmental psychology, pedagogy and sociology). Therefore, the issue of the identity of the play for childhood and its pedagogical goals are examined. Theatre for children and teenagers is studied as a historical, social and aesthetic phenomenon through works of the 20th and 21st centuries, by both distinguished Greek and foreign authors. During the workshop, students are invited to practically engage with all stages of a theatrical production, from the initial conception to the performance, focusing on creativity and artistic perception, gradually preparing and organizing the following: (a) Selection/creation of a play — Aesthetics of the performance, possibly in connection with ideological or philosophical issues. (b) Methodology, directorial approaches, dramaturgy. (c) "Ordino", director's notebook and rehearsals. (d) Music, sound, movement, performance, costumes, sets, lighting, special effects, coordination and cooperation of all the actors.

3. INSTRUCTION AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures – Presentations by students
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The content of the lectures is uploaded to e-class and accessible by using the institutional credentials.
INSTRUCTION ORGANIZATION	

Activities	***Semester student workload***
Lectures	3x13=39
Preparation for each class (reading)	10x3=30
Preparation of one individual presentation	20

	Preparation for the written analysis of a performance	23
	Writing the final, mandatory essay (analysis of the play and the performance)	13
	Total number of hours for the Course (25 hours of workload per ECTS credit)	***125 hours (total student workload)***
STUDENTS' EVALUATION	1. Optionally, a written essay and oral presentation on the plays analyzed in the classroom (10%). 2. Participation in the weekly workshop (20%). 3. Helping prepare a performance for children/teenagers (70%) Minimum grade (pass): 5. Final Course Grade (FCG) : 1+2+3	

4. RECOMMENDED LITERATURE

Plays:

1. ΕΥΓΕΝΙΟΣ ΤΡΙΒΙΖΑΣ, Η ΖΩΓΡΑΦΙΑ ΤΗΣ ΧΡΙΣΤΙΝΑΣ (Χ.Φ.), (διαθέσιμο στη Βιβλιοθήκη του Τμήματος)

2. ΕΥΓΕΝΙΟΣ ΤΡΙΒΙΖΑΣ, ΤΑ ΜΑΞΙΛΑΡΙΑ ΤΗΣ ΟΥΡΑΝΟΥΠΟΛΗΣ (Χ.Φ.), διαθέσιμο στη Βιβλιοθήκη του Τμήματος)

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-Articles:

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.

ΚΑΡΑΓΙΑΝΝΗΣ ΘΑΝΑΣΗΣ, *Ιστορία της δραματουργίας για παιδιά*, εκδ. Σταμούλη, Θεσσαλονίκη 2013.

ΛΑΔΟΓΙΑΝΝΗ Γ. *Το 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*, Παιδαγωγικό 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 (σελ. 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. (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, Teacher's notes (e-class).

DELDIME ROGER, *Θέατρο για την παιδική και νεανική ηλικία*, εκδ. τυπωθήτω, Αθήνα 1996.

MANDATORY COURSES:

(c) SEMINARS

*SEM071 SEMINAR I (ANCIENT THEATRE): INTRODUCTION TO THE METHODOLOGY OF SCHOLARLY WRITING

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	SEM071	**SEMESTER OF STUDIES**	5th
COURSE TITLE	SEMINAR I (ANCIENT THEATRE): INTRODUCTION TO THE METHODOLOGY OF SCHOLARLY WRITING		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Theatre, Seminars Mandatory; Seminar; 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		

2. LEARNING OUTCOMES

Learning outcomes
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 and methods of academic research. 4. Master the basic methodological tools for doing (composing, writing) academic papers. 5. Be familiar with survey methods of sources (according to a research topic). 6. Master the tools of bibliographical research. 7. Have adequate knowledge of the bibliography pertaining to the academic field of ancient theatre. 8. Thoroughly know the sources of their assigned research topic. 9. Be familiar with the correct use of academic complements (references, footnotes, quotations) in most prevailing systems (European, author-date system). 10. 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Seminar
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The main points of each lecture are presented via slides (PowerPoint). Relevant audio-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: I) Student's contribution to the discussion of problems-issues raised in lectures and oral presentations of assignments [10%], II) 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%], II) 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.

5. RECOMMENDED LITERATURE

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 ^{3}1993.
- 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 ^{2}1999.

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.

SEM072 SEMINAR II (ANCIENT THEATRE)

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	SEM072	**SEMESTER OF STUDIES**	7th
COURSE TITLE	SEMINAR II (ANCIENT THEATRE)		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Theatre Mandatory; Seminar		
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	Yes, in Greek		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/SEM072/		

2. LEARNING OUTCOMES

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: • 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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures

<table>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">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.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>Activities</td><td>Semester student workload</td></tr>
<tr><td></td><td>Lectures (3 hours per week x 13 weeks)</td><td>3x13=39</td></tr>
<tr><td></td><td>Oral presentation of the seminar paper</td><td>30</td></tr>
<tr><td></td><td>Preparation for the final written seminar paper</td><td>56</td></tr>
<tr><td></td><td>Total number of hours for the Course (25 hours of workload per ECTS credit)</td><td>125 hours (total student workload)</td></tr>
<tr><td>STUDENTS’ EVALUATION</td><td colspan="2">• 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.</td></tr>
</table>

5. RECOMMENDED LITERATURE

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:
2. Menander’s *The Grouch*
3. Menanders’ *Shield*.
4. Menander’s *Arbitration*
5. Menander’s *The Girl with her Hair cut short*
6. Terence’s *Andria*
7. Terence’s *The Brothers*
8. Terence’s *Eunuch*
9. Terence’s *Hecyra*
10. Euripides’ *Hippolytos*
11. Seneca’s *Phaedra*
12. Plautus’ *Rope*
13. Plautus’ *Truculentus* (in English translation)

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_____ 1972. “From Aristophanes to Menander”, *Greece & Rome* 19, 65-80
_____ 1975a. “The Modernity of Menander”, *Greece & Rome* 22, 140-55
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ΦΟΥΝΤΟΥΛΑΚΗΣ, Α. «Δραματικοί αντικατοπτρισμοί: Ο Μένανδρος και το κλασικό δράμα στο κατώφλι του ελληνιστικού κόσμου» σε Παππάς, Θ.Γ. & Α.Γ. Μαρκαντωνάτος (επιμ.), *Αττική κωμωδία*: *Πρόσωπα και προσεγγίσεις*. Αθήνα
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L. BERNABO BREA. 1981. *Menandro e il teatro Greco nelle terracotta liparese*. Genova

SEM073 SEMINAR III (MODERN THEATRE WITH EMPHASIS ON DRAMA)

1. GENERAL INFORMATION

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 / WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: History/Theory of World and Modern Greek Theatre Mandatory; Seminar		
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	Yes, whenever needed
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE769/

2. LEARNING OUTCOMES

Learning outcomes
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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

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)	3x13=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 / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	I. 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 (30%).

	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 (70%).

5. RECOMMENDED LITERATURE

1. Cardullo, R. J., *A Play Analysis: A Casebook on Modern Western Drama*, Sense Publishers, Rotterdam 2015.
2. Pfister, M., *The Theory and Analysis of Drama***,** Cambridge UP, Cambridge 1988.
3. Rush, D., *A Student Guide to Play Analysis*, Southern Illinois UP, Carbondale 2005.
4. Grammatas, Th., *Διαδρομές στη θεατρική ιστορία*, εκδ. «Εξάντας», Athens 2004.
5. Grammatas, Th., *Για το δράμα και το θέατρο*, εκδ. «Εξάντας», Athens 2006.
6. Dawson, S. W., *Δράμα και δραματικό στοιχείο*, μτφρ. Ι. Ράλλη, εκδ. «Ερμής», Athens 1986.
7. Gouhier, H., *Το θέατρο και η ύπαρξη*, μτφρ. Χ. Μπακονικόλα-Γεωργοπούλου, εκδ. Καρδαμίτσα, Athens 1991.
8. Maraka, L., *Θέατρο και δράμα*. *Μελετήματα για τη γερμανόφωνη δραματολογία*, εκδ. «Πολύτροπον», Athens 2005.
9. Maraka, L., *Δράμα και παράσταση*, εκδ. «Πολύτροπον», Athens 2006.
10. Baconicola - Georgopoulou, Ch., *Θέματα και πρόσωπα του σύγχρονου δράματος*, εκδ. Πατάκη, Αθήνα 1998.
11. Baconicola - Georgopoulou, Ch., *Πτυχές του ευρωπαϊκού δράματος*, εκδ. «Επτάλοφο», Athens 2003.
12. Papandreou, N., *Περί θεάτρου*, University Studio Press, Thessaloniki 1994.
13. Patsalides, S., *Θέατρο και θεωρία*, University Studio Press, Thessaloniki 2000.
14. Patsalides, S., *Από την αναπαράσταση στην παράσταση (σπουδή ορίων και περιθωρίων)*, εκδ. «Ελληνικά Γράμματα», Athens 2004.
15. Pefanis, G., *Σκηνές της θεωρίας. Ανοιχτά πεδία στη θεωρία και την κριτική του θεάτρου*, εκδ. Παπαζήση, Athens 2007.
16. Puchner, W., *Δραματουργικές αναζητήσεις. Πέντε μελετήματα*, εκδ. Καστανιώτη, Athens 1995.
17. Pavis, P., *Λεξικό του θεάτρου*, μτφρ. Α. Στρουμπούλη, εκδ. Gutenberg, Athens 2006.
18. Sakelaridou, E., *Σύγχρονο γυναικείο θέατρο (από τη μεταμπρεχτική στη μεταφεμινιστική αναπαράσταση)*, εκδ. «Ελληνικά Γράμματα», Athens 2007.
19. Spathis, D., *Το Νεοελληνικό Θέατρο*, ανάτυπο από την έκδοση *Ελλάδα – Ιστορία και Πολιτισμός*, vol., 10, 1983.
20. Spathis, D., *Από τον Χορτάτση στον Κουν*, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, Αθήνα 2015.
21. Tabaki, A., *Η νεοελληνική δραματουργία και οι δυτικές της επιδράσεις (18ος-19ος αι.). Μια συγκριτική προσέγγιση*, εκδ. Ergo, Αθήνα 2002.
22. Tsatsoulis, D., *Σημεία γραφής κώδικες σκηνής στο σύγχρονο ελληνικό θέατρο*, εκδ. «Νεφέλη», Athens 2007.
23. Hasapi-Christodoulou, E., *Η ελληνική μυθολογία στο νεοελληνικό δράμα I, II*, University Studio Press, Thessaloniki 2002.
24. Chatzipantazis, Th., *Διάγραμμα Ιστορίας του Νεοελληνικού Θεάτρου*, Πανεπιστημιακές Εκδόσεις Κρήτης, Heraklion - Crete 2014.
25. Asmuth, Bernard, 1997. *Einführung in die Dramenanalyse*. Stuttgart: Metzler.
26. Banham, Martin, ed. 1995. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press.
27. Borie, Monique - De Rougemont, Martine - Scherer, Jacques, 1982. *Esthétique théâtrale. Textes de Platon à Brecht*, SEDES.
28. Brandt, George W., ed. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1840-1990*. London: Oxford University Press, 1997.
29. Esslin, Martin, 1974. *The Theatre of the Absurd*. London: Methuen.
30. Esslin, Martin, 1977. *An Anatomy of Drama*. New York: Hill and Wang.
31. *Basics of English Studies*, Version 03/04, Drama 138
32. Fielitz, Sonja, 1999. *Drama: Text und Theater*. Berlin: Cornelsen.
33. Kesting, Marianne, 1989. *Das epische Theater: Zur Struktur des modernen Dramas*. Stuttgart: Kohlhammer.
34. Klotz, Volker, 1999. *Geschlossene und offene Form im Drama.* München: Carl Hanser.

35. Krieger, Gottfried, 1998. "Dramentheorie und Methoden der Dramenanalyse." *Literaturwissenschaftliche Theorien, Modelle und Methoden*. *Eine Einführung*. Ed. Ansgar Nünning. Trier: Wissenschaftlicher Verlag Trier. 69-92.
36. O'Neill, C. and A. Lambert, 1982. *Drama Structures.* London: Hutchinson.
37. Pfister, Manfred, 2001. *Das Drama. Theorie und Analyse*. München: Fink.
38. Postlewait, Th., 2009. *The Cambridge Introduction to Theatre Historiography*. Cambridge: Cambridge University Press.
39. Postlewait, Th., "Historiography and the Theatrical Event: A Primer with Twelve Cruxes", *Theatre Journal*, vol. 43, no. 2 (May 1991), p. 157-178.
40. Thomas Postlewait, Th. – McConachie, Br., 1989. *Interpreting the Theatrical Past: Essays in the Historiography of Performance*, Iowa City: University of Iowa Press.
41. Soupiau, Etienne (dir.), 1990. *Vocabulaire d'esthétique*, PUF.
42. Vinaver, Michel, 1993. *Écritures dramatiques, essai d'analyse de textes de théâtre*, Actes Sud collection Babel.

SEM074 SEMINAR IV (MODERN THEATRE WITH EMPHASIS ON PERFORMANCE)

1. GENERAL INFORMATION

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 / WEEK**	**ECTS CREDITS**
Lectures and students' oral assignments		3	5
COURSE TYPE	Academic field: Modern Theatre Mandatory; Seminar		
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/		

2. LEARNING OUTCOMES

Learning outcomes
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.

3. COURSE CONTENT

Taking into consideration the complex nature of performance (a process characterised by immediacy, 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.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	All seminar lectures are supported by a great number of video-recorded 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.

5. RECOMMENDED LITERATURE

- 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 (1978[1], Germany).
- CARLSON, Marvin, *Performance, a Critical Introduction*, London and New York, Routledge, 1996 - *Performance. Μια κριτική εισαγωγή,* Αθήνα, Παπαζήσης, 2014.
- CASTELLUCCI, Claudia & Romeo. *Les Pèlerins de la matière. Théorie et praxis du théâtre*, μτφρ. Karin Espinosa, Besançon, Les Solitaires Intempestifs, 2001.
- CASTELLUCCI, Claudia & Romeo, Chiara Guidi, Joe Kelleher, Nicholas Ridout, *The Theatre of Socìetas Raffaello Sanzio*, London & N.Y., Routledge, 2007.
- CONNOR, Steven, *Postmodernist Culture. An Introduction to Theories of the Contemporary*, Oxford, Blackwell, 1999 (1989).
- DE MARINIS, Marco, *The Semiotics of Performance* (μτφρ. Aline O' Healy), Bloomington and Indianapolis, Indiana University Press, 1993.
- DERRIDA, Jacques, *L' écriture et la différence*, Paris, Seuil, 1967.

- DETIENNE, Marcel et Jean-Pierre Vernant*, La cuisine du sacrifice en pays grec*, Paris, Gallimard, 1979.
- DORT, Bernard, *La Spectateur en dialogue. Le jeu du Théâtre*, Paris, P.O.L., 1995.
- ELAM Keir, *Η σημειωτική θεάτρου και δράματος* (μτφρ. Καίτη Διαμαντάκου), Αθήνα, Ελληνικά Γράμματα, 2001.
- FENEYROU, Laurent (dir.), *Musique et dramaturgie. Esthétique de la representation au XX^e siècle*, Paris, Publications de la Sorbonne, 2003.
- FISCHER - LICHTE, Erika, *Theatre, Sacrifice, Ritual. Exploring Forms of Political Theatre*, London & New York, Routledge, 2005.
- FISCHER - LICHTE, Erika, *Θέατρο και μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού*, μτφρ. Νατάσα Σιουζουλή, Αθήνα, Πατάκης, 2012.
- FOUCAULT, Michel, *Dits et écrits 1954-1988*, T. II: 1967-1988, Paris, Gallimard, 2001.
- GOLDBERTG, Rose Lee, *Performance Art. From Futurism to the Present*, Slovenia, London, Thames and Hudson, 1993 (1988).
- GOTTDIENER, M., *Postmodern Semiotics. Material Culture and the Forms of Postmodern Life*, Oxford and Cambridge, Blackwell, 1998 (1995).
- HÉBERT, Chantal, Irène PERELLI-CONTOS, *La face cachée du théâtre de l' image*, Québec, Les Presses de l' Université Laval, 2001.
- HOBSBAWM, Eric – Terence RANGER (επιμ.), *Η επινόηση της παράδοσης* (μτφρ. Θανάσης Αθανασίου), Αθήνα, Θεμέλιο, 2004.
- HOLUB Robert C., *Θεωρία της πρόσληψης. Μια κριτική εισαγωγή (*μτφρ. Κωνσταντίνα Τσακοπούλου), Αθήνα, Μεταίχμιο, 2004.
- JAUSS, Hans Robert, *Η θεωρία της πρόσληψης – τρία μελετήματα*, (εισ., μτφρ., σχόλια: Μίλτος Πεχλιβάνος), Αθήνα, Εστία, 1995.
- INNES, Christopher, *Avant-Guarde*, *Role Theater 1892-1992*, Routledge, 1993.
- KAHN, Douglas, *Noise Water Meat. A History of Sound in the Arts*, Cambridge-London, The MIT Press, 1999.
- KERSHAW, Baz, *The*
- *Politics of Performance*, London, Routledge, 1992.
- KONDYLAKI, Dimitra, "From Work to Text, Then Where? Observations on French Postdramatic Poetics from 1980 Onwards", *Gramma. Journal of Theory and Criticism*, Volume 17, Aristotle University of Thessaloniki, 2009, σσ. 65-90.
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- MASON, Bim, *Street Theater*, London, Routledge, 1999.
- MAURI, Albert & Àlex OLLÉ, *La Fura dels Baus/1979-2004*, Barcelona, Electa, 2004.
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- McDONALD, Marianne, *Αρχαίος ήλιος νέο φως. Το αρχαίο ελληνικό δράμα στη σύγχρονη σκηνή* (μτφρ. Παύλος Μάτεσις), Αθήνα, Εστία, 1993.
- MEDI@TERRA 99, *Μεσογειακό και Βαλκανικό Φεστιβάλ Τέχνης και Τεχνολογίας αφιερωμένο στο διάλογο των αντιθέτων και την ανακάλυψη του απροσδόκητου*. Εκκρεμές – Συμπόσιο, Αθήνα, Φούρνος – Κέντρο για την Τέχνη και τις νέες τεχνολογίες, 1999.
- PATSALIDIS, Savas and Elisabeth SAKELLARIDOU (ed.), *(Dis)Placing Classical Greek Theatre*, Thessaloniki, University Studio Press, 1999.
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- PAVIS, Patrice, *Le théâtre au croisement des cultures*, Paris, José Corti, 1990.
- PAVIS, Patrice, "Pour une esthétique de la reception théâtrale", στο: Régis Durand (dir.), *La relation théâtrale*, Lille, Presses Universitaires de Lille, 1980, σσ. 27-54.
- PLASSARD, Didier, *L'acteur en effigie*, Lausanne, L' Age d' Homme, 1992.
- QUADRI, Franco / Franco BERTONI / Robert STEARNS, *Robert Wilson*, Paris, Ed. Plume, 1997.
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PREREQUISITE COURSES

***ATH011** "Introduction to Ancient Greek Theatre": successful completion of this course is a prerequisite for enrolment in any course (lecture or seminar) of Ancient Theatre (ATH) in the 2nd, 3rd, and 4th year of study.

***THE041** "Introduction to Theatre Studies (Modern Theatre)": successful completion of this course is a prerequisite for enrolment in any course of Theory of Theatre (TH) in the 2nd, 3rd and 4th year of study, in «Seminar III» and «Seminar IV».

***GI053** "Introduction to the 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.

***GI081** "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.

***PI817** "Psychology of Art – Empirical Aesthetics": successful completion of this course is a prerequisite for enrolment in PI860 "Aesthetic Development" (elective course offered in the 3rd and 4th year of study).

***SEM071** "Seminar I (Ancient Theatre): Introduction to the methodology of scholarly writing": successful completion of this seminar is a prerequisite for enrolment in any other seminar.

***W065** "Introduction to Acting": successful completion of this workshop is a prerequisite for enrolment in any course related to acting offered in the 3rd and 4th year of study.

***W627** "Introduction to Directing": successful completion of this workshop is a prerequisite for enrolment in any course related to directing offered in the 3rd and 4th year of study.

ELECTIVE COURSES OFFERED IN THE 1ST AND 2ND YEAR OF STUDY

*Courses offered in 2026-2027 are set in **bold***

ATH 111	**Menander and the New Comedy (spring term)**
ATH 112	**Mime and Pantomime (spring term)**
ATH 113	**Archaeology of Ancient Theatre (spring term)**
ATH 114	Introduction to Roman Theatre
ATH 115	Roman Comedy I: Terence
ATH 116	Staging Approaches to Ancient Drama in Modern Times: World Theatre
ATH 117	Architecture of Ancient Theatres
ATH 118	**Drama Analysis of Ancient Greek Tragedy (winter term)**
ATH 119	**Drama Analysis of Ancient Greek Comedy (winter term)**
ATH 120	**Theatre and Spectacles in the Roman World (spring term)**
ATH 154	**Roman Comedy II: Plautus (winter term)**
WTH 212	Comedy in Modern European Theatre
WTH 214	**American Theatre I (winter term)**
WTH 217	**Issues of Modern European Theatre (spring term)**
WTH 218	European Operetta and the Modern-Greek Operettic Stage
MGTH 311	Modern Greek Theatre and the Enlightenment (~1750-1830)
MGTH 312	Heptanesian Theatre
MGTH 313	Music-Related Theatrical Genres on the Modern-Greek Stage
MGTH 314	Greek Shadow Theatre
MGTH 315	20th Century Greek Comedy
MGTH 317	Greek Opera: History and Interpretative Approaches
THE 411	**Comparative Dramaturgy (spring term)**
THE 416	**Introduction to Literary Theory (spring term)**
GI 513	Introduction to Ancient Art
GI 514	Trends in 20th Century Art
GI 523	**History of Modern Art (spring term)**
GI 532	**Landmarks in Modern Greek Literature (winter term)**
GI 533	Modern Greek History, Arts and Letters
GI 534	Modern Greek Literature
W 612	**Terms and Conditions of Performance I (winter term)**
W 613	**Terms and Conditions of Performance II (spring term)**
W 622	Anglophone drama: Reading from the original script
W 623	**Informatics Lab II: Databases, Desktop Publishing, Spreadsheets (spring term)**
W 624	Cinema and Digital Technology
W 625	**Informatics Lab I: Sound, Image and Video Editing (winter term)**
W 627	Introduction to Directing
PI 811	Theatre for Young Audiences
PI 812	**Acting in the Context of Theatre in Education (winter term)**
PI 813	Choreology in Dance and Theatre, and its Pedagogical Dimension
PI 814	**Speech Training I (winter term)**

PI 815	Interdisciplinary Approaches to Teaching Music & Theatre Education
PI 816	Shadow Theatre in Education
PI 817	**Psychology of Art – Empirical Aesthetics (spring term)**

ELECTIVE COURSES OFFERED IN THE 3RD AND 4TH YEAR OF STUDY

*Courses offered in 2025-2026 are set in **bold typing***

ATH 151	**Satyr Drama (winter term)**
ATH 153	Introduction to Ancient and Modern Greek Metrics
ATH 155	**Seneca's Tragedies (spring term)**
ATH 156	**Ancient Greek Art and Theatre (spring term)**
ATH 157	**Contemporary Productions of Ancient Greek Tragedy (winter term)**
ATH 158	**Plato's Views on Poetry and Drama (winter term)**
ATH 159	Vase Painting and Theatre
ATH 160	**Special Subjects in Ancient Drama (winter term)**
ATH 161	The Iconography of Ancient Theatre
ATH 162	Greek and Roman Art and Archaeology
ATH 163	**The Function of Emotions in Tragedy (spring term)**
WTH 213	**Theatre of Asia and the Far East (winter term)**
WTH 251	Special Subjects in 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
WTH 259	Forms of Popular Theatre and Mass Entertainment
WTH 261	Modern Reception of Ancient Drama
WTH 262	**Ancient Myths and Tragedies in Opera (winter term)**
WTH 264	Opera History of 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
WTH 272	Theatre and Cinema Adaptations of Shakespeare in the 20th and 21st c.
WTH 273	**Musical: History, Music and Dramaturgy (spring term)**
WTH 274	Ancient Myths in Contemporary Musical Theatre: Forms of Reception
MGTH 316	**Research Problems & Methodology in Modern Greek Theatre Historiography (spring term)**
MGTH 351	**Karolos Koun and the Greek Dramaturgy (winter term)**
MGTH 352	The Theatre of Iakovos Kambanellis
MGTH 355	Sociological Approaches to Modern Greek Theatre

MGTH 356	Modern Greek Theatre and Cinema
MGTH 357	Stage-Directing in Greece: Theory and Stage Practice
MGTH 358	**Visual Language of Contemporary Greek Performance (winter term)**
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 364	Parallel Drama-Writing Routes: Theotokas – Kazantzakis – Sikelianos
MGTH 365	New Dramaturgies in Contemporary Greek Theatre
THE 413	Anthropology of Theatre
THE 413	Reader-Response and Reception Theories
THE 451	Contemporary Theories of Theatre and Drama
THE 453	History and Theory of Setting the Theatrical Space
THE 454	Identity Theories in Theatre and Cinema I: Gender Theories
THE 455	Theory of Narrative (Narratology)
THE 456	Theatre and Digital Media
THE 457	History and Theory of Theatrical Criticism
THE 458	Special Subjects in the Theory and History of Theatre: Memory and Theatre
THE 459	Identity Theories in Theatre and Cinema II: National, Social and Cultural Identities
THE 460	Special Subjects in the Art of Acting
THE 461	**Psychological Theories of Reception in Performing Arts (winter term)**
THE 462	Theories of Space: Performing the City
GI 552	Methodology of Archival Research in Modern Greek Literature
GI 555	**Film Analysis: National Schools and Cinematic Movements in Post-War Europe (spring term)**
GI 556	Ancient Myth in World Cinema
GI 560	**Introduction to Greek Stage Music of the 20th Century (winter term)**
GI 561	History of 20th Century Music
GI 564	**Institutions, Production Management and Organization in Theatre (spring term)**
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 on the Themes and Aesthetics of Films (winter term)**
GI 571	**History and Cinema (spring term)**
GI 572	Post-War Art
GI 576	Post-War Modern Greek Cinema: Themes and Aesthetics
GI 577	Cinema and Literature
GI 578	Stage Lighting
W 611	**Acting I (spring term)**
W 614	**Acting II (winter term)**
W 657	**Playwriting Workshop I (spring term)**
W 658	Playwriting Workshop II
W 659	**Expanded Scenography Studio (winter term)**
W 660	PC Applications in Theatre Research

W 661	Introduction to Choreography
W 665	Acting III: Role and Body Actions
W 670	**Students' Internship (spring term)**
W 672	Workshop on Directing I
W 673	**Theatre Translation Workshop (winter term)**
W 674	Workshop on Directing II
W 675	Special Workshop on Directing I (Preparing a Performance)
W 676	Special Workshop on Directing II (Preparing a Performance)
W 677	Visual Arts Workshop
PI 852	**Pedagogical Training: Developmental Psychology – Cognitive and Social-Emotional Development (winter term)**
PI 853	Terms and Conditions of Performance III: Adapting Non-Theatrical Texts for the Stage in Education
PI 854	Terms and Conditions of Performance IV: Improvisation and Creative Writing in Education
PI 855	Music and Theatre Play in Primary Education
PI 856	Theatre Education in Primary Education via English Language Teaching
PI 857	**Didactics of Theatre II: Theatre and Drama in Primary Education (spring term)**
PI 858	Didactics of Theatre III: Theatre and Drama in Secondary Education
PI 859	Speech Training II
PI 860	Aesthetic Development

DESCRIPTION OF THE ELECTIVE COURSES
OFFERED IN THE ACADEMIC YEAR 2026-2027

ATH111 MENANDER AND NEW COMEDY

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH111	**SEMESTER OF STUDIES**	4th
COURSE TITLE	Menander and New Comedy		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Theatre Elective; Lecture		
PREREQUISITES	*Introduction to Ancient Theatre* (ATH011)		
TEACHING AND EVALUATION LANGUAGE	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE722/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will be able to:

1. Have a good knowledge of the origins and the beginnings of New Comedy.
2. Describe the conditions (place, time etc.) and the terms of performance of a play of New Comedy.
3. Be well informed on the comedy text tradition - mainly of the Menandrean comedies.
4. Be familiar with the most important subjects that preoccupied Menander in his work and with his dramatic technique and the ways that produce comic effect.
5. Recognize the main structural and thematic elements of the comedy of Menander, his subtle irony, human characters, stock-types, themes and jokes.
6. Understand the connection of New Comedy with the socio-political conditions of its time.

General skills

By the end of this course the student will, furthermore, have developed the following skills:

- Analyse and interpret the text of Menander's *Dyskolos* and parallel scenes of two more plays.
- Recognize the comic inventions of a Menandrean comedy.
- Use the basic bibliography on the comedies of Menander.
- Detect and justify the presence of certain fundamental characteristics, themes, and types of New Comedy.

3. COURSE CONTENT

The introduction to ancient Greek comedy and to the comedies of Menander deals with the conditions of performances, with the historical and social environment, with the action, the structure and the thematic of Menander's comedy, with the language and style, with subtle irony, themes and types, as well as with the ways that create comic effect.

4. 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	3x13=39
Hours for private study of the student and preparation for each lecture (study of drama texts)	7x3=21
Preparation and presentation of the optional written essay	20
Preparation for the final examination	45
Total number of hours for the Course (25 hours / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	1. Optionally, preparation of a written-essay in which the student applies his/her ability to analyse a play of Menander. 2. Written examination (70%, or 100% if the optional essay has not be submitted) comprising two sections, one on the general characteristics of Menander's comedy and the other on commenting passages from *Dyscolus*; both sections include elective questions. Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an assignment in English.

5. RECOMMENDED LITERATURE

1. Gomme, A.W.- Sandbach, F.H., *Menander: A Commentary*, Oxford 1973.
2. Hunter, R. L., *The New Comedy of Greece and Rome*, Cambridge 1985.
3. Ireland Stanley, *Menander The Bad – Tempered Man (Δύσκολος). Edited with Translation, Introduction and Commentary*, Warminster 1995.
4. Zimmermann, Bernhard, *Die griechische Komödie*, Düsseldorf und Zürich 1998.

ATH112 MIME AND PANTOMIME

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	ATH 112	**SEMESTER OF STUDIES**	4th
COURSE TITLE	MIME AND PANTOMIME		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures and individual assignments	3	5

COURSE TYPE	Field of Science: Ancient Greek Theatre Elective; Lecture
PREREQUISITES	Successful completion of the course *Introduction to Ancient Greek Theatre* (ATH011)
INSTRUCTION AND EVALUATION LANGUAGE	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will:

1. Possess considerable knowledge as regards the ancient Mime and the Pantomime.
2. Be able to describe the historical and social origins of the Mime that can be situated within the ambit of popular theatre.
3. Be aware of the surviving works (either extant or fragmentary) belonging to the genre of the Mime. More specifically, the fragments of Sophron, the *Mimiambs* of Herodas and the urban mimes of Theocritus, as well as the papyric fragments of Mime.
4. Be aware of the dramatic form and the style of expression, characteristic of these works.
5. Be aware of the differences between the Mime and the ancient Drama in its classical form.
6. Be aware of the character and development of the Pantomime, especially within the context of the Roman empire.
7. Be aware of the way the ancient Mime and the Pantomime influenced the formation of subsequent European theatrical genres.

General skills

By the end of this course the students will, furthermore, have developed the following skills:

- be able to recognize the dramatic form and the style of expression, expected in works belonging to the genre of Mime.
- be able to situate the main points of divergence between the Mime and the ancient Drama in its classical from.
- be aware of the key characteristics of the art of acting pertinent to the Pantomime.
- be able to determine the modes of influence of the ancient Mime and the Pantomime on the formation of subsequent European theatrical genres.

3. COURSE CONTENT

In this module, both the origins and the development of the ancient Mime and the Pantomime will be discussed. This study will cover a stretch of time ranging from the beginning of the classical era to the Roman period and the Byzantium. It will also involve an analytical study of ancient texts pertaining to the genre of Mime, such as the fragments of Sophron, the *Mimiambs* of Herodas, as well as the urban mimes of Theocritus. Further, several important ancient historical sources will be discussed, referring to spectacles related to the genres of the Mime or the Pantomime. As regards the Pantomime, the module involves a detailed exposition of the relevant information we possess concerning its development and spread in the Roman period.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	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)	3x13=39
Hours for individual study and preparation for each lecture (study of drama texts)	7x3=21
Hours 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 / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	1. Optionally, preparation of a written-essay in which the student analyses a passage/theme (30%). 2. Written examination (70%, or 100% if the optional essay has not be submitted). Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an assignment in English.

5. RECOMMENDED LITERATURE

In Greek

- Πετρίδης, Α. (2008), "Ηρώδας, Μίμος, Μάχων, παρωδοί, σιλλογράφοι", στο Κ. Σπανουδάκης – Φ. Μανακίδου (επιμ.), *Αλεξανδρινή Μούσα. Συνέχεια και νεωτερισμός στην ελληνιστική ποίηση*, Αθήνα, σσ. 441-99.
- Μανδηλαράς, Β. Γ. (1986), *Οι Μίμοι του Ηρώνδα*, 2η εκδ., Αθήνα.
- Πλωρίτης, Μ. (1990), *Μίμος και μίμοι*, Αθήνα.
- Denard, H. (2011), «Χαμένες θεατρικές και σκηνικές παραδόσεις από την Ελλάδα και την Ιταλία», στο: M. McDonald, J. M. Walton (επιμ.), *Οδηγός για το ελληνικό και ρωμαϊκό θέατρο*, μτφρ. Β. Λιαπής, Αθήνα, σσ. 175-201.

Foreign literature

- Beacham, R. C. (1991), *The Roman Theatre and its Audience*, Cambridge, Mass.
- Cicu, L. (1988), *Problemi e strutture del mimo a Roma*, Sassari.
- Csapo, E. (2010), *Actors and Icons of the Ancient Theater*, Chichester.
- Esposito, E. (2010), "Herodas and the Mime", in J.J. Clauss – M. Cuypers (ed.), *A Companion to Hellenistic Literature*, Malden/Oxford, pp. 267-81.
- Hall, E. and Wyles, R., (eds.) (2009), *New Directions in Ancient Pantomime*, Oxford.
- Hordern, J. H. (2004), *Sophron's Mimes. Text, Translation, and Commentary*, Oxford.
- Kutzko, D. (2012), "In Pursuit of Sophron. Doric Mime and Attic Comedy in Heroda's *Mimiambi*", in Bosher, K., ed., *Theater Outside Athens. Drama in Greek Sicily and South Italy*, Cambridge, pp. 367–390
- Rusten, J. and Cunningham, I.C. (eds.), *Theophrastus: Characters, Herodas: Mimes, Sophron and other Mime Fragments* (Loeb Classical Library), Cambridge, Mass.
- Tsitsiridis, S. (2011) "Greek Mime in the Roman Empire (P.Oxy. 413: *Charition* and *Moicheutria*)", *Logeion* 1, pp. 184-232.
- Zanker, G. (2009), *Herodas: Mimiambs*, Oxford.

ATH113 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	ARCHAEOLOGY OF ANCIENT THEATRE		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS /WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Field of Science: Ancient Greek Theatre Elective; Lecture		

PREREQUISITES	Successful completion of the course *Introduction to Ancient Greek Theatre* (ATH011)
INSTRUCTION AND EVALUATION LANGUAGE	Greek
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes, in English, Italian or French)
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE757/

2. 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:

- Autonomous (independent) work
- Exercise of criticism and self-criticism
- Promotion of free, creative and inductive thinking

3. COURSE CONTENT

I. Introduction to archaeology (methods, goals, importance) and discussion of its relevance for the research in ancient theatre

II. 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

III. 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

IV. 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

IX. Scenery, theatrical machinery, costumes and masks, and scenic supply. The profession of actor in ancient times

X. 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

XI. 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.

4. TEACHING AND LEARNING METHODS - EVALUATION

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 / ECTS credit)	***125 hours***

STUDENTS' EVALUATION	• Written examination after the end of the semester (75%) which includes: (a) interpretation and comments about a picture related to the ancient theatre; (b) two questions which request the discussion of a topic • 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

5. RECOMMENDED LITERATURE

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»

ATH 118 DRAMATURGICAL ANALYSIS OF ANCIENT GREEK TRAGEDY

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ATH 118	**SEMESTER**	3rd
COURSE TITLE	Dramaturgical analysis of ancient Greek tragedy		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**CREDITS**
Lectures and individual assignments		3	5
COURSE TYPE	Academic field: Ancient Greek Theatre Elective; Lecture		
PREREQUISITE COURSES	Successful completion of the course *Introduction to Ancient Greek Theatre* (ATH011)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English and French		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will:

- 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.
- Possess basic knowledge on the origins and beginnings of ancient Greek tragedy.
- Possess adequate knowledge on the way the text of the three tragedians (Aeschylus, Sophocles and Euripides) was transmitted in the following centuries.
- Be familiar with the most important themes that can be found in ancient Greek tragedy.
- 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).
- Recognize 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:

- To offer an interpretation 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 .

3. SYLLABUS

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.

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Lectures
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	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	3x13= 39
Hours for individual study and preparation for each lecture (study of drama texts)	7x3= 21
Hours 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 in which the student analyses a passage/theme (30%). 2. Written examination (70%, or 100% if the optional essay has not be submitted). Assessment is conducted in Greek. Should any Erasmus students enroll in the course, they will be asked to write an assignment in English.

5. RECOMMENDED LITERATURE

Greek:

1. Goldhill, S. (2008) *Αισχύλου Ορέστεια*, μετ. Α. Παπασυριόπουλος, Αθήνα.
2. Hose, M. (2006) *Ευριπίδης. Ο ποιητής των παθών*, μετ. Ν. Π. Μπεζαντάκος, Αθήνα.
3. Lossau, M.-J. (2009) *Αισχύλος,* μετ. Ν. Π. Μπεζαντάκος, Αθήνα.
4. Sommerstein, A. H. (2017) *Η Ζωή και το Έργο του Αισχύλου*, μετ. Π. Πολυκάρπου, επιμ. Α. Μαρκαντωνάτος, Αθήνα.
5. Winnington-Ingram, R. P. (1999, 2016[2]) *Σοφοκλής. Ερμηνευτική προσέγγιση*, μετ. Ν. Πετρόπουλος, Αθήνα.
6. Χουρμουζιάδης, Ν. Χ. (2010) *Ὁ χορὸς στὸ ἀρχαῖο ἑλληνικὸ δράμα*, Αθήνα.

Foreign:

7. Blundell, M.W. 1989. *Helping Friends and Harming Enemies: A Study in Sophocles and*
8. *Greek Ethics*. Cambridge.
9. Burton, R.W.B. (1980) *The Chorus in Sophocles' Tragedies*. Οξφόρδη.
10. Cairns, D. (επιμ.) (2013) *Tragedy and Archaic Greek Thought*, Swansea.
11. Foley, H. (2000*) Female Acts in Greek Tragedy*. Princeton, UP.
12. Garvie, A. F. (2009) *Aeschylus, Persae*, Οξφόρδη.
13. Goldhill, S. (1986) *Reading Greek Tragedy,* Cambridge.
14. Goward, B. (2004) *Telling Tragedy: Narrative Technique in Aeschylus, Sophocles and*
15. *Euripides*. Λονδίνο.
16. Jouanna, J. καὶ Montanari, F. (επιμ.) (2009) *Eschyle à l'aube du théâtre occidental. Neuf exposés*

17. *suivis de discussions, Vandœuvres-Genève 25-29 août 2008*, Γενεύη.
18. Kitto, H. D. F. (1961) *Greek Tragedy. A Literary Study*, Λονδίνο.
19. Knox, B. (1979) *Word and Action: Essays on the Ancient Theater*. Βαλτιμόρη
20. Knox, B.M.W. (1983) *The Heroic Temper: Studies in Sophoclean Tragedy*. Berkeley.
21. Michelini, A.N. (1987) *Euripides and the Tragic Tradition*. Madison, Wisc.
22. Lloyd, M. (επιμ.) (2007) *Oxford Readings in Aeschylus*, Οξφόρδη.
23. Segal, C. (1995) *Sophocles' Tragic World: Divinity, Nature, Society*. Cambridge, Mass.
24. Sewell-Rutter, N. J. (2007) *Guilt by Descent. Moral Inheritane and Decision Making in Greek Tragedy*, Οξφόρδη.
25. Taplin, O. (1977) *The Stagecraft of Aeschylus*, Οξφόρδη.
26. Taplin, O. (1978) *Greek Tragedy in Action*. Berkeley.
27. 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.

ATH119 DRAMATURGICAL ANALYSIS OF ANCIENT COMEDY

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences			
ACADEMIC UNIT	Department of Theatre Studies			
COURSE LEVEL	Undergraduate			
COURSE CODE	ATH119	**SEMESTER**	3rd	
COURSE TITLE	Dramaturgical analysis of ancient comedy			
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**	
Lectures and individual assignments		3	5	
COURSE TYPE	Academic field: Ancient Theatre Elective; Lectures			
PREREQUISITE COURSES	Successful completion of the course *Introduction to Ancient Greek Theatre* (ATH011)			
INSTRUCTION and EVALUATION LANGUAGE	Greek			
COURSE OFFERED TO ERASMUS STUDENTS	Yes, in French and English			
COURSE WEBSITE (URL)				

2. LEARNING OUTCOMES

Learning outcomes
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; also be able to differentiate among Old, Middle and New Comedy. 3. Have an adequate knowledge of the text tradition of Aristophanic comedies and Menander's comedies. 4. Be familiar with the most important issues, pertinent to ancient Greek comedy. 5. Know the methodology of the analysis and critical interpretation of a comic drama of the classical period of ancient Greek theatre (5^{th} – 4th cent BC). 6. Recognise the main structural elements of an ancient Greek comedy, its special linguistic style, and the way the comic poet handles the comic characters and the comic chorus. 7. Understand the correlation of ancient Greek comedy with its current sociopolitical context, the religion and the rituals. 8. Master the content, plot, characters and their dramatic role, and the comic techniques (strategies of humour) either in a comedy by Aristophanes or in a comedy by Menander.

9. Relate the content of a comedy (of those taught in the syllabus) and the current affairs, the social, political, economic and religious background of the time when it was 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 a comedy by Aristophanes or by Menander. • Recognise the basic differences between an Aristophanic comedy (5th c. BC) and a play of New Comedy (4th c. BC). • Recognise the comic artifacts of an ancient Greek comedy (Old or New). • Know the influences the comic poet has received and the way he has influenced himself the work of later comic poets. • Refer to the basic relevant literature as well as Aristophanes' or Menander's comedies. • Trace and explain the presence of some salient features of the Aristophanic comedy, such as parody, obscene language, allegory, metatheatrical references, fantasy worlds and the utopia, etc. • Discern and evaluate the salient features of ancient comic dramaturgy, and also describe the first production of the plays.

3. SYLLABUS - COURSE CONTENT

The course aims at familiarising students with the dramatic genre of ancient comedy (Old and New). Through the dramaturgical analysis of ancient Greek comedies, we examine the processing of the comic myth in relation with the historical background; the action, the structure, and the themes of the comic play; the characters and the register; the dramatis personae and role allocation; the presentation on stage; the interpretative – ideological analysis of the play, its relation with other plays by the same author or extracts by other authors of the same period (non-extant plays), etc.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Tutor's lectures in class
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Images and main points of each lectures are presented in PowerPoint slides.
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3X13=39
Preparation for the class: study of plays/fragments	7x3=21
Participation in optional written mid-term exam	21
Preparation for the written final examination	44
Total number of hours for the course	**125 (25 hours / ECTS credit)**

STUDENTS' EVALUATION	I. Optional written examination (mid-term exam) during the semester. The examination assesses students' familiarization with the genre of ancient Greek comedy and its salient features, on the basis of the content of lectures and the respective bibliography assigned to the students at the beginning of the semester (20%). II. Written final examination (80% or 100% for those who have not participated in the optional written examination. Evaluation is conducted in Greek. In case of Erasmus students, evaluation is as following: Erasmus students have to compose a written assignment either in French or in English.

5. RECOMMENDED LITERATURE

Recommended literature:

1. Gomme, A. W., & Sandbach, F. H., *Menander: A Comentary*, Oxford 1973.

2. Sandbach, F. H., *Menandri Reliquiae Selectae*, Oxford [2]1990.
3. Wilson, N. G., *Aristophanis fabulae* vol. I & II, OCT, Oxford 2007.
4. Ρούσσος, Τ., *Μένανδρος: Δύσκολος*, μτφρ. Τ. Ρ., Αθήνα 1993.
5. Σταύρου, Θρασύβουλος, (μτφρ.), *Οι κωμωδίες του Αριστοφάνη*, Βιβλιοπωλείον της «Εστίας», Αθήνα [9]2004.
6. Bowie, A., *Αριστοφάνης. Μύθος, τελετουργία και κωμωδία,* μτφρ. Πόλυ Μοσχοπούλου, τυπωθήτω – Δαρδανός, Αθήνα 1999.
7. Dover, K. J., *Η κωμωδία του Αριστοφάνη*, μτφρ. Φ. Ι. Κακριδής, MIET, Αθήνα 1978.
8. Κατσής, Γ.Δ. (επιμ.), *Θάλεια: Αριστοφάνης, 15 Μελετήματα,* εκδ. Σμίλη, Αθήνα 2007.
9. Sommerstein, A. H., *Αρχαίο ελληνικό δράμα και δραματουργοί*, μτφρ. Αρετή Χρήστου, εκδ. Μεταίχμιο, Αθήνα 2006.
10. Σπυρόπουλος, Ηλ. Σ., *Αριστοφάνης, Σάτιρα, Θέατρο, Ποίηση*, Θεσσαλονίκη 1988.
11. Thiercy, Pascal, *Ο Αριστοφάνης και η αρχαία κωμωδία*, μτφρ. Γ. Φ. Γαλάνης, Πατάκης, Αθήνα 1999.
12. Wiles, D., *Το αρχαίο ελληνικό δράμα ως παράσταση. Μια εισαγωγή*, μτφρ. Ελένη Οικονόμου, MIET, Αθήνα 2009.
13. Zagagi, N., *The Comedy of Menander: Convention, Variation, and Originality*, Λονδίνο και Ινδιανάπολη 1995.

Textbooks:
1st choice: B. Zimmermann, *Η αρχαία ελληνική κωμωδία*, μτφρ. Η. Τσιριγκάκης, Αθήνα 2002.
2nd choice: F. M. Cornford, *Η αττική κωμωδία*, μτφρ. Λ. Ζενάκος, Αθήνα 1993.

ATH 120 THEATRE AND SPECTACLES IN THE ROMAN WORLD

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH 120	**SEMESTER**	4th
COURSE TITLE	THEATRE AND SPECTACLE IN THE ROMAN WORLD		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Ancient Theatre Elective		
PREREQUISITE COURSES	Successful completion of the course «Introduction to the Ancient Theatre» (ATH011)		
INSTRUCTION and EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English, Italian or French		
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/		

2. LEARNING OUTCOMES

Learning outcomes
The class offers an introduction to the theatre and the spectacles which were held during the Roman period. The examination of the archaeological remains, as well as of the literary and epigraphic sources, sketches a complete picture of the topic. The docent makes use of numerous images, of a rich array of bibliographical sources, and leads the students to an archaeological museum and to one (or, if possible, more than one) ancient theatrical building(s). Therefore, the class provides the main pieces of information about the topic, introduces the students to the research process, and stimulates them to pursue individual research.

By the successful completion of this course, students will:

- Become familiar with the main theatrical traditions of the Roman period and with the buildings where performances were held
- Know the development and the typology of the theatres and the buildings for entertainment of the Roman period
- Be introduced to the research process by preparing individual readings of scientific texts and discussing in class, with their university colleagues and under the supervision of the docent, topics related to the course
- Understand the relationship between the theatre and the wider social, political, and economic framework of the Roman period.

General skills

By the successful completion of the course, students will develop the following general skills:

- Autonomous (independent) work
- Exercise of criticism and self-criticism
- Promotion of free, creative, and inductive thinking.

3. SYLLABUS - COURSE CONTENT

The class offers a complete introduction to the world of the Roman spectacle, as well as to the buildings for entertainment, for the period which spans from the Republic to Late Antiquity. The main goal of the class is that students become familiar with the material remains (theatrical buildings and iconographic sources: vase painting, mosaics, wall paintings, clay production, gems and intaglios, etc.), as well as with the different types of performances which were held during the Roman period. The main methodological approaches to the topic and the history of the previous research are presented and analysed. Putting the material remains in the wider perspective of their social, historical, and political framework offers to the students an important step for studying further, understanding, and interpreting the Roman theatre and spectacles.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	In class (face to face); Visit to an Archaeological Museum and/or to archaeological site(s); Group discussions in class
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, that students can freely download (e-class platform)
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3 × 13 = 39
Individual reading in preparation for discussions in class	21
Visit to a museum and/or to archaeological site(s)	20
Independent study	45
Total number of hours for the Course	***125 hours*** (25 hours / ECTS credit)

STUDENTS' EVALUATION	Oral examination after the end of the semester. Erasmus students will have the possibility of submitting a written essay (in English, French or Italian) on an assigned topic instead of the final exam. Minimum passing grade: 5.

5. RECOMMENDED LITERATURE

- Π. Αδάμ-Βελένη, *Θέατρο και θέαμα στην αρχαία Μακεδονία* (Θεσσαλονίκη 2010).
- Π. Αδάμ-Βελένη, *Θέατρο και θέαμα στον ρωμαϊκό κόσμο* (Θεσσαλονίκη 2006)
- R. Beacham, *The Roman Theatre and its Audience* (Cambridge Mass. 1991).

- W. Beare, *The Roman Stage* (London 1968).
- B. Bergmann – C. Kondoleon (eds.), *The Art of Ancient Spectacle* (Washington 1999).
- A. Berlan-Bajard, *Les spectacles aquatiques romains. Collection de l'École française de Rome 360* (Rome 2006).
- M. Bieber, *The History of Greek and Roman Theater* (Princeton 1961)[2].
- Α. Χανιώτης, *Θεατρικότητα και δημόσιος βίος* (Ηράκλειο 2009).
- K. Dunbabin, *Theatre and Spectacle in the Art of the Roman Empire* (Ithaca – London 2016).
- F. Dupont, *Η αυτοκρατορία του ηθοποιού. Το θέατρο στην αρχαία Ρώμη* (Αθήνα 2003).
- D. Kyle, *Spectacles of Death in Ancient Rome* (London – New York 2001).
- Ι Κράλλη (ed.), *Θέατρο και κοινωνία στη διαδρομή της ελληνικής ιστορίας. Μελέτες από μια ημερίδα προς τιμήν της Α. Ραμού-Χαψιάδη* (Αθήνα 2009).
- M. McDonald – J.M. Walton (eds.), *Οδηγός για το αρχαίο ελληνικό και ρωμαϊκό θέατρο* (Αθήνα 2011).
- J.-Ch. Moretti – P. Valavanis, *Les hippodromes et les concours hippiques dans la Grèce antique. BCH Suppl. 62* (Athènes 2019).
- S. Pastor, *Giochi di potere. I munera dalle origini alla romanizzazione delle province alpine e balcanico-danubiane* (Roma 2020).
- D.S. Potter – D.J. Mattingly, *Life, Death, and Entertainment in the Roman Empire* (Ann Arbor 2010)[2].
- Β. Πούχνερ, Το βυζαντινό θέατρο, στο: *Ευρωπαϊκή θεατρολογία. Έντεκα Μελετήματα* (Αθήνα 1984).
- N.A. Ramage – A. Ramage, *Ρωμαϊκή Τέχνη* (Θεσσαλονίκη 2018).
- G. Traversari, *Gli spettacoli in acqua nel teatro tardo-antico* (Roma 1960).
- P. Veyne, *Ο Ελληνικός ευεργετισμός: ο άρτος και το θέαμα. Ιστορική κοινωνιολογία ενός πολιτικού πλουραλισμού* (Αθήνα 1993).
- K.W. Weber, *Panem et circenses. Massenunterhaltung als Politik im antiken Rom* (Mainz 1994).
- τόμοι του περιοδικού «Λογεῖον»

ATH154 ROMAN COMEDY II: PLAUTUS

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ATH 154	**SEMESTER**	3rd
COURSE TITLE	ROMAN COMEDY II: PLAUTUS		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Ancient Theatre Elective; Lecture		
PREREQUISITE COURSES	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/		

2. LEARNING OUTCOMES

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:

- 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

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

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)	3x13=39
Hours for the preparation for the final examination	86
Course total	***125 hours (total student workload)***

STUDENTS' 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. RECOMMENDED BIBLIOGRAPHY

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
Kounaki-Philippides, K., 2008. *Repeated Scenes in the Comedies of Plautus*. Diss., University of Crete (in modern Greek)
Mantzilas, D., 2014. *Plautus: The haunted house*, *Mostellaria, Ioannina* (in modern Greek)
Panayotakis, C. 2004. *Plautus: The Rope.* Athens (in modern Greek)

WTH214 AMERICAN THEATRE I

1. GENERAL INFORMATION

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 Elective; Lecture		

PREREQUISITES	None
INSTRUCTION AND EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE761/

2. LEARNING OUTCOMES

Learning outcomes

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.

3. COURSE CONTENT

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*).

4. TEACHING AND LEARNING METHODS - EVALUATION

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 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	I. 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. II. 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.

5. RECOMMENDED LITERATURE

-ΠΑΤΣΑΛΙΔΗΣ, ΣΑΒΒΑΣ (2009) *Θέατρο, κοινωνία, έθνος. Από την «Αμερική» στις Ηνωμένες Πολιτείες (1620-1990)*. Τόμος Α'. Θεσσαλονίκη: University Studio Press.
– LEVINE, PAUL και ΤΣΙΜΠΟΥΚΗ, ΝΤΟΡΑ (2002) *Αμερικανικές Ταυτότητες. Η Λογοτεχνική Ιστορία των Ηνωμένων Πολιτειών 1603-2000*. Αθήνα: Πατάκης.
– ΠΑΤΣΑΛΙΔΗΣ, ΣΑΒΒΑΣ και ΝΙΚΟΛΟΠΟΥΛΟΥ, ΑΝΑΣΤΑΣΙΑ (επιμ.) (2001) *Μελόδραμα. Ειδολογικοί και Ιδεολογικοί Μετασχηματισμοί*. Θεσσαλονίκη: University Studio Press.
– ΧΕΛΛΜΑΝ, ΛΙΛΛΙΑΝ (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.
– ΟΥΙΛΛΙΑΜΣ, ΤΕΝΝΕΣΣΗ (2012) *Λεωφορείο ο πόθος*, μτφ. Ε. Μπελιές, Αθήνα: Ηριδανός.
– ΟΥΙΛΛΙΑΜΣ, ΤΕΝΝΕΣΣΗ (2012) *Ο γυάλινος κόσμος*, μτφ. Ε. Μπελιές, Αθήνα: Ηριδανός.
– ΜΙΛΛΕΡ, 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: ΠΑΤΣΑΛΙΔΗΣ, ΣΑΒΒΑΣ (2009) *Θέατρο, κοινωνία, έθνος. Από την «Αμερική» στις Ηνωμένες Πολιτείες (1620-1990)*. Τόμος Α'. Θεσσαλονίκη: University Studio Press.
2nd choice: ΠΑΤΣΑΛΙΔΗΣ, ΣΑΒΒΑΣ και ΝΙΚΟΛΟΠΟΥΛΟΥ, ΑΝΑΣΤΑΣΙΑ (επιμ.) (2001) *Μελόδραμα. Ειδολογικοί και Ιδεολογικοί Μετασχηματισμοί*. Θεσσαλονίκη: University Studio Press.
3rd choice: LEVINE, PAUL και ΤΣΙΜΠΟΥΚΗ, ΝΤΟΡΑ (2002) *Αμερικανικές Ταυτότητες. Η Λογοτεχνική Ιστορία των Ηνωμένων Πολιτειών 1603-2000*. Αθήνα: Πατάκης.

WTH217 ISSUES OF MODERN EUROPEAN THEATRE

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	WTH 217	**SEMESTER**	4 th
COURSE TITLE	Issues of Modern European Theatre		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS /WEEK**	**ECTS CREDITS**
Instructor's lectures and student assignments	3	5

COURSE TYPE	Academic field: Drama and Theory of Drama Elective; Lectures
PREREQUISITE COURSES	
INSTRUCTION and EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

By the end of the course the student will:

1. Have sufficient knowledge of texts of the classical European dramaturgy.
2. Master basic methodological tools for the analysis of a dramatic text of the classical European dramaturgy.
3. Know how to critically approach and analyse a dramatic text.
4. Place a dramatic text within a specific literary period, trend/movement, national literature.
5. Analyse and compare topics and characters of a dramatic text.
6. Examine drama texts, topics and characters intertextually.
7. Recognise the particular characteristics of a playwright of the classical dramaturgy.
8. Be aware of the socio-historic environment of each playwright and each era.
9. Be aware of the influences on a playwright as well as the influences a playwright has exercised on other authors.
10. Be aware of the language, the style, the stage directions, the space and the time, a playwright uses in the creation of their drama.
11. Have sufficient knowledge of the bibliography of the classical dramaturgy and of each playwright individually.
12. Know the rules of using sources and bibliography, and be familiar with the system of accurate registering of academic information (references, footnoes, quotations).

General skills

By the end of the course the student will have developed the following skills (general abilities):

- Ability to analyse a text of the classical European dramaturgy, using basic tools of analysis and various critical theories.
- Place a dramatic text within a specific literary period, trend/movement, national literature.
- Analyse and compare topics and characters of a dramatic text.
- Be able to develop views about the characters with regard to the dramaturgical role and their position amidst a playwright's opus.
- Approach drama texts, topics and characters intertextually.
- Trace the ideological and theatrological issues raised by the playwright.
- Specify the ideological, philosophical and dramaturgical characteristics imprinted on a playwright's drama.
- Go further into the opus of a playwright of the classical dramaturgy.
- Appreciate the position that a playwright's opus has into the pantheon of world dramaturgy.

3. SYLLABUS - COURSE CONTENT

The course examines the major European dramaturgies, based on the instructor's selection criteria (classical German-speaking theatre, the theatre of Spanish or Italian Rennaissance, etc.) or/and special issues of analysis of European drama or/and the theory of drama (feminist, marxist, cultural approach etc.) Texts from different periods or/and playwrights of the same period are studied, with regard to structure, intertextuality, socio-historical data, themes and character types.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	In class			
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Presentation of video and audio material as well as PowerPoint files.			
TEACHING METHODS		***Activity***	***Semester student workload***	

	Lectures	3x13=39
	Preparation for the lesson: studying dramatic texts	2x13=26
	Individual written assignment/exercise	20
	Preparation for the final written exam	40
	Total number of hours for the course	**125 hrs (25hrs / ECTS credit)**
STUDENTS' EVALUATION	I. Individual written assignment/exercise 30%) II. Written final exam (70%) consisting of two sections of questions. Each section allows a choice for the student.	

5. RECOMMENDED LITERATURE

- Brockett, Oscar – Hildy Franclin, *Ιστορία του Θεάτρου*, τ. Α' και Β', μτφ. Μ. Χατζηεμμανουήλ, Κοάν, Αθήνα, 2013-2017.
- Fischer-Lichte, Erika, *Ιστορία του θεατρικού δράματος,* τ. 1*: Από την αρχαιότητα έως τον γερμανικό κλασικισμό*, μετ. Γ. Καλλιφατίδης, Πλέθρον, Αθήνα, 2011.
- Fischer – Lichte, Erika, *Ιστορία Ευρωπαϊκού δράματος και θεάτρου*, τ. 2: *Από τον Ρομαντισμό μέχρι Σήμερα*, μετ. Γ. Σαγκριώτης, Πλέθρον, Αθήνα, 2012.
- Pavis, Patrice, *Λεξικό του θεάτρου*, μετ. Αγνή Στρουμπούλη, επιμ. Κώστας Γεωργουσόπουλος, γλωσσική επεξ. Εύα Γεωργουσοπούλου, *Gutenberg*, Αθήνα, 2006.
- Hartnoll, Phyllis – Found, P. (ed., Engl. edit.), *Λεξικό του θεάτρου, Παν/μιο Οξφόρδης*, μετ. Ν. Χατζόπουλος, Νεφέλη, Αθήνα, 2000.

THE411 COMPARATIVE DRAMATOLOGY

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES			
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES			
COURSE LEVEL	UNDERGRADUATE			
COURSE CODE	THE 411	**SEMESTER**	4th	
COURSE TITLE	COMPARATIVE DRAMATOLOGY			
INDEPENDENT TEACHING ACTIVITIES			**TEACHING HOURS/ WEEK**	**ECTS CREDITS**
	Lectures		3	5
COURSE TYPE	Academic Field: Theory of theatre Elective; Lecture			
PREREQUISITE COURSES	Introduction to Theatre Studies			
INSTRUCTION and EVALUATION LANGUAGE	Greek			
COURSE OFFERED TO ERASMUS STUDENTS	Yes			
COURSE WEBSITE (URL)				

2. LEARNING OUTCOMES

Learning outcomes
1. Acquiring knowledge of the Schools and methods of Comparative Dramatology (with special focus on thematic analysis). 2. Acquiring special skills and the methodological tools of comparative analysis.
General skills
1. Adapting to new methodologies (inter*disciplinarity, interhistoricity, comparative analysis* and side-disciplines (such as Comparative Literature). 2. Criticism and self-criticism.

3. Respect for cultural and aesthetic difference and multiculturalism. 4. Production of new research ideas (as regards the developments in Theatre Studies).

3. SYLLABUS-COURSE CONTENT

The basic units of the course are two (the second one being the applied outcome of the first): 1. Theories of Comparative Literature (tools and methodologies). 2. Thematic analysis of selected plays (in comparison to the general literary and aesthetic context).

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGIES	Lecturing and ICT
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3x13 = 39
Homework	26
Essay/Exercises	20
Preparation for the final exams	40
Course total	***125***

STUDENTS' EVALUATION	1. Essay/Exercises (30%) 2. Written exams (70%)

5. RECOMMENDED LITERATURE

- Γιώργος Βελουδής, «Οι συγκρίσεις στη λογοτεχνία», «Οι συγκρίσεις στη νεοελληνική λογοτεχνία», στο Προτάσεις. Δεκαπέντε γραμματολογικές δοκιμές, Αθήνα, Κέδρος, 1981, 108-115 και 116-122.
- _____, Γραμματολογία: Θεωρία λογοτεχνίας, Ιωάννινα, Δωδώνη, 21997.
- Susan Bassnett, Συγκριτική γραμματολογία. Κριτική εισαγωγή, μτφ. Α. Αναστασιάδου κ.ά., επιμ. Δ. Τζιόβας, Αθήνα, Πατάκης, 2000.
- Pierre Brunel, Claude Pichois, André-Michel Rousseau, Τι είναι η συγκριτική γραμματολογία;, μτφ. Δ. Αγγελάτος, Αθήνα, Πατάκης, 1998.
- Haun Saussy (ed.), Comparative Literature in an Age of Globalization, Baltimore, The Johns Hopkins University Press, 2006.
- Gayatri Chakravorty Spivak, Death of a Discipline, New York, Columbia University Press, 2003.
- Erika Fischer-Lichte, Ιστορία Ευρωπαϊκού Δράματος και Θεάτρου. 2. Από τον Ρομαντισμό μέχρι σήμερα, μτφ. Γ. Σαγκριώτης, Αθήνα, Πλέθρον, 2012.

THE416 INTRODUCTION TO LITERARY THEORY

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	THE416	**SEMESTER**	4th
COURSE TITLE	Introduction to the theory of literature		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**CREDITS**
Lectures	3	5

COURSE TYPE	Academic field: Literature Elective; Lecture
PREREQUISITE COURSES	Introduction to Theatre Studies (Modern Theatre) THE041

LANGUAGE OF INSTRUCTION and EXAMINATIONS	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	--

2. LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course the student will be familiar with basic theoretical concepts, will be aware of basic elements of modern perceptions on literature and will be able to apply theoretical models in their interpretative approaches in literature and in drama.
General Competences
• Autonomous work • Team work • Criticism and self-criticism • Production of free, creative and inductive thinking

3. SYLLABUS

Introduction to basic concepts and issues of the theory of literature and to main methods of critical analysis of literary texts: nature and function of literary text, factors of literary communication (author, text, reader, language, historical-social background) and presentation of main schools and trends of theoretical reflections on 20th century literature (Russian formalism, New Criticism, structuralism, deconstruction, reader response theories, Marxist criticism, psychoanalytic criticism, cultural studies). Familiarisation with basic concepts of narratology (mainly G. Genette). The course examines extracts from representative essays (Jakobson, Shklovski, Eco, Barthes, Bakhtin, Derrida, etc.). Literary texts are also analysed in relation with basic concepts or schools of the theory of literature.

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Lectures
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Support of teaching method via electronic platform (e-class)
TEACHING METHODS	

Activity	***Semester workload***
Lectures	3 x13=39
Autonomous study	50
Preparation for final exam	36
Course total	**125**

STUDENTS' EVALUATION	Written/Oral final exam (evaluation) (100%)

5. RECOMMENDED BIBLIOGRAPHY

- M. Angenot κ.ά. (επιμ), *Θεωρία της λογοτεχνίας. Προβλήματα και προοπτικές*, Αθήνα 2010.
- M. H. Abrams, *Λεξικό λογοτεχνικών όρων (Θεωρία, Ιστορία, Κριτική λογοτεχνίας)*, Αθήνα 2005.

GI523 HISTORY OF MODERN ART

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	Undergraduate		
COURSE CODE	GI523	**SEMESTER OF STUDIES**	2nd
COURSE TITLE	HISTORY OF MODERN ART		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS PER WEEK**	**ECTS CREDITS**
Lectures	3	5

COURSE TYPE	Academic field: History of art Elective; Lecture
PREREQUISITES	None
INSTRUCTION AND EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English, Italian or French
COURSE WEBPAGE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

The class offers an introduction to the main expressions of art and architecture in the western, mainly European, world from the Renaissance to the 20th century. Numerous pictures and a rich bibliography, as well as a mandatory individual written essay, stimulate the students to research further on this topic.
The aima of this class is that students become familiar with the main periods of the history of art and the most important artworks from the Renaissance to the 20th century. This will allow them to interpret artistic creations and to understand their relationship with the general cultural frame of every period. Furthermore, students will be able to read and interpret artworks on their own.
By the successful completion of this course, students will:

- Become familiar with the main expressions of art from the Renaissance to the 20th century, and be able to understand and interpret them
- Learn the proper terminology, in order to describe an artwork
- Discuss in class, with their university colleagues and under the supervision of the instructor, several artworks and will compare them to others
- Know the main trends in the history of art, and be able to place them within the history, culture, and society of their times
- Develop the ability of appreciating an artwork and of understanding its value, as well as of understanding the value of the cultural heritage and of the artworks as part of the world heritage
- Be initiated to individual research (use of bibliographical sources) by writing a mandatory essay regarding an assigned topic, under the supervision of the instructor.

General skills

By the successful completion of the course, students will develop the following general skills:

- Autonomous (Independent) work
- Exercise of criticism and self-criticism
- Promotion of free, creative and inductive thinking

3. COURSE CONTENT

The class aims at making the students familiar with the main expressions of art and architecture from the Renaissance to the 20th century. Students are encouraged to analyse artworks and to compare them to one another, placing them within the social, historical, and political framework of their times. This stimulates them to examining and interpreting artworks. During the class, the importance of artworks for the general development of art production is stressed. Furthermore, the main theoretical approaches to the history of art are discussed. Finally, students are asked to write a mandatory individual essay, which allows them to develop their research and interpretive ability by studying an assigned topic under the supervision of the instructor.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures; visit to an Art Museum
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	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, that students can freely download (e-class)
INSTRUCTION ORGANISATION	

Activity	***Semester student workload***
Lectures	3 × 13 = 39

	Individual essay	21
	Visit (and preparation to the visit)	20
	Independent study	45
	Total number of hours for the Course	***125 hours*** (25 hours / ECTS credit)
STUDENTS' EVALUATION	I. Individual written essay (mandatory: 25%) in which the student analyses an assigned topic under the supervision of the instructor. II. Oral final exam (75%) which includes the analysis and interpretation of artworks. Erasmus students will have the possibility of submitting a written essay (in English, French or Italian) on an assigned topic instead of the oral exam.	

5. RECOMMENDED LITERATURE

- G.C. Argan – A. Bonito Oliva, Η μοντέρνα τέχνη, 1770-1970 (Ηράκλειο 2019)5.
- Η.Η. Arnason, Ιστορία της σύγχρονης τέχνης: ζωγραφική, γλυπτική, αρχιτεκτονική, φωτογραφία (Θεσσαλονίκη 2006).
- R. Arnheim, Τέχνη και Οπτική Αντίληψη (Αθήνα 2005).
- Ν. Δασκαλοθανάσης, Ο καλλιτέχνης ως ιστορικό υποκείμενο από τον 19ο στον 20ο αιώνα (Αθήνα 2004).
- E.H. Gombrich, Το Χρονικό της Τέχνης (Αθήνα 1998)2.
- E.H. Gombrich, Σκιαί ερριμμέναι. Η απόδοση της σκιάς στη δυτική τέχνη (Αθήνα 1999).
- E. Gombrich, Τέχνη και ψευδαίσθηση (Αθήνα 2002)6.
- H. Honour – J. Fleming, Ιστορία της τέχνης, 4 τόμοι (Αθήνα 1991-1993).
- H.L. Jaffe – E. Roters, Η ζωγραφική στον 20ο αιώνα (Αθήνα 1984).
- Γ. Λάββας, Επίτομη ιστορία της αρχιτεκτονικής (Θεσσαλονίκη 2002).
- Μ. Λαμπράκη-Πλάκα, Ιταλική Αναγέννηση: τέχνη και κοινωνία – Τέχνη και αρχαιότητα (Αθήνα 2004).
- L. Marin, Πώς διαβάζεις έναν πίνακα ζωγραφικής (Αθήνα 2018).
- E. Panofsky, Μελέτες εικονολογίας: ουμανιστικά θέματα στην τέχνη της αναγέννησης (Αθήνα 1991).
- Μ. Παπανικολάου, Ιστορία της τέχνης στην Ελλάδα (Αθήνα 1999).
- Β. Πετρίδου – Ο. Ζιρώ, Τέχνες και Αρχιτεκτονική από την Αναγέννηση έως τον 21ο αιώνα (ΣΕΑΒ 2015) (https://repository.kallipos.gr/handle/11419/3541).
- R.A. Turner, Η Αναγέννηση στη Φλωρεντία: η γένεση μιας νέας τέχνης (Θεσσαλονίκη 2011).
- Α. Χαραλαμπίδης, Τέχνη. Βλέπω, γνωρίζω, αισθάνομαι (Θεσσαλονίκη 2010)2.

GI532 LANDMARKS OF MODERN GREEK LITERATURE

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	GI532	**SEMESTER OF STUDIES**	1st
COURSE TITLE	LANDMARKS OF MODERN GREEK LITERATURE		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: History of Modern Greek Literature Elective; Lecture		
PREREQUISITES	None		
TEACHING AND EVALUATION LANGUAGE	Greek		

THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/PDE1438/

2. 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.

3. COURSE CONTENT

Overview of the landmarks of Modern-Greek literature from the 11th to the 20th century and examination of selected texts. The question of the origins of Modern Greek literature. The epic of *Digenis Akritis*. The folk song. The literature of Renaissance Crete. Enlightenment. Romanticism. Solomos and the Ionian School. The generation of 1880. Cavafy. Interwar period. The generation of 1930. Post-war generations.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	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 / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	Written examination at the end of the semester, comprising two groups of questions: one on the history of literature and the other on the analysis of texts.

5. 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

W612 TERMS AND CONDITIONS OF PERFORMANCE I: IMPROVISATION AND DEVISING

1. GENERAL INFORMATION

SCHOOL	SOCIAL AND HUMAN SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	W612	**SEMESTER OF STUDIES**	1ST
COURSE TITLE	TERMS AND CONDITIONS OF PERFORMANCE I: IMPROVISATION AND DEVISING		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures, workshops		3	5
COURSE TYPE	Skills' development. Elective; Workshop		
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/THE700/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course students will able to:

- Use basic skills in improvisation
- Use basic skills in devising
- Understand the specific ways in which a story can be told in theatre
- Understand the body as a tool of expression within space
- Understand the collaboration between body and speech during the process of the creation of a dramaturgy
- Approach more abstract forms of theatre practice
- Approach and use ancient Greek myths as material for devising and creative work

General skills

By the end of this course the student will, furthermore, have developed the following skills:

1. Work creatively in groups
2. Develop and refine his/her imagination and use it as a tool for a creative approach in theatre
3. Develop a familiarity with ancient Greek myths as material for creative work
4. Approach any story and use it as a base for improvisation and devising
5. Understand the creative process
6. Understand the relation between life and theatre and the relation between an individual person and art within the context of the creative process.

3. COURSE CONTENT

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 two questions: 1) How can we define the way to tell a story as theatrical, and 2) What is conducive to the presentation of a story on stage. The work in this course explores issues pertinent to these two questions using improvisation and devising techniques and focusing on the ways the actor's body, speech and stage image interact within theatre space. Practical work on these issues involves the study of the ways ancient Greek myths can be presented on stage aiming at a stage dramaturgy. The workshop concludes with the presentation of the myths chosen.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures, workshop face to face.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	During the creative process of the workshop, 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 for further development of the project.
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 / 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 project work on stage presentation of ancient Greek myths in which initiative, collaboration, readiness are assessed. (30% of the total grade) 3) Participation in mandatory practical exam in which the degree students have understood the main lines of the course (40% of the total grade) is assessed.

5. 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. Augusto Boal, *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. Joseph Campbell, *Ο Ήρωας με τα Χίλια Πρόσωπα*, μετ. Θ. Σιαφαρίκας, Εκδ. Ιάμβλιχος, 2001
10. Robert Graves, *Οι Ελληνικοί Μύθοι*, μετ. Λ. Ζενάκος, Εκδ. Κάκτος, 1998
11. Ι. Θ. Κακριδής (γενική εποπτεία), *Ελληνική Μυθολογία,* Εκδ. Εκδοτική Αθηνών, 1986

W613 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/ WEEK**	**ECTS CREDITS**
Lectures, workshops	3	5

COURSE TYPE	Skills' development. Elective; Workshop
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/

2. 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:

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.

3. COURSE CONTENT

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.

4. 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)

5. 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*, Εκδ. Σοφία, 2013
7. Augusto Boal, *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

W623 INFORMATICS LAB II: DATABASES, DESKTOP PUBLISHING, SPREADSHEETS

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	W623	**SEMESTER**	4th
COURSE TITLE	INFORMATICS LAB II: DATABASES, DESKTOP PUBLISHING, SPREADSHEETS		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**CREDITS**
Laboratory tasks		3	5
COURSE TYPE	Skills' development. Elective; Workshop		
PREREQUISITE COURSES	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)		
COURSE WEBSITE (URL)	-		

2. LEARNING OUTCOMES

Learning outcomes
Having successfully completed the course the student will: • know the basic concepts of databases. • be able to design and implement a simple database. • be able to use desktop publishing software, in order to create and edit digital documents. • be able to use Spreadsheets (calculations, functions, filters, sorting).
General Competences
• Advanced use of computer • Online database search • Autonomous work

3. 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

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Classroom
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**
STUDENTS' EVALUATION	i. Individual assignments (3-5 per semester): 40% ii. Laboratory examination on digitisation and editing of files: 60%

5. RECOMMENDED BIBLIOGRAPHY

- Notes on lab tasks
- Software manuals

W625 INFORMATICS LAB I: SOUND, IMAGE AND VIDEO EDITING

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	W625	**SEMESTER**	1st
COURSE TITLE	Informatics Lab I: sound, image and video editing.		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**CREDITS**
Laboratory tasks		3	5
COURSE TYPE	Skills' development Elective; Workshop		
PREREQUISITE COURSES	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)		
COURSE WEBSITE (URL)	-		

2. 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

3. 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

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Classroom
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-, sound-, and 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	i. Individual assignments (3-5 per semester): 40% ii. Team work: Either support material for a theatre performance or educational material. Presentation and exam: 60%

5. RECOMMENDED LITERATURE

• Notes on lab tasks • Software manuals

PI812 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/WEEK**	**ECTS CREDITS**
Lectures, practice exercises, rehearsing	3	5

COURSE TYPE	Skills development; Elective; Lecture
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)	

2. 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.

3. COURSE CONTENT

The course 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.

4. TEACHING and LEARNING METHODS – EVALUATION

INSTRUCTION METHOD	Lectures and practice
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/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	***125 hours (total student workload)***

STUDENTS' EVALUATION	i. Individual and group practical and theoretical presentations: 30% ii. Practical final evaluation: 60% iii. Theoretical final evaluation: 10%

5. 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.

PI814 SPEECH TRAINING I

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	PI814	**SEMESTER**	3 th
COURSE TITLE	Speech Education I		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/ WEEK**	**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)			

2. LEARNING OUTCOMES

Learning outcomes
The aim of this workshop is the proper delivery of speech. Voice, and speech by extension, is produced as we breathe out. First we check each student's breathing, focusing on their 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 enunciate clearly.

3. SYLLABUS

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

4. 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 / ECTS credit)***
STUDENTS' EVALUATION	I. Individual work practices and theoretical presentations: 50% II. Theoretical final examination: 50%	

5. RECOMMENDED 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.

*PI817 PSYCHOLOGY OF ART—EMPIRICAL AESTHETICS

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences			
ACADEMIC UNIT	Department of Theatre Studies			
COURSE LEVEL	Undergraduate			
COURSE CODE	PI 817	**SEMESTER**	4th	
COURSE TITLE	Psychology of Art—Empirical Aesthetics			
INDEPENDENT TEACHING ACTIVITIES			**TEACHING HOURS / WEEK**	**ECTS CREDITS**
	Lectures		3	5
COURSE TYPE	Academic field: Theatre in Education Elective; Lecture; Prerequisite			
PREREQUISITE COURSES	No			
INSTRUCTION and EVALUATION LANGUAGE	Greek (English if necessary)			
COURSE OFFERED TO ERASMUS STUDENTS	Yes			
COURSE WEBSITE (URL)				

2. LEARNING OUTCOMES

Learning outcomes
By the end of the course the student will: 1. know basic elements of the Psychology of Aesthetics and Art. 2. have basic knowledge about the function of perception, the emotions and cognitive functions involved in the aesthetic experience.

3. understand basic concepts of empirical aesthetics combined with the approaches of Philosophical Aesthetics. 4. understand the specificity of the negative in Art and the function of empathy. 5. understand the complex relationship between expressive perception and imaginative function in the reception of works of art.
General skills
1. Work in an international environment 2. Work in an interdisciplinary environment 3. Generation of new research ideas 4. Promotion of free, creative and inductive thinking 5. Familiarity with the psychological understanding of the function of emotions in the arts and expressive perception through and from the empirical approach of Psychology. 6. Familiarity with a more interdisciplinary and theoretical way of dealing with the aesthetic experience.

3. SYLLABUS - COURSE CONTENT

This core research area (mainly within the subject area of cognitive, affective, sociocultural and motivational processes and their biological foundations of aesthetics and art) concerns a research object that studies the psychological mechanisms of aesthetic experience and behavior. The course is primarily oriented towards aspects of human perception, emotional and cognitive processing as well as their underlying socio-cultural as well as neuroscientific mechanisms. Broadly speaking, three interrelated topics are studied: creativity (including developmental, motivational, affective, and cognitive processes), the arts (including aesthetic content, form, and function), and public response to the arts (including preferences and of crises). To this end, personal, clinical, cognitive, perceptual, cultural, and postmodern psychologies are applied to different artists, styles, and eras. At the same time, relevant psychological models of aesthetic experience and behavior have been developed. These models incorporate approaches from general psychology, "embodied" cognitive psychology, evolutionary and cultural psychology, and neuroscience, which together provide the conceptual-theoretical framework. The special nature of aesthetic phenomena is examined primarily in relation to the visual domain and expressive perception. This includes the study of questions related to the conditions of aesthetic experience and the factors that influence it, the influence of the media, especially new media, on aesthetic perception as well as the socio-cultural factors and consequences of aesthetic experience. It therefore covers a wide range of fields (art, images, motifs, music, architecture, design, theater & film, body-dance) and fields of application (museum studies, art, attractiveness in everyday life, design impressions).

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lecture
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The main points will be presented with a power-point. At the same time relevant articles are posted in the e-class, from where students can make use of them.
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3x13=39
Preparation for the class (reading the relevant psychological texts).	3x13=39
Preparation for the final written exam	47
Total number of hours for the course	***125 hours (total student workload)***

STUDENTS' EVALUATION	Written exam at the end of the semester (100%), conducted in Greek. ERASMUS students are assigned a written essay of 4.000 words.

5. RECOMMENDED LITERATURE

The art Symbol –expression & representation

Goodman, N. (1976). *Languages of art (2nd ed.)* Indianapolis, IN: Hackett.
Collingwood, R.G., (1938). *The Principles of art*. London: Oxford University Press.
Gregory, P. L, (1980). *Eye and Brain: The psychology of seeing.* New York: M c G r a w -Hill.
Walton, K., (1990). *Mimesis as Make-Believe: On the foundations of the Representational Arts.* Cambridge, MA: Harvard University Press.
Wollheim, R. (1980). *Art and its objects*. Cambridge, UK: Cambridge University Press.
Wollheim, R. (1998). On Pictorial Representation. ***The Journal of Aesthetics and Art Criticism*** Vol. 56, No. 3 , pp. 217-226).
Lipps, T. (1965). Empathy and aesthetic pleasure. In K. Aschenbrenner & A. Isenberg (Eds.), *Aesthetic theories: Studies in the philosophy of art.* Englewood Cliffs, NJ: Prentice Hall.
Arnheim, R. (1966). *Towards a psychology of art (collected essays).* Berkeley: University of California Press.
Bullough, E. (1912). "Psychical distance" as a factor in art as an aesthetic principle. *British* Journal of Psychology, 5, 87-98.
Langer, S. K. (1953). *Feeling and form*. New York: Scribner's.
Lazarus, R. S. (1991). *Emotion and adaptation*. New York: Oxford University Press.
Lazarus, R. S., & Lazarus B. N. (1994). *Passion and reason.* Oxford: Oxford University Press.

Empirical Aesthetics

Berlyne, D. E. (1971). *Aesthetics and psychobiology*. New York: Appleton- Century-Crofts.
Berlyne, D. E. (1974). *Studies in the new experimental aesthetics: Steps toward an objective psychology of aesthetic appreciation*. New York: Wiley.

Expressive perception

Arnheim, R. (1971). *Art and visual perception*. Berkeley: University of California Press. Gregory, P. L, (1980). Perceptions as hypothesis. *Phil. Trans. Roy. Soc. Lond.*, B290, pp. 181-197.
Gibson, E. J. (1971). The information available in pictures. *Leonardo, 4,* 27-35.
Arnheim, R. (1974). *Art and visual perception: A psychology of the creative eye.* Berkeley: University of California Press.
Takahashi, S. (1995). Aesthetic properties of pictorial perception. *Psychological Review, Vol. 102, No 4*, 671-683.

Aesthetic experience

Csikszentmihalyi, M., & Robinson, R. E. (1990). *The art of seeing*. Malibu, California: The Paul Getty Trust Office of Publications.
Cupchik, G. C., & Gignac, A. (2007). Finding meaning and expressing emotion in response to artworks. Visual Arts Research, 33(1), 56–71.
Dewey, J. (1934). *Art as experience.* New York: Putnam .
Kreitler, H. & Kreitler, S. (1972). *The psychology of the arts*. Durham, NC: Duke *across nations* (2nd University Press.
Marković S. (2012). Components of aesthetic experience: aesthetic fascination, aesthetic appraisal and aesthetic emotion. *i-Perception. (3)*, 1–17. doi:10.1068/i0450aap
Pelowski M, Akiba F, 2011 "A model of art perception, evaluation and emotion in Transformative aesthetic experience" *New Ideas in Psychology* **29** 80–97.
Stamatopoulou, D. (2004). Integrating the philosophy and psychology of aesthetic experience: Development of aesthetic experience scale. *Psychological Reports, 95,* 673-695.
Tan, E. S. (2000). Emotion, art, and the humanities. In M. Lewis & J. M. Haviland-Jones (Eds.), *Handbook of emotions* (2nd ed.). New York: The Guilford Press. Pp. 116-134.

Aesthetic judgements

Crozier, W. R., & Chapman, A. J. (Eds.), (1984). *Cognitive processes in the perception of art.* Amsterdam: North Holland.
Leder H., Belke B., Oeberst A., & Augustin D., (2004). "A model of aesthetic appreciation and aesthetic

judgments" *British Journal of Psychology* 95**,** 489–508.

Neuro-aesthetics

Ramachandran, V.S., & Hirstein, W. (2001). Art and the Brain: The Science of art. *Journal of Consciousness Studies, 6*(6-7), 15-51.

Solso, R.L. (1994). *Cognition and the Visual Arts*. Cambridge, MA: MIT Press.

ATH151 SATYR DRAMA

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF COURSE	UNDERGRADUATE		
COURSE CODE	ATH151	**SEMESTER OF STUDIES**	5th
COURSE TITLE	SATYR DRAMA		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic Field: Ancient Theatre Elective; Lecture		
PREREQUISITES	Successful completion of the course *Introduction to Ancient Theatre* (ATH011)		
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)	https://eclass.upatras.gr/courses/THE758/		

2. 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.

3. COURSE CONTENT

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.*

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures

<table>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">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.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td>Activities</td><td>Semester student workload</td></tr>
<tr><td></td><td>Lectures</td><td>3x13=39</td></tr>
<tr><td></td><td>Hours for individual study of the student and preparation for each lecture (study of drama texts)</td><td>7x3=21</td></tr>
<tr><td></td><td>Hours for the preparation of the optional written essay</td><td>20</td></tr>
<tr><td></td><td>Hours for the preparation for the final examination</td><td>45</td></tr>
<tr><td></td><td>Total number of hours for the Course (25 hours of workload per ECTS credit)</td><td>125 hours (total student workload)</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">1. Optionally, a written essay in which the student applies their ability to analyze a passage from satyr drama (30%).
2. Written examination at the end of the semester (70%, or 100% if the optional essay has not been submitted) comprising two sections: one on the genre and the other on the analysis of specific passages; each section has elective questions.
The exam is conduced in Greek. Erasmus students will be assigned a written essay in English.</td></tr>
</table>

5. RECOMMENDED LITERATURE

Greek:

Vayos Liapis (2016), *Εὐριπίδη Κύκλωψ* (introduction-translation-notes), Athens.

Chourmouziades N. (1986[2]) Satyrika (*Σατυρικά)*, Athens.

Chourmouziades N. (1986) *Εὐριπίδης Σατυρικός*, Ἀθήνα.

Chourmouziades, N. (2008) *Εὐριπίδη Κύκλωψ* introduction-translation-notes), Athens.

Foreign:

Csapo, E. and Miller, M. 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.

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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.

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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.

ATH155 THE TRAGEDIES OF SENECA

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	ATH155	**SEMESTER OF STUDIES**	8th
COURSE TITLE	THE TRAGEDIES OF SENECA		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Ancient Theatre Elective; Lecture		
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	Yes, in Greek.		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/ATH 155/		

2. LEARNING OUTCOMES

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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

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	3x13=39
Preparation for the final examination	86
Total number of hours for the Course (25 hours / 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.

5. RECOMMENDED LITERATURE

Plays

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.
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Davis, P.J. (1993), *Shifting Song: The Chorus in Seneca's Tragedies*, Hildesheim, Zürich, New York.

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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.

ATH156 ANCIENT GREEK ART AND THEATRE

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH156	**SEMESTER**	8th
COURSE TITLE	Ancient Greek Art and Theatre		
INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**ECTS CREDITS**	
Lectures	3	5	
COURSE TYPE	Field: Ancient Greek Theatre Elective; Lecture		
PREREQUISITE COURSES	Successful completion of the course *Introduction to Ancient Theatre* (ATH011)		
INSTRUCTION and EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

Learning outcomes
Upon completion of the course, students will be able to: • describe and compare ancient artefacts which portray themes, objects and scenes from tragic and comic theatre. • place the developments in theatre (drama and performance) within the broader context of Athens' artistic fever during the 5th-4th cent. BC. • use key terminology of ancient vase painting and plastic arts. • reflect on the reliability of artistic representations as historical testimonies and on the limits of inter-artistic 'translation'.
General skills
• Searching and documenting primary sources • Close-reading of primary sources • Critical analysis – comparing sources

3. SYLLABUS - COURSE CONTENT

The course is about the dialogue between Greek theatre and the other fine arts in antiquity, i.e. on how the visual and plastic arts of the era (vase-painting, ceramics, frescoes, mosaics, etc.) depict theatrical themes, objects or scenes from specific works; and, on the other hand, on how theatre—as drama and as performance—is informed by and reflects contemporary developments in other arts (e.g. New Music, perspective in painting etc.). Particular emphasis will be given to theatrical vase-paintings and the problems of their interpretation.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Instructor's key-notes/slides and bibliography uploaded to e-class.
TEACHING METHODS	

Activity	***Semester student workload***
Attending lectures	3x13=39
Preparation	2x13=26
Preparing for the exam	60
Course total	**125**

STUDENTS' EVALUATION	Final written exam (80%) Preparation – participation in class (20%)

5. RECOMMENDED LITERATURE

- Csapo, E. (2010), *Actors and Icons of the Ancient Theater*, Chichester.
- Green, R. & Handley, E. (2003), *Εικόνες από το αρχαίο ελληνικό θέατρο*, Athens.
- Green, R. (2011), «Τέχνη και θέατρο στον αρχαίο κόσμο», in M.MacDonald-J.M.Walton (eds), *Οδηγός για το αρχαίο ελληνικό και ρωμαϊκό θέατρο από το Πανεπιστήμιο του Cambridge*, Athens, 205-231.
- Piqueux, A. (2022), *The Comic Body in Ancient Greek Theatre and Art, 440-320 BCE*, Oxford.
- Taplin, O. (1992), *Comic Angels and Other Approaches to Greek Drama Through Vase-Paintings*, Oxford.
- Taplin, O. (2007), «Οι μαρτυρίες των εικόνων», in P.E.Easterling (eds), *Οδηγός για την αρχαία ελληνική τραγωδία*, Heraklion, 103-34.
- Taplin, O. (2007), *Pots & Plays: Interactions Between Tragedy and Greek Vase-Painting of the Fourth Century B.C.*, Los Angeles.
- Webster, T. B. L. & J. R. Green (1978), 'Monuments illustrating Old and Middle Comedy', 3rd edn., *BICS Supplement* 39.
- Mimidou, K. (2009), «Η εικονογραφία των έργων του Ευριπίδη στην τέχνη μέχρι τον 6ο μ.Χ. αιώνα», PhD Diss., National and Kapodistrian University of Athens.

ATH157 CONTEMPORARY PRODUCTIONS OF ANCIENT GREEK TRAGEDY: THE GREEK STAGE

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH 157	**SEMESTER**	5th
COURSE TITLE	Contemporary Productions of ancient Greek Tragedy: the Greek Stage		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS /WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Ancient Theatre Lecture Elective		
PREREQUISITE COURSES	Introduction to the Ancient Theatre (ATH 011)		
INSTRUCTION and EVALUATION LANGUAGE	GREEK		
COURSE OFFERED TO ERASMUS STUDENTS	NO		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

Learning outcomes
The course introduces students to the work and the approaches of Greek directors of the 20th and 21st century in their productions of ancient Greek tragedy and comedy. It also analyses important directorial approaches which exercised great influence. Finally, the course aims at the students' understanding of the major theories of directing ancient Greek theatre and their familiarization with those elements in the directors' approaches that constitute their [i.e. the directors'] diversity. By the end of this course the student is expected to: • Be familiar with the basic characteristics of major trends in stage directing of ancient Greek tragedy and comedy in contemporary Greek stage.
General skills
By the end of the course the students will have developed the following skills (general abilities): • Have a knowledge of different directorial approaches of ancient Greek tragedy and comedy • Have a knowledge of the history of Greek directorial approaches

3. SYLLABUS - COURSE CONTENT

The course introduces students to productions of ancient Greek tragedy and comedy from the beginning of the 20th century up until today. We analyze the productions through video and other visual or written material. We discuss important performances of the early 20th century and their influence on today's performances. Moreover, we analyze the working "method" of influential directors. A number of lectures concern the festival of Epidaurus.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	In class	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of photographs and videotaped material of the performances, which are studied in the course.	
TEACHING METHODS	***Activity***	***Semester student workload***
	Lectures	3x13=39
	Study and Research	29
	Preparation for the final exam	57
	Course total	***125***
STUDENTS' EVALUATION	Participation in class; written or oral exams.	

5. RECOMMENDED LITERATURE

Greek Literature

ARVANITI, K. (2020), *Η Αρχαία Ελληνική Τραγωδία στο Εθνικό Θέατρο Ι, Θωμάς Οικονόμου – Φώτος Πολίτης – Δημήτρης Ροντήρης* , Αθήνα: Εκδόσεις Παπαζήση.

ARVANITI, K. (2020), *Η Αρχαία Ελληνική Τραγωδία στο Εθνικό Θέατρο ΙΙ, Τάκης Μουζενίδης, Αλέξης Μινωτής, Αλέξης Σολομός*, Αθήνα: Εκδόσεις Παπαζήση.

ARVANITI, K. (2011), «Ο σκηνοθέτης Σταύρος Τσακίρης και η συμβολή του στην προσέγγιση της αρχαίας τραγωδίας», *Παράβασις* 11, 27-38.

ARVANITI, K. (2011), «Οι παραστάσεις αρχαίων τραγωδιών στην ελληνική μεταπολεμική σκηνή: Απόπειρα συνολικής θεώρησης», *Λογείον Ι*, σ. 270-306.

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GEORGOUSOPOULOS, Κ. – ΓΩΓΟΣ, Σ. (2003), *Επίδαυρος*, Αθήνα: Μίλητος.

GLENOS, G. (1964), *Φώτος Πολίτης*, (επιμ. Νέστορα Μάτσα), Αθήνα.

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GRAMMATAS, TH. (2004), *Διαδρομές στη Θεατρική Ιστορία*, Αθήνα: Εξάντας.

GRAMMATAS, TH. (2002), *Το Ελληνικό Θέατρο στον 20ο Αιώνα*, τ. Α' και Β' , Αθήνα: Εξάντας.

DAFNI, (2001), Τιμητικός Τόμος για το Σπύρο Α. Ευαγγελάτο, επιμ.: Ιωσήφ Βιβιλάκης, Αθήνα: Ergo.

60 Χρόνια Εθνικό Θέατρο 1932-1992, (1992), εισαγωγικό σημείωμα: Αλ. Σολομός, Αθήνα: Κέδρος.

EVAGGELATOS, S. A. (2004), «Σύγχρονοι Προβληματισμοί για την αναβίωση του αρχαίου δράματος», *Θυμέλη, Μελέτες για το θέατρο χαρισμένες στον Ν. Χ. Χουρμουζιάδη*, επιμ.: Δ. Ι. Ιακώβ – Ελ. Παπάζογλου, Πανεπιστημιακές Εκδόσεις Κρήτης.

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KOUN, K. (1981), *για το θέατρο*, Αθήνα: Ιθάκη.

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MAYAR, M. (2004), *Ο Κάρολος Κουν και το Θέατρο Τέχνης*, Αθήνα: Ελληνικό Λογοτεχνικό και Ιστορικό Αρχείο.

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MAVROLEON A.N. (2003), *Η Διαχείριση του Αρχαίου Ελληνικού Δράματος από την Νεοελληνική Κοινωνία*, ¨αδημοσίευτη διδακτορική διατριβή¨.

MAVROMOUSTAKOS, PL. (2005), *Το Θέατρο στην Ελλάδα 1940-2000*, Αθήνα: Καστανιώτης.

MINOTIS, AL. (1988), *Εμπειρική θεατρική παιδεία*, δοκίμια, Αθήνα: Εκδόσεις των φίλων.

BAKOPOULOU-HALLS, A. (2007), «Ελλάδα» στο M.Walton, *Το Αρχαίο Ελληνικό Θέατρο επί Σκηνής*, μτφρ.: Κ. Αρβανίτη, Β. Μαντέλη, Αθήνα: Ελληνικά Γράμματα, 381-428.

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PANOPOULOU, M. – ZAHARAKIS, K. (επιμ.) (1994), *Επίδαυρος, 40 χρόνια Φεστιβάλ,* Αθήνα: Δημοτική Επιχείρηση Πολιτιστικής Ανάπτυξης Δήμου Ασκληπιού.

Παξινού – Μινωτής. Μίμησης πράξεως σπουδαίας και τελείας (1997), Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.

PATSALIDES, S. (1997), *(Εν)τάσεις και (Δια)στάσεις. Η Ελληνική Τραγωδία και η Θεωρία του Εικοστού Αιώνα*, Αθήνα: Τυπωθήτω.

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PUCHNER, W. (1987), «Ο Max Reinhardt, ο Φώτος Πολίτης και η αρχαία τραγωδία», στο Διε*θ*νής *Συνάντηση Αρχαίου Ελληνικού Δράματος 1985*, Αθήνα: Ευρωπαϊκό Πολιτιστικό Κέντρο Δελφών, 49-63.
PUCHNER, W. (2003), «Τα Θεωρητικά Κείμενα του Τάκη Μουζενίδη για το Θέατρο» στο: του ιδίου *Κλίμακες και Διαβαθμίσεις*, Αθήνα: Ιωλκός, σ. 177-190.
RONTIRIS, D. (1949), «Η Αισθητική βάση των παραστάσεων», *Ελληνική Δημιουργία*, τ.38, 439-441.
RONTIRIS, D. (1999), «Όχι μουσειακή αναπαράσταση, άμεση συγκίνηση του θεατή», στο Ροντήρη, *Σελίδες αυτοβιογραφίας*, επιμ.-σχόλια: Δ. Καγγελάρη, Αθήνα: Καστανιώτης 201-3.
RONTIRIS, D. (1999), *Σελίδες αυτοβιογραφίας*, επιμ.-σχόλια: Δ. Καγγελάρη, Αθήνα: Καστανιώτης.
RONTIRIS, DIMITRIS A. (2005), *Ο Μεγάλος δάσκαλος του θεάτρου*, Εταιρεία Ναυπακτιακών Μελετών.
SAMPATAKAKIS, G. (2008), *Γεωμετρώντας το Χάος. Μορφή και μεταφυσική στο Θέατρο του Θεόδωρου Τερζόπουλου*, Αθήνα: Μεταίχμιο.
SIDERIS, G. (1973 Α), «Τα *Ορεστειακά*. Ταραχές για να μην παίζονται οι Τραγωδίες σε μετάφραση», Μέρος Α', *Θέατρο*, τ. 33, 51-61.
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SOLOMOS, AL. (1980), *Βίος και παίγνιον*, Αθήνα: Δωδώνη.
SOLOMOS, AL. (1984), *Καλή μου Θάλεια ή περί Κωμωδίας*, Αθήνα: Κέδρος.
SOLOMOS, AL. (1986), *Εστί θέατρον και άλλα*, Αθήνα: Κέδρος.
SOLOMOS, AL. (1993), *Τι προς Διονύσον; Σημειώσεις γύρω από την Αρχαί Τραγωδία*, 2η έκδοση, Αθήνα: Δίφρος.
SOLOMOS, AL. (1995), *Ευρυπίδης ευφυής και μανικός*, Αθήνα: Κέδρος.
SOLOMOS, AL. (1997), *Το Πολύχρωμο Θέατρο. Η Αρχή και η Αποθέωση*, Αθήνα: εκδ. Τουμπής.
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SPATHIS, D. (1983), *Το Νεοελληνικό Θέατρο*, Ανάτυπο από τον 10ο τόμο της έκδοσης *Ελλάδα-Ιστορία-Πολιτισμός*, Αθήνα.
SPATHIS, D. (2005), «Ο σκηνοθέτης και η παράσταση της *Ορέστειας* στο Βασιλικό Θέατρο» στο: *Ευαγγελικά (1901) – Ορεστειακά (1903) και Κοινωνικές Αντιστάσεις*, Επιστημονικό Συμπόσιο (31 Οκτωβρίου & 1 Νοεμβρίου 2003), Αθήνα: Εταιρεία Σπουδών Νεοελληνικού Πολιτισμού και Γενικής Παιδείας (Ιδρυτής: Σχολή Μωραΐτη), σ. 229-266.
SPATHIS, D. (2003), «Το Θέατρο. Ανασυγκρότηση και Ακμή της Ελληνικής Σκηνής» στο *Ιστορία του Νέου Ελληνισμού 1770-2000*, 9ος τόμος, Αθήνα: Ελληνικά Γράμματα, 239-259.
SOUGIOULTZIS, H. (1999), *Τριανταπέντε χρόνια Κρατικόν Θέατρον Βορείου Ελλάδος: 1961-1996*, Αθήνα.
TERZOPOULOS, TH. (2000), *Αναδρομή, μέθοδος, σχόλια*, Αθήνα: Άγρα.
TSATSOULIS, D. (2017), *Δυτικό ηγεμονικό ¨Παράδειγμα¨ και διαπολιτισμικό θέατρο*, Αθήνα: Παπαζήσης.
TSOHLOU, SIM. – BAHARIAN, AS. (1985), (επιμ.), *Η Σκηνογραφία στο Νεοελληνικό Θέατρο*, Αθήνα: Άποψη.
FESSA-EMMANOUIL, EL. (1999), (επιμ.), *Έλληνες Σκηνογράφοι – Ενδυματολόγοι και Αρχαίο Δράμα*, Αθήνα: Τμήμα Θεατρικών Σπουδών, Πανεπιστημίου Αθηνών, Υπουργείο Πολιτισμού.
FOTOPOULOS, D. (1980), *Μάσκες – Θέατρο*, Αθήνα.
HAVIARAS, SOTIRIS (1992), *Η Ηλέκτρα του Αντουά Βιτέζ. Τρεις σκηνοθετικές Προσεγγίσεις*, Θεσσαλονίκη: University Studio Press.
HATZIDIMITRIOU, P. (2010), *Θεόδωρος Τερζόπουλος, Από το Προσωπικό στο Παγκόσμιο*, Θεσσαλονίκη: University Studio Press.
HATZIPANTAZIS, TH. (2002), *Από του Νείλου μέχρι του Δουνάβεως*, τ. Α', Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.
HOURMOUZIADES, N. (1991), *Όροι και Μετασχηματισμοί στην Αρχαία Ελληνική Τραγωδία*, Αθήνα: Γνώση.
HOURMOUZIOS, EM. (1978), *Το Αρχαίο Δράμα. Μελετήματα, Έργα Ε'*, Αθήνα: Οι Εκδόσεις των Φίλων.

WALTON, M.J. (2007), *Το Αρχαίο Ελληνικό Θέατρο επί Σκηνής*, μτφρ.: Κ. Αρβανίτη, Β. Μαντέλη, Αθήνα: Ελληνικά Γράμματα.

Foreign Literature

ARVANITI, K. (2010), « "*Attractive Performances*": Some Interesting Productions of Sophocles' *Oedipus Tyrannus, Oedipus at Colonus, Antigone and Electra*», Παράβασις, 10, 33-44.
CARLSON, M. (1986) "The Theatre Event and Filmic Documentation", *Degres Cahiers Thédatre Louvain X*, τ. 48.
FISCHER-LICHTE, ERICA (1992), *The Semiotics of Theater*, translated by Jeremy Gaines and Doris L. Jones, Bloomington and Indianapolis: Indiana University Press.
FISCHER-LICHTE, ERICA (1999), "Between Text and Cultural Performance: Staging Greek Tragedies in Germany", Theatre Survey 40, 1-29 May.
FISCHER-LICHTE, ERICA (2004), *History of European Drama and Theatre*, London: Routledge.
FISCHER-LICHTE, ERICA (2017), *Tragedy's Endurance Performances of Greek Tragedy and Cultural Identity in Germany since 1800*, Oxford: Oxford University Press.
FLASHAR, H. (2009), *Inszenierung der Antike — Das griechische Drama auf der Bühne der Neuzeit dis zur Gegenwart*, 2η έκδοση αναθεωρημένη, München: Beck.
FOLEY, H. (1999), "Modern Performance and Adaptations of Greek Tragedy", Transactions of the American Philological association 129, 1-12.
GREGORY, JUSTINA (2008), A companion to Greek tragedy, Wiley.
GRUBE, M. (1970), *The Story of Meininger*, Florida.
Hall, E., Macintosh, F., Wrigley, A. (επιμ.) (2004), *Dionysus since 69. Greek Tragedy at the Dawn of the Third Millenium*, Oxford.
LEITER, S. L. (1994), *The Great Stage Directors*, New York: Facts on File.
PAVIS, P. (1992), *Theatre at the Crossroads of Culture*, translated by Loren Kruger, London: Routledge.
POSTLEWAIT, Th. (2004), "Theatre History and Historiography: A Disciplinary Mandate", *Theatre Survey* τ. 45, τχ. 2 Νοέμβριος, 181-188.
SCHECHNER, R. (1988), *Performance Theory*, Revised and Expanded edition, New York and London: Routledge.
TAPLIN, O. (1989), *Greek Fire*, London.

ATH158 PLATO'S VIEWS ON POETRY AND DRAMA

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH158	**SEMESTER**	7TH
COURSE TITLE	Plato's views on poetry and drama		
INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**ECTS CREDITS**	
Lectures	3	5	
COURSE TYPE	Field: Ancient Greek Theatre Elective; Lecture		
PREREQUISITE COURSES	Successful completion of the course *Introduction to Ancient Theatre* (ATH011)		
INSTRUCTION and EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/THE995/		

2. LEARNING OUTCOMES

Learning outcomes
Upon completion of the course, students will be able to: • briefly present Plato's views on art and drama. • evaluate the relationship –sometimes coherent and sometimes contradictory– of those views. • contextualise those views into his broader philosophical system (idealism) and into each dialogue's argumentation. • discuss ancient tragedies and comedies in the light of Platonic views. • explain the normative character of ancient poetics in contrast to the descriptive character of modern literary theory.
General skills
• Close-reading of primary sources • Schematising theoretical concepts • Critical analysis – comparing sources

3. SYLLABUS - COURSE CONTENT

Plato's views on *poesis*, i.e. artistic creation, and drama in particular (tragedy and comedy), through close-reading of selected passages from his dialogues. Although not representing a complete or at least coherent poetic theory –indeed they sometimes contradict one another– those views determined the theoretical discourse around art for centuries; already Aristotle wrote his *Poetics* largely as a 'response' to Plato's aphorisms. In this course, students will examine (not in chronological order but in pairs of contrasting ideas): poetic inspiration as a form of divine possession / *mania* by the Muses (*Phaedrus*), which functions as a magnetic force and is contrasted with technical training / *techne* (Ion); and, on the contrary, tragedy as populist rhetoric (*Gorgias*). The concept of *mimesis* (representation), poetry as a *mimesis* doubly remote from Ideas and, consequently, the danger of drama for the moral formation of citizens (*Republic*); and, on the contrary, the didactic and ideological usefulness of tragedy–and even of comedy–if regulated (*Laws*). The coexistence of joy and pain both in life and in theater – life both as a tragedy and a comedy (*Philebus*).

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Instructor's key-notes/slides and bibliography uploaded to e-class.
TEACHING METHODS	

Activity	***Semester student workload***
Attending lectures	3x13=39
Preparation (reading texts)	2x13=26
Preparing for the exam	60
Course total	**125**

STUDENTS' EVALUATION	Final written exam (80%) Preparation – participation in class (20%) Erasmus students are examined in English.

5. RECOMMENDED LITERATURE

Primary (Ancient Greek texts in Modern Greek translation)

- Yossi, M. (transl.-comm.) (1998), *Πλάτωνος Ίων*, Athens.
- Skouteropoulos, N.M. (transl.-ed.) (2002), *Πλάτων: Πολιτεία*, Athens.
- Vavouras, H. (transl.-comm.) (2008), *Πλάτων: Γοργίας*, Thessaloniki.
- Andronikos, M.- Arapopoulos, K. (transl.) (1990), *Πλάτων: Φίληβος-Κρίτων*, Athens.
- Doikos, P. (transla.-comm.) (2001), *Πλάτων: Φαίδρος*, Thessaloniki.
- Nikoloudis, M.P. (transl.) (2011), *Πλάτων: Νόμοι, βιβλία Ζ, Η, Θ, Ι, ΙΑ, ΙΒ*, Athens. http://repository.edulll.gr/edulll/retrieve/7017/1807_lawsVIVIIVIIIIXXXI.pdf

Secondary (in Modern Greek)

- Ferrari, G.R.F. (2008), «Ο Πλάτων και η ποίηση», in G.A. Kennedy (ed.), *Αρχαία ελληνική και ρωμαϊκή κριτική*, Athens, 140-218.

- Monroe, B. (1989), *Ιστορία των αισθητικών θεωριών: από την κλασική αρχαιότητα μέχρι σήμερα*, Athens, 26-45.
- Karakasi, K. (2011), *Όψεις του τραγικού: από τον Πλάτωνα ως τον Ρακίνα*, Athens.
- Michaelides, K. (1998), *Πλάτων: λόγος και μύθος*, Athens, 180-200.
- Mbourlogianni, X. (2017), «Αρχαία ποιητική: 2. Πλάτων», in G. Karamanolis (ed.), *Εισαγωγή στην αρχαία φιλοσοφία*, Athens, 455-75.
- Tsitsiridis, S. (2001), *Η γένεση της λογοτεχνικής ερμηνείας: Η ερμηνεία του ποιήματος του Σιμωνίδη στον* Πρωταγόρα *του Πλάτωνα*, Athens.
- Chatzis, G. (2006), «Η ποίηση στον Πλάτωνα: *Ίων* και *Πολιτεία*», *Ηθική* 2, 19-25.

Erasmus students will be given equivalent bibliography in English.

ATH160 SPECIAL SUBJECTS IN ANCIENT DRAMA

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ATH 160	**SEMESTER**	7th
COURSE TITLE	SPECIAL SUBJECTS IN ANCIENT DRAMA		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**CREDITS**
Lectures and individual papers		3	5
COURSE TYPE	Academic field: Ancient Greek Theatre Elective; Lecture		
PREREQUISITE COURSES	Successful completion of the course *Introduction to Ancient Greek Theatre* (ATH011)		
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	Yes, in French and English		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

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.

3. SYLLABUS

The course "Special subjects in ancient drama" focuses on the interconnection between melic (especially choral) poetry and ancient Greek drama. More specifically, it centres around 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.

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Lectures
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	The course lectures' content is presented in Power-Point, then converted to PDF and uploaded to e-class.
TEACHING METHODS	

Activity	***Semester workload***
Lectures	3 x 13 = 39
Preparation for each lecture (reading the plays)	7 x 3 = 21
Writing the optional essay	21
Preparation for the final examination	44
Course total	***125 hours (total student workload)***

STUDENT PERFORMANCE EVALUATION	**1.** Optionally, a written essay on an issue relevant to the theme of the course (30%). **2.** Written examination at the end of the semester (70%, or 100% if the optional essay has not been submitted). The exam is conducted in Greek. Erasmus students are assigned a written essay in English.

5. RECOMMENDED LITERATURE

In Greek:

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 I. Kakridis, Athens.
Goldhill, S. (2008) *Αισχύλου Ορέστεια*, transl. A. Papasyriopoulos, Athens.
Hose, M. (2006) *Ευριπίδης. Ο ποιητής των παθών*, transl. N. P. Bezantakos, Athens.
Lossau, M.-J. (2009) *Αισχύλος,* transl. N. Π. Μπεζαντάκος, Athens.
Sommerstein, A. H. (2017) *Η Ζωή και το Έργο του Αισχύλου*, transl. P. Polykarpou, acad. superv. A. 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

ATH163 THE FUNCTION OF EMOTIONS IN TRAGEDY

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	ATH163	**SEMESTER**	8th
COURSE TITLE	The function of emotions in Tragedy		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Ancient Greek Theatre Elective; Lecture		
PREREQUISITE COURSES	Successful completion of the course "Introduction to Ancient Greek Theatre"		
INSTRUCTION and EVALUATION LANGUAGE	Greek (English if necessary)		
COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

Learning outcomes
1. To know basic elements of Aristotle's thought and the interpretative schemes he uses regarding the function of emotions in ancient tragedy. 2. To know basic knowledge about the function of mimeisthai, "operative, embodied imitation", in terms of the processes of empathy, absorption, imaginative involvement and the psychological processes of distancing as they emerge in the Aristotelian text. 3. To understand basic concepts of Poetics such as mimesis, catharsis, myth, proper pleasure in terms of their psychological function, but also the discussions surrounding the interpretation of these specific concepts. 4. To understand the specificity of the negative in ancient tragic Art and the paradox of Tragedy in terms of the transcendental emotions that arise and the "katholou". 5. To understand the complex relationship between awe (as psychologists understand it) and the experience of the sublime (as discussed by philosophers), which seems to bear several ramifications [aesthetic awe, shocking awe & transcendental awe (katharsis), awe based on fear-threat, causing compliance & change, ecstatic awe (methexis), religious awe, awe arising from admiration, respect, or even worship]. Many of these seem to be involved in the poetry of tragedies and beyond.
General skills
1. Work in an international environment 2. Work in an interdisciplinary environment 3. Generation of new research ideas 4. Promotion of free, creative and inductive thinking

5. Familiarity with the psychological understanding of the function of emotions as they are approached in difficult theoretical texts such as Poetics, which are linked to intractable interpretative and theoretical problems, interdisciplinary.
6. Acquaintance with a more abstract and theoretical way of dealing with the theatrical phenomenon of the Tragic.

3. COURSE CONTENT

In terms of ancient tragedy, several scholars have focused primarily on Aristotle's record suggesting that the "proper" emotions evoked by tragedy are pity and fear. Behind this seemingly simple approach lie many big issues (see also below). For example, Aristotle invokes pity as associated with tragedy, an emotion that implies a distance between the dramatic character and the viewer, as opposed to fear that carries immediacy, even if experienced imaginatively. Modern viewers and critics rather talk about a variety of emotions, including pity but also, and much more often, sympathy or empathy, sorrow, love, etc. Modern terms for emotion imply something different, perhaps, like identification—but possibly not quite, if we turn to the emphasis placed on the "weaving" of the plot and its "praxional" character, or on the contrast of changes, and quality of characters, as given in Poetics. These characteristics do not allow a complete projective "identification" (see also Longinus), but a complex experience of "imaginative embodied framing"— beyond the empathy of similar feelings with the other, or sympathy or pity for the other, where: "opposite dynamics and embodiments of roles bear antithetical consequences', creating 'unthinkable or painful fantasy versions of self-pity, by imaginatively incorporating the 'pitied but better other' within the self, as a momentary mutual self that bears the painfully 'terrible' – the eruption of potentialities, creating thus, the possibility of a "potential change and transcendence" through a new "emerging reflective consciousness" or "active thinking". In this light, the "proper" enjoyment and "purification" of tragedy could be approached more as enrichment, beyond the dichotomous version that mainly dominated the Anglo-Saxon literature.

4. TEACHING and LEARNING METHODS - EVALUATION

<table>
<tr><td>INSTRUCTION METHOD</td><td colspan="2">Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">The main points will be presented with a power-point. At the same time relevant articles are posted in the e-class, from where students can make use of them.</td></tr>
<tr><td>TEACHING METHODS</td><td>Activity</td><td>Semester student workload</td></tr>
<tr><td></td><td>Lectures</td><td>3x13=39</td></tr>
<tr><td></td><td>Preparation for the course with relevant references to relevant psychological texts that focus on the function of emotions in ancient tragedy (Plato and Aristotle).</td><td>3x13=39</td></tr>
<tr><td></td><td>Preparation for the final written exam</td><td>47</td></tr>
<tr><td></td><td>Course total</td><td>125 hours (total student workload)</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">Written exam at the end of the semester (100%) conducted in Greek. Erasmus students are assigned an essay (4.000 words).</td></tr>
</table>

5. RECOMMENDED LITERATURE

1. *Ἀριστοτέλους Περὶ ποιητικῆς,* μετ. Σ. Μενάρδου, εισαγωγή–κείμενο–ερμηνεία Ι. Συκουτρή, (Ακαδημία Αθηνών, Ελλην. Βιβλιοθ. 2) Αθήναι 1937.
2. Cupchik, G. C. (2016). *The aesthetics of emotion: Up the down staircase of the mind-body*. Cambridge University Press.

3. Halliwell, St., (1986). *Aristotle's Poetics,* London 1986.
4. Halliwell, St (2016). *Between Ecstasy and Truth: Interpretations of Greek Poetics from Homer to Longinus*.
5. Halliwell, S. 2017. "The Poetics of Emotional Expression: Some Problems of Ancient Theory." In D. Cairns and D. Nelis (eds), *Emotions in the Classical World: Methods, Approaches, and Directions*. Stuttgart: Franz Steiner Verlag, 105–23.
6. Ione, A. 2016. *Art and the Brain: Plasticity, Embodiment, and the Unclosed Circle*. Leiden: Brill.
7. Konstan, D. 2006. *The Emotions of the Ancient Greeks: Studies in Aristotle and Classical Literature*. Toronto: University of Toronto Press.
8. Mar, R. A. et al. 2011. "*Emotion and Narrative Fiction: Interactive Influences before, during, and after Reading.*" Cognition and Emotion, 25: 818–33.
9. Menninghaus, W. et al. 2017. "*The Distance-Embracing Model of the Enjoyment of Negative Emotions in Art Reception*." Behavorial and Brain Sciences, 40: E347. DOI: 10.1017/s0140525x17000309.
10. Miall, D. S. and Kuiken, D. 2002. "*A Feeling for Fiction: Becoming What We Behold*." Poetics, 30: 221–41.
11. Plamper, J. (2015). *The History of Emotions: An Introduction: Emotions in History*. Edited by Ute Frevert and Thomas Dixon. Oxford: Oxford University Press.
12. Sifakis, G. M. (2001). *Aristotle on the function of tragic poetry.* Herakleion, Greece: Crete, University Press.

WTH213 THE THEATRE OF THE ASIA AND THE FAR EAST

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	WTH 213	**SEMESTER**	7th
COURSE TITLE	THE THEATRE OF THE ASIA AND THE FAR EAST		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic Field: World Theatre Elective; Lecture		
PREREQUISITE COURSES	None		
INSTRUCTION and EVALUATION LANGUAGE	Greek (English for ERASMUS students)		
COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/THE741/		

2. LEARNING OUTCOMES

Learning outcomes
At the end of the course the student will be able to: 1. know in an analytical and systematic way the specific characteristics of the Theater of Asia and the Far East; 2. know in an analytical and systematic manner the basic theoretical treatises of the Theater of Asia and the Far East; 3. know in an analytical and systematic manner the originating and performative characteristics of specific genres of the Theater of Asia and the Far East (Noh, Kyogen, Kabuki, Kathakali, Peking Opera, etc.), as well as the corresponding dramaturgy; 4. know the historical stages, but also the modern developments in the art of theater in Asia.

General skills
At the end of the course the student will have developed the following skills: • Understanding of the important generic differences between the Theater of Asia and the theater of the West. • Deep understanding of the different genres of theater from country to country in the Asia. • Acquisition of theoretical and practical skills for further engagement with the Theater of Asia and the Far East.

3. SYLLABUS - COURSE CONTENT

1. Introduction: The Theater of Asia (specific and morphological convergences).
2. Theories of theater (Natyasastra and Zeami's theories).
3. Kathakali.
4. No, Kyogen and Kabuki.
5. The Peking Opera.
6. The Theater of Asia in the West (Craig, Meyehold, Artaud, Brecht).

4. TEACHING AND LEARNING METHODS – EVALUATION

INSTRUCTION METHOD	Lectures.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	E-class, digital presentations, and video projections.
INSTRUCTION ORGANIZATION	

Activities	***Semester student workload***
Lectures– Practice exercises	3x13=39
Preparation for classes : reading of articles/books	15
In-class and e-class exercises	15
Preparation for final evaluation	56
Total number of hours for the course (25 hrs/ ECTS)	***125 hours (total student workload)***

STUDENTS' EVALUATION	1. Student exercises in the classroom and compulsory exercises in the e-class (20%). 2. Written final exam (80%) conducted in Greek. In case Erasmus students attend the course, they can take the examination in English or in German language.

5. RECOMMENDED LITERATURE

- Barba, Eugenio, *Η μυστική τέχνη του ηθοποιού: Αρχές θεατρικής ανθρωπολογίας*, Αθήνα: Κοάν, 2008.
- Bowers, Faubion, *Japanese Theatre*, Rutland, Vermont & Tokyo: Charles E. Tuttle Co., 1974.
- Brandon, James R., and Banham, Martin, *The Cambridge Guide to Asian Theatre*, Cambridge: Cambridge University Press, 1997.
- Liu, Siyuan, *Routledge Handbook of Asian Theatre*, Oxford and New York: Routledge, 2017.
- Richmond, F. P., Swann, D.L., and Zarrilli, P. B. (eds), *Indian Theatre: Traditions of Performance*, Honolulu: University of Hawaii Press, 1990.
- Zarrilli, Phillip, *Kathakali Dance-Drama: Where Gods and Demons Come to Play*, London and New York: Routledge, 2000.
- Μουζενίδης, Τάκης, *Το Θέατρο της Κίνας*, Πλέθρον: Αθήνα, 2006.

WTH262 ANCIENT MYTHS AND TRAGEDIES IN OPERA

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	WTH262	**SEMESTER**	7th
COURSE TITLE	Ancient myths and tragedies in opera		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field Elective course; Lectures		
PREREQUISITE COURSES	none		
INSTRUCTION and EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/THE827/		

2. LEARNING OUTCOMES

Learning outcomes

By the end of this course the student will be able to:

1. Have a basic knowledge of the 20th century's operatic repertoire based on ancient Greek myths and tragedies (composers, librettists, works).
2. Be acquainted with important myths, mythological and tragic personae of reference in modern operas.
3. Understand the process of reframing and renewal of ancient Greek sources in 20th century operas.
4. Recognize the influence (or not) of the ancient Greek drama on the formation of new musical and theatrical forms (genres).
5. Recognize the influence of artistic trends (musical and extra-musical) that lead to the re-evaluation of Greek myths and drama.
6. The student will also have examined specific cases of ancient myths-drama adaptations within a operatic context such as *Elektra* and *Ariadne auf Naxos* by R. Strauss, *Oedipus Rex* by I. Stravinski, *King Priam* by M. Tipett, *The Basssarids* by H.W. Henze, *Electra*, *Medea* and *Antigone* by M. Theodorakis, *Pylades* by G. Kouroupos, *Helen* by Th. Mikroutsikos, *Essetai Imar* by G. Koumendakis etc.).

General skills

By the end of this course the student will, furthermore, have developed the following skills (general abilities):

1. He/she will be able to recognize operatic references to ancient greek myths and tragedies.
2. He/she will be able to analyze the various process of approaching/renovating/reframing ancient myths and dramas within an operatic context.
3. He/she will be able to compare the content of authentic literary sources with the content of newer librettos.
4. He/she will be able to express his/her opinion concerning the function and role of ancient myths in contemporary lyric creations.
5. He/she will be able to observe and evaluate the intertemporal esthetic/artistic value of ancient greek myths and dramas.

3. SYLLABUS - COURSE CONTENT

General introduction to "Ancient Greek myths and tragedies in opera (20th century)". Introductory reference to general topics of the 20th century music, focusing on the adaptation of ancient Greek sources. Presentation of modern composers and librettists who used ancient Greek literary sources, and of relevant lyric repertoire. Discussion on mythological topics as sources of contemporary librettos. Study on the renewal, transformation of ancient myths in 20th century opera and their impact on new musical and theatrical forms of the last century.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Tutors lectures in class
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Presentation of PowerPoint slides. The lectures' content of the course is uploaded on the e-class, where from the students can freely download the slides.
TEACHING METHODS	***Activity*** / ***Semester student workload*** Lectures: 3x13=39 Hours for study of librettos: 7x3=21 Preparing the optional essay: 20 Hours for the preparation of the mandatory written essay: 45 Course total: ***125***
STUDENTS' EVALUATION	1. Optionally, a written essay (30%) in which the student applies his/her ability to compare the adaptation of an ancient mythological source within the context of a modern libretto. 2. Written essay (mandatory) in which the student studies the reframing/transformation of a ancient greek literary source in lyrical works of the 20th century (70%, or 100% if the optional essay has not been submitted).

5. RECOMMENDED LITERATURE

Brown, P.,- Ograjenšek, S., *Ancient drama in music for the modern stage*, Oxford; New York: Oxford University Press, 2010.
Cooke, M., *The Cambridge companion to twentieth-century opera*, Cambridge, UK ; New York: Cambridge University Press, 2005.
Griffiths, P., *Μοντέρνα μουσική*, Σ.Ι. Ζαχαρόπουλος, 1993.
Hall, E.- Macintosh, F.- Taplin, O., *Medea in performance 1500-2000*, University of Oxford. European Humanities Research Centre, Oxford Legenda, 2000.
Martin, G., *Twentieth century opera: a guide*, Limelight editions, 1999.
Parker, R., *The Oxford illustrated history of opera*, Oxford : Oxford University Press, 1994.
Puffett, D., *Richard Strauss, Elektra*, Cambridge: Cambridge University Press, 1989.
Αλεξιάδης, Μ., *Ο μαγικός αυλός του Ορφέα : δέκα μελετήματα για την όπερα και το μουσικό θέατρο*, Αθήνα : Παπαζήσης, 2010.
Σαλτσμαν, Έ., *Εισαγωγή στη μουσική του 20ου αιώνα*, μτφ. Γιώργος Ζερβός, Νεφέλη, 1989.

-Selected bibliography for each composer/work of reference

WTH267 CONTEMPORARY WESTERN DANCE THEATRE

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	WTH267	**SEMESTER OF STUDIES**	7th
COURSE TITLE	CONTEMPORARY WESTERN DANCE THEATRE		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
	Lecture	3	5
COURSE TYPE	Academic field: World Theatre Elective		
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	Yes, in English		
COURSE WEBPAGE (URL)	http://www.theaterst.upatras.gr/?page_id=4909		

2. LEARNING OUTCOMES

Learning outcomes
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. Distinguish and classifY 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. • Describe, analyze, interpret and evaluate 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 class. • Seek material for further research (bibliography, online sources and online dance performances)

3. COURSE CONTENT

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 the following issues will be discussed: 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, 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.

4. TEACHING AND LEARNING METHODS - EVALUATION

<table>
<tr><td>TEACHING METHOD</td><td colspan="2">Lectures</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">Use of Information and Communication Technologies (ICTs): mainly DVD'S of dance performances, PowerPoint and related websites in teaching.</td></tr>
<tr><td>TEACHING ORGANIZATION</td><td>Activities</td><td>Semester student workload</td></tr>
<tr><td></td><td>Lectures (3 hours per week x 13 weeks)</td><td>39</td></tr>
<tr><td></td><td>Preparing for the lesson by reading articles related to Dance Theory, books and core notes on History of Dance.</td><td>7x3=21</td></tr>
<tr><td></td><td>Hours for the preparation and organization of oral group works on the History of Dance</td><td>45</td></tr>
<tr><td></td><td>Hours for the preparation for the final examination</td><td>20</td></tr>
<tr><td></td><td>Total number of hours for the Course (25 hours / ECTS credit)</td><td>125 hours (total student workload)</td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">Minimum passing grade: 5
I. Individual oral presentations which analyze performances (30%).</td></tr>
</table>

	II. 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. Examination is conducted in Greek. In case of Erasmus students, they are evaluated on writing a written paper (assignment) in English. Final Course Grade (FCG): FCG = $G_{oral\ presentation}$ + G_{exam}

5. 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.*
- 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.

WTH273 MUSICAL: HISTORY, MUSIC AND DAMATURGY

1.GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	WTH 273	**SEMESTER**	6th
COURSE TITLE	Musical: History, Music and Dramaturgy		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS /WEEK**	**ECTS CREDITS**
Lectures and oral presentations by students	3	5

COURSE TYPE	Scientific Area: World Theatre Elective Course
PREREQUISITE COURSES	None
INSTRUCTION and EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes (English-french
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/....

2. LEARNING OUTCOMES

Learning outcomes

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

- identify the historical development of the musical from its early forms to the contemporary era,
- analyze the relationship between music, lyrics, and dramatic expression,
- recognize major composers and representative works of the musical theatre repertoire,
- evaluate the role of the voice in character formation and narration,
- analyze scenes in terms of dramaturgical function, plot development, and character construction,
- connect musical elements with the scenic and dramaturgical function of performance,
- critically approach the musical as a theatrical and cultural phenomenon,
- distinguish stylistic and historical variations within the genre,
- analyze the musical as a theatrical structure (plot, characters, stage organization)

General skills

The course aims to develop the following general skills:

- Search for, analysis and synthesis of data and information, with the use of the necessary technologies
- Independent work
- Team work
- Working in an interdisciplinary environment
- Critical thinking and self-criticism
- Promotion of free, creative and inductive thinking
- Respect for diversity and multiculturalism (cultural/social dimensions of the musical)

3. SYLLABUS - COURSE CONTENT

Introduction to the musical: definition and basic characteristics. Predecessor forms: vaudeville, operetta, minstrel shows, revue. Early Broadway (1900–1940). Golden Age of the musical (1940– 1960). Concept musicals and new forms (1960–1980). Mega-musicals and internationalization (1980– 2000). Contemporary musical theatre (2000–today).

Introduction to basic musical terminology (melody, rhythm, form, leitmotif) in relation to dramaturgical function. Analysis of selected songs and scenes. The role of the voice in the musical: vocal expression and character, phrasing, dynamics, articulation. The voice as a dramaturgical tool.

4. EACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Face-to-face teaching in class. Lectures – listening sessions – student presentations.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• PowerPoint presentations • Audio and audiovisual recordings of performances • Online sources and digital archives • Uploading teaching material on the e-class platform • Provision of presentations and supplementary material in digital form
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	39
Preparation through listening to musical examples	15

	Preparation of first optional written assignment	6
	Preparation of optional oral presentation	8
	Final compulsory written assignment	24
	Preparation for final written examination	*33*
	Course total	***125***
STUDENTS' EVALUATION	Optional short written assignment (scene analysis): 10% Optional oral presentation (individual/group) on a musical: 20% Compulsory final written assignment (analysis of a musical work): 30% Final written examination: 40% If the optional assignments are not completed, the final examination corresponds to 70% of the final grade. Evaluation is conducted in Greek. Erasmus students may submit a written assignment in English or French. Assessment criteria are communicated to students at the beginning of the course and are available through the e-class platform.	

5. RECOMMENDED LITERATURE

- Altman, D. (2020). *Musical theatre and politics*. Politik, 23(1), 99–102.
- Chion, M. (2008). *Το μιούζικαλ*. Εκδόσεις Πατάκη.
- Coppola, C., & Wells, E. (Eds.). (2025). *Teaching canonic opera and musical theater with intention*. (Routledge Focus) Routledge. o Everett, W. A., & Laird, P. R. (Eds.). (2017). *The Cambridge companion to the musical* (3rd ed.). Cambridge University Press.
- Kenrick, J. (2017). *Musical theatre: A history* (2nd ed.). Bloomsbury/Methuen Drama.
- McMillin, S. (2006). *The musical as drama: A study of the principles and conventions behind musical shows from Kern to Sondheim*. Princeton University Press.
- Rodosthenous, G. (2017). *Twenty-first century musicals*. Routledge. https://doi.org/10.4324/9781315626123
- Sisco, D., & Josepher, L. (2022). *Performing in contemporary musicals*. Routledge. https://doi.org/10.4324/9781003212430
- Valière, L. (2021). *42e rue: La grande histoire des comédies musicales*. Éditions de La Martinière.
- Vill, S. (2024). *Musicals: Entertainment and mirrors of social realities*. Academia.edu. https://www.academia.edu/116373073/Musicals_entertainment_and_mirrors_of_social_realities
- Wolf, S. (2011). *Changed for good: A feminist history of the Broadway musical* (Online ed.). Oxford University Press. https://doi.org/10.1093/acprof:oso/9780195378238.001.0001

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MGTH316 RESEARCH PROBLEMS AND METHODOLOGY IN MODERN GREEK THEATRE HISTORIOGRAPHY

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	MGTH316	**SEMESTER OF STUDIES**	6TH
COURSE TITLE	Research problems and Methodology in Modern Greek Theatre Historiography		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures and individual assignments		3	5

COURSE TYPE	Academic field: Modern Greek Theatre Elective; Lecture
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/THE775/

2. LEARNING OUTCOMES

Learning outcomes
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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

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	7x3=21

	sources or comparison of theatre histories)	
	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 (50%). 2. Written exam at the end of the semester (50%, or 100% if the optional paper is not submitted) comprising two sections: one on the theory of theatre historiography and the other on the evaluation of specific sources or synthesis of a historic narrative. The exam is conducted in Greek. Erasmus students are assigned a written paper in English.	

5. RECOMMENDED LITERATURE

Essays on the role of history, archives, theatre historiography and theatre research:

- Γκέοργκ Ίγκερς, *Η ιστοριογραφία στον 20ο αιώνα*, Νεφέλη 1999, σ. 39-62.
- Thomas 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:
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- ——, «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.
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- 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.
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- 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).

MGTH351 KAROLOS KOUN AND THE GREEK DRAMATURGY

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	MGTH351	**SEMESTER**	5th
COURSE TITLE	Karolos Koun and the Greek Dramaturgy		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures	3	5

COURSE TYPE	Modern Greek Theatre Elective; Lecture
PREREQUISITE COURSES	None
INSTRUCTION and EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	English/French
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

At the end of the course the student should have acquired:

(1) a complete picture of Koun's theatrical contribution to the development of the pre-war and postwar Greek theatre
(2) an understanding of the international scope of the performances of Theatro Technis (Karolos Koun Art Theatre), due to its frequent participation in international Theatre Festivals
(3) knowledge of the successive developmental stages of Koun's amateur and professional theatrical companies, starting from the interwar Athens College Players, Laiki Skini, and the director's collaboration with the female Greek vendettas, up to the postwar Theatro Technis
(4) an acquaintance with the artists' work in Laiki Skini and Theatro Technis: playwrights, actors, set designers, musicians
(5) knowledge of the overall repertory of Koun's theatrical companies: modern Greek theatre, European and American theatre, ancient Greek drama/comedy
(6) an overview of the European and Greek avant-garde aesthetic movements introduced in Koun's repertoire and also the renewal of older ones (psychological realism of Chekhov, Ibsen, Strindberg, American poetic realism of T. Williams, A. Miller, drama of Lorca and Brecht, European theatre of the Absurd, contemporary Greek playwrights, etc.)
(7) an overview of the European and American directing practices and acting methods introduced by Koun (Stanislavsky/Vakhtangov system, Actors Studio's method)
(8) apprehension of Koun's aesthetic concepts (eg. "popular expressionism", "Greekness")
(9) an overview of the modus operandi of Theatro Technis's Drama School, as the breeding ground of young, dedicated to art actors, completely separated from the commercial theatre and television
(10) knowledge of the theatrical space "Orpheas basement" and the advantage of using the semicircular stage (American type of arena theatre)
(11) a contact with the difficulties faced by Koun, especially during the junta (eg. censorship issues)
(12) apprehension of Theatro Technis's funding issues (state funding efforts, funding from the Ford Foundation)

(13) awareness of the formation of a new type of post-war audience, shaped by Koun's performances
(14) awareness of the connection between Koun's theatrical work and the anti-authroritarian counterculture movement, especially in the 1960s and 1970s.

General skills

At the end of the course the student will be able to:

- realise both the intercultural origins of Koun himself and his work
- be acquainted with the general bibliography concerning both modern Greek theatre and Koun's theatrical work
- be familiar with Greek and world drama, the stage director's choices, and the European/American directorial trends of the time
- be acquainted with the online sources related to Koun's work (interviews, publications, performances, official site of Theatro Technis) and the synthesis of this data
- recognise the overall cultural, political, social, and artistic environment, in which a leading stage director developed from the interwar period until the 1980s, using relevant inderdisciplinary knowledge
- to write small autonomous, but also group research papers in a critical, creative, and synthetic spirit

3. SYLLABUS - COURSE CONTENT

We will study the theatrical course of the stage director Karolos Koun from his first amateur and semi-amateur steps until his establishment on the modern Greek stage: Athens College Players, interwar Laiki Skini, postwar Theatro Technis until the 1980s. We will follow the stage director's dramatic choices (ancient Greek drama/comedy, modern Greek drama/comedy, world drama), as well as the global dramatic trends that occupied him (European psychological realism, American poetic realism, European theatre of the absurd, Lorca, Brecht, contemporary Greek playwrights, etc.). We will approach the European and American directing practices and acting methods that Koun introduced to the Greek theatre (Stanislavsky/Vakhtangov system, Actors Studio's method). We will be acquainted with the members of the artistic team of Koun's theatrical groups (actors, musicians, set designers), with the semi-circular stage of "Orpheus" theatre, as well as with the modus operandi of Theatro Technis's Drama School. We will examine the participation of Theatro Technis in world Theatre Festivals, the issues of drama censorship, as well as the issues of state and private funding of Theatro Technis. We will detect the formation of an audience characterised by a new sensitivity and possessing a special social and political identity. We will also explore the connection of Theatro Technis with the anti-authoritarian counterculture of the 1960s and 1970s. In addition to the director's interviews, Koun's theoritical texts will also be studied.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of information and communication technologies, online posting of educational material in e-class, use of audio and internet interviews and performance excerpts
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3 X 13 = 39
Preparation for the course by reading plays & presenting online material (interviews, performances)	22
Oral presentations in the classroom	30
Preparation for the final written exam	34
Total number of hours for the course (25 hrs/ ECTS)	***125 hours (total student workload)***

STUDENTS' EVALUATION	Mandatory oral presentations of papers/student exercises in the classroom, posted in e-class (50%). Final written examination (50%).

	The examination is conducted in the Greek language. In the case of Erasmus students, the examination is carried out by composing a written paper in English or French.

5. RECOMMENDED LITERATURE

(1) Αρετή Βασιλείου, Κωνσταντίνος Κυριακός, Λίνα Ρόζη (επιστ. επιμ.), *Ο θεατρικός κόσμος του Κάρολου Κουν*, Αμολγός, Αθήνα, 2021.
(2) Κάρολος Κουν, *Η κοινωνική Θέση και η Αισθητική Γραμμή του Θεάτρου Τέχνης*, Έκδοση των Φίλων του Θεάτρου Τέχνης – Γλάρος, Αθήνα, 1943.
(3) Κάρολος Κουν, *Για το Θέατρο (Κείμενα και συνεντεύξεις)*, επιμ. Γ. Κοτανίδης, πρόλογος Μ. Πλωρίτης, Ιθάκη, Αθήνα, 1981.
(4) Κάρολος Κουν, *Κάνουμε Θέατρο για την ψυχή μας*, επιμ. Θ. Θ. Νιάρχος, πρόλογος Θ. Καστανιώτης, Καστανιώτης, Αθήνα, 1987.
(5) Γιώργος Κ. Πηλιχός, *Κάρολος Κουν (Συνομιλίες),* Κάκτος, Αθήνα, 1987.
(6) *…σε μορφές, σε ήχους, σε σχήματα. Κάρολος Κουν*, επιμ. Διονύσης Φωτόπουλος, Έκδοση Θεάτρου Τέχνης, Αθήνα, 1988.
(7) Μαρία Κυνηγού-Φλάμπουρα, *Φίλε μου Κάρολε*, Ερμής, Αθήνα, 1991.
(8) Γιάννης Μόρτζος, *21 χρόνια με τον Κάρολο Κουν*, Όπτιμα, Αθήνα, 1992.
(9) Αλέξης Σολομός, *Βίος και παίγνιον, Σκηνή – Προσκήνιο – Παρασκήνια*, Δωδώνη, Αθήνα, 1980.
(10) Βίκτωρ Θ. Μελάς, *Κάρολος Κουν. Σκόρπιες αναμνήσεις από τη ζωή του*, ΜΙΕΤ, Αθήνα, 2011.
(11) Πλάτων Μαυρομούστακος (επιστ. επιμ.), Κάρολος Κουν. Οι παραστάσεις, Έκδοση Μουσείου Μπενάκη, Αθήνα, 2008.
(12) Πλάτων Μαυρομούστακος, *Το θέατρο στην Ελλάδα 1940-2000. Μια επισκόπηση*, Καστανιώτης, Αθήνα, 2005.
(13) Δηώ Καγγελάρη (επιστ. επιμ.*), Κάρολος Κουν και Θέατρο Τέχνης*, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 2010.
(14) Μάικλ Μαγιάρ, *Ο Κάρολος Κουν και το Θέατρο Τέχνης*, Ελληνικό Λογοτεχνικό και Ιστορικό Αρχείο, Αθήνα, 2004.
(15) Λεύκωμα *Κάρολος Κουν. 25 χρόνια θέατρο*, επιμ. Μ. Πλωρίτης, Έκδοση Θεάτρου Τέχνης, Αθήνα, 1959.
(16) Λεύκωμα *Θέατρο Τέχνης 1942-1972*, Έκδοση Θεάτρου Τέχνης, Αθήνα, 1972.
(17) Λεύκωμα *Κάρολος Κουν,* επιμ. Γιώργος Τζεδάκις, σειρά "Λέσχη Αθανάτων", Εκδόσεις *Ελευθεροτυπία*, Αθήνα, 2010.
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(20) Αντ. Γλυτζουρής (επιμ.), *«*"Ο καθένας γύρω από αυτό που αγαπά και πιστεύει". Πρώιμα κείμενα του Κάρολου Κουν γύρω από την τέχνη του θεάτρου (1943-1946)*», Σκηνή* (περιοδικό του Τμήματος Θεάτρου του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης) 8 (2016), σ. 57-74 http://ejournals.lib.auth.gr/skene/article/view/5646/5542
(21) Κωνσταντίνος Κυριακός, «Ο νεαρός σκηνοθέτης κύριος Κάρολος Κουν (1939-1942)», *Σκηνή* (περιοδικό του Τμήματος Θεάτρου του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης) 4 (2012), σ. 16-56 http://ejournals.lib.auth.gr/skene/article/view/3032/2952
(22) Αρετή Βασιλείου, «Η αναβίωση του κρητο-επτανησιακού θεάτρου στον Μεσοπόλεμο», στο Ιωσήφ Βιβιλάκης (επιμ.), Πρακτικά Α΄ Πανελλήνιου Θεατρολογικού Συνεδρίου *Το Ελληνικό Θέατρο από τον 17ο στον 20ό αιώνα* (17-20 Δεκ. 1998), Τμήμα Θεατρικών Σπουδών Εθνικού & Καποδιστριακού Πανεπιστημίου Αθηνών – Εκδόσεις Ergo, Αθήνα, 2002, σ. 275-288 [=Αρετή Βασιλείου, *"Επί ξυρού ακμής". Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήση, Αθήνα, 2005, σ. 15-46].
(23) Μαρία Μαυρογένη, «Ο Κάρολος Κουν και το Θέατρο Τέχνης μέσα από την τηλεοπτική και κινηματογραφική εικόνα: μια μυθική πραγματικότητα», στο Αρετή Βασιλείου, Κωνσταντίνα Γεωργιάδη, Ανδρέας Δημητριάδης, Κωνσταντίνα Ριτσάτου (επιστ. επιμ.), Πρακτικά επιστημονικού Συνεδρίου προς τιμήν του Θόδωρου Χατζηπανταζή *Ιστορία και Ιστοριογραφία του Νεοελληνικού Θεάτρου* (Ρέθυμνο, 1-3 Ιουνίου 2018), Ινστιτούτο Μεσογειακών Σπουδών, Ρέθυμνο, 2020, σ. 392-401.
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Θεάτρου (Ζάκυνθος, 27-29 Σεπτ. 2002), πρόλογος Αναστασία Κανελλοπούλου – Θεόδωρος Γραμματάς, Υπουργείο Πολιτισμού, Περιφέρεια Ιονίων Νήσων, Δήμος Ζακυνθίων, Ζάκυνθος, 2003, σ. 95-107 [=Αρετή Βασιλείου, *"Επί ξυρού ακμής". Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήση, Αθήνα, 2005, σ. 73-97.

(25) Μαρία Μαυρογένη, «Η ένταξη της αρχαίας κωμωδίας στα Φεστιβάλ Αθηνών και Επιδαύρου. Το άλυτο πρόβλημα του Αριστοφάνη», στο Ιωσήφ Βιβιλάκης (επιμ.), Πρακτικά Α΄ Πανελλήνιου Θεατρολογικού Συνεδρίου *Το Ελληνικό Θέατρο από τον 17ο στον 20ό αιώνα* (Παλιό Αμφιθέατρο Ιατρικής Παν/μίου Αθηνών, 17-20 Δεκ. 1998), Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Αθηνών – Εκδόσεις Ergo, Αθήνα, 2002, σ. 345-355.

(26) Θόδωρος Χατζηπανταζής, *Διάγραμμα Ιστορίας του Νεοελληνικού Θεάτρου,* Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο, 2014.

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(28) Αρετή Βασιλείου, «Η φωνή της ψυχής είναι δυνατότερη από τον πειρασμό της τεχνικής: η υποδοχή του λορκικού θεάτρου μέσα από την ελληνική μαρξιστική κριτική των δύο πρώτων μετεμφυλιακών δεκαετιών και της Μεταπολίτευσης», στο Olga Omatos Sáenz – Idoia Mamolar Sánchez – Javier Alonso Aldama (ed.), Πρακτικά του Δ΄ Διεθνούς Συνεδρίου της Εταιρείας Νεοελληνικών Σπουδών της Ιβηρικής Χερσονήσου και της Λατινικής Αμερικής *Ο ελληνισμός από τη σκοπιά των ισπανικών πολιτισμών* – IV congreso de Neohelenistas de Iberoamérica *Culturas hispánicas y mundo griego* (Zaragoza Ισπανίας, 1-3 Οκτωβρίου 2009), Sociedad Hispánica de Estudios Neogriegos, Vitoria/Gasteiz – Granada, 2012, σ. 77-90 [=Αρετή Βασιλείου, *"Επί ξυρού ακμής". Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήση, Αθήνα, 2005, σ. 375-409].

(29) Romain Piana, "De Karantinos à Koun, la réception du Théâtre National et du Théâtre d'Art en France", στο Πλάτων Μαυρομούστακος – Σοφία Φελοπούλου (επιμ.), *Σχέσεις Ελλάδας – Γαλλίας: Το Θέατρο από το 1960 μέχρι σήμερα / Relations France-Grèce : Le théâtre des années 1960 à nos jours*, Δίγλωσση Έκδοση του Τμήματος Θεατρικών Σπουδών του ΕΚΠΑ σε συνεργασία με το Γαλλικό Ινστιτούτο Ελλάδας, Αθήνα, 2016, σ. 91-98.

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(33) Δηώ Καγγελάρη, «Οι Αιωνιστές, οι Συγχρονιζόμενοι και το Αρχαίο Δράμα», στο Αντώνης Γλυτζουρής - Κωνσταντίνα Γεωργιάδη (επιμ.), Πρακτικά του Γ΄ Πανελλήνιου Θεατρολογικού Συνεδρίου *Παράδοση και Εκσυγχρονισμός στο Νεοελληνικό Θέατρο*, αφιερωμένο στον Θόδωρο Χατζηπανταζή (Ρέθυμνο, 23-26 Οκτ. 2008), Πανεπιστημιακές Εκδόσεις Κρήτης, Ηράκλειο, 2010, σ. 421-436.

(34) Αντώνης Γλυτζουρής, «Ο Χένρικ Ίψεν, ο Κάρολος Κουν και η διαμόρφωση του ελληνικού θεατρικού μοντερνισμού», στο Ανδρέας Δημητριάδης, Ιουλία Πιπινιά, Άννα Σταυρακοπούλου (επιστ. επιμ.), Διεθνές Επιστημονικό Συνέδριο αφιερωμένο στον Νικηφόρο Παπανδρέου *Σκηνική πράξη στο μεταπολεμικό θέατρο: Συνέχειες και ρήξεις* (Μουσείο Βυζαντινού Πολιτισμού, Θεσ/νίκη, 30 Σεπτ. – 3 Οκτ. 2010), Εκδόσεις ΑΠΘ, Θεσσαλονίκη, 2014, σ. 151-164.

(35) Αρετή Βασιλείου, «Η εισαγωγή και η καθιέρωση της δραματουργίας του Τέννεσση Ουίλλιαμς από το Θέατρο Τέχνης του Κάρολου Κουν», στο Ανδρέας Δημητριάδης, Ιουλία Πιπινιά, Άννα Σταυρακοπούλου (επιστ. επιμ.), Διεθνές Επιστημονικό Συνέδριο αφιερωμένο στον Νικηφόρο Παπανδρέου *Σκηνική πράξη στο μεταπολεμικό θέατρο: Συνέχειες και ρήξεις* (Μουσείο Βυζαντινού Πολιτισμού, Θεσ/νίκη, 30 Σεπτ. – 3 Οκτ. 2010), Εκδόσεις ΑΠΘ, Θεσσαλονίκη, 2014, σ. 165-176 [=Αρετή Βασιλείου, *"Επί ξυρού ακμής". Ιστορικά Νεοελληνικού Θεάτρου*, Παπαζήση, Αθήνα, 2005, σ. 467-502].

(36) Άννα Σταυρακοπούλου, «"…και πανηγύρια πέρασε στην αγκαλιά των κοριτσιών": ο λαϊκός πολιτισμός στο τρίπτυχο Κουν, Τσαρούχη, Χατζιδάκι», στο Ανδρέας Δημητριάδης, Ιουλία Πιπινιά, Άννα Σταυρακοπούλου (επιστ. επιμ.), Διεθνές Επιστημονικό Συνέδριο αφιερωμένο στον Νικηφόρο

Παπανδρέου *Σκηνική πράξη στο μεταπολεμικό θέατρο: Συνέχειες και ρήξεις* (Μουσείο Βυζαντινού Πολιτισμού, Θεσ/νίκη, 30 Σεπτ. – 3 Οκτ. 2010), Εκδόσεις ΑΠΘ, Θεσσαλονίκη, 2014, σ. 177-188.
(37) Ιουλία Πιπινιά, «"Τι βγήκε από την επανάσταση, Μαρά;" Τι έγινε η πρωτοπορία τελικά; *Η Δολοφονία του Μαρά* στη νεοελληνική σκηνή», στο Ανδρέας Δημητριάδης, Ιουλία Πιπινιά, Άννα Σταυρακοπούλου (επιστ. επιμ.), Διεθνές Επιστημονικό Συνέδριο αφιερωμένο στον Νικηφόρο Παπανδρέου *Σκηνική πράξη στο μεταπολεμικό θέατρο: Συνέχειες και ρήξεις* (Μουσείο Βυζαντινού Πολιτισμού, Θεσ/νίκη, 30 Σεπτ. – 3 Οκτ. 2010), Εκδόσεις ΑΠΘ, Θεσσαλονίκη, 2014, σ. 189-202.
(38) Αρετή Βασιλείου, *Εκσυγχρονισμός ή παράδοση; Το θέατρο πρόζας στην Αθήνα του Μεσοπολέμου*, Μεταίχμιο, Αθήνα, 2005.
(39) Κατερίνα Αρβανίτη, «Οι αριστοφανικές προσεγγίσεις του Καρόλου Κουν: Το παράδειγμα των *Ορνίθων* και των *Αχαρνέων*», *Φιλολογική* 75 (Απρ.-Ιούν. 2001), σ. 19-28.
(40) Καίτη Διαμαντάκου-Αγάθου, «Η επιβίωση και η αναβίωση του Αριστοφάνη με όχημα τον *Πλούτο*», στο Ιωσήφ Βιβιλάκης (επιμ.), *Στέφανος. Τιμητική προσφορά στον Βάλτερ Πούχνερ*, Ergo, Αθήνα, 2007, σ. 423-432.
(41) Αρετή Βασιλείου, «"Η τέχνη στο τέλος της ιδεολογίας": Το Ίδρυμα Ford και το Θέατρο Τέχνης του Κάρολου Κουν», *Σκηνή* (περιοδικό του Τμήματος Θεάτρου του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης) 9 (2017), σ. 56-90 http://ejournals.lib.auth.gr/skene/article/view/6414/7034
(42) Εκπομπή ΕΡΤ «Μονόγραμμα» (1982), σκηνοθεσία Κώστας Αριστόπουλος, παραγωγός Γιώργος Σγουράκης https://www.youtube.com/watch?v=y4G4TWpvhIA
(43) Εκπομπή «Παρασκήνιο» Λάκη Παπαστάθη *Κάρολος Κουν. 42 κινούμενες εικόνες* https://www.youtube.com/watch?v=SXrnWFpneJo
(44) Εκπομπή ΕΡΤ «Το πορτραίτο της Πέμπτης» Φρέντυ Γερμανού (1976) https://www.youtube.com/watch?v=zFFGs1y17_8
(45) Εκπομπή ΕΡΤ «Τέχνη και Πολιτισμός», σκηνοθεσία Μιχάλης Λυκούδης (1990) https://www.youtube.com/watch?v=T4XlLur47kk
(46) Εκπομπή-Αφιέρωμα Μίμη Κουγιουμτζή, «Μόνος φέρω φορτίο βαρύ. Αφιέρωμα στον δάσκαλό μου Κάρολο Κουν» (1994) https://www.youtube.com/watch?v=M9u_sdWIVic

MGTH358 VISUAL LANGUAGE OF CONTEMPORARY GREEK PERFORMANCE

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	MGTH358	**SEMESTER**	5th
COURSE TITLE	Visual language of contemporary Greek performance		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Modern Greek Theatre Elective; Lecture		
PREREQUISITE COURSES	None		
INSTRUCTION and EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	None		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

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

3. SYLLABUS - COURSE CONTENT

The course introduces students to the discourse of Expanded Scenography and its expressions from the twentieth to the twenty-first century in Greece. The concept of scenography will be explored historically, so that students can understand the historical continuity or discontinuity among scenographers throughout the decades, as well as their backgrounds: painting, architecture, sculpture and other fields of the expanded arts. The presentations, descriptions and analyses of scenographic currents in relation to parallel developments in directing and in the visual arts. The course is based on a series of lectures, online presentations and screenings (with the active participation of students) in the critical approach and further development of the topics studied. The material is uploaded to e-class and there is dedicated time for discussion in the classroom.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lecture
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching, digital communication, digital posting of texts and hyperlinks. Also video recordings of theatrical performances, documentaries, and slides are used.
TEACHING METHODS	

Activity	***Semester student workload***
Lectures + interactive instruction + one field trip	3x13=39
Reading texts and preparing a presentation of them; active participation	20
Preparing the mandatory group assignment	13
Preparing the mandatory individual assignments	13
Preparing for the final presentation and written assignment	40
Total number of hours for the course (25 hours / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	I. Diagnostic assessment that includes reflective discussion, to identify the students' prior knowledge and expectations regarding the course syllabus (0%). II. Formative assessment that includes: reflective discussions during lectures, oral exams, short-answer questions, response to and editing of assigned presentations, written essays (68%). III. Final examination that includes a written paper of at least 1,500 words (16%) and its presentation with slides (16%). **Assessment criteria** • Participation and performance in the exercises, oral questions, presentations and interactive discussions of the course.

	• Understanding of the theory and practice of the subject-areas • Perceiving the class as a community • Response to oral questions • Taking initiatives for further research • Respect and active listening to others' opinions

5. RECOMMENDED LITERATURE

ENGLISH

- Bablet, Denis, Le décor theatrale de 1870-1914. Paris: CNRS, 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. London: McGibbon & Kee,1968.
- Carlson, Marvin, Places of Performance, Semiotics of Theatre Architecture. Ithaca and London: Cornell University Press, 1993.
- Fuerst, Walter Rene, & Hume, Samuel J., Twentieth Century Stage Decoration. New York: Dover, 1967.
- Grotowski, Jerzy, Towards a poor theatre. New York: Clarion, 1968.
- Howard, Pamela, What is scenography? London: Routledge, 2002.
- Innes, Christopher, Avant Garde Theatre 1892-1992. London: Routledge, 1993.

GREEK

- Apollinaire, Guillaume. Οι Κυβιστές Ζωγράφοι. Αισθητικοί Στοχασμοί. Αθήνα: Εκδόσεις Νεφέλη, 1983.
- Αθανασόπουλος, Χρήστος. Προβλήματα στις εξελίξεις του σύγχρονου θεάτρου. Αθήνα: εκδ. Σιδέρη, 2015 (1976)
- Bachelard, Gaston. Η ποιητική του χώρου. Αθήνα: Εκδόσεις Χατζηνικολή, 1982.
- Βακαλό, Ελένη. Ρυθμοί και όροι της Ευρωπαικής τέχνης, Αθήνα: Εκδόσεις Κέδρος, 2005.
- Βακαλό, Γιώργος. Σύντομη Ιστορία της Σκηνογραφίας, Κέδρος, Αθήνα, 2005.
- Bernd Evers(επιμ), Αρχιτεκτονική Θεωρία, μτφρ Π.Μαρτινίδης. Αθήνα: Taschen/Γνώση, 2005
- Brockett, Oscar- Hildy, Franklin J., History of Theatre, 2 τόμοι, μτφρ: Μ. Βιτεντζάκης, κά, Αθήνα: εκδ. Κοάν, 2017
- Μαρτινίδης, Πέτρος. Μεταμορφώσεις του θεατρικού χώρου, Τυπικές φάσεις κατά την εξέλιξη της αρχιτεκτονικής των θεάτρων στη Δύση. Αθήνα: Νεφέλη, 1999
- Foster, Hal, Krauss, Rosalind , Bois, Yves-Alain, Buchloh, Benjamin,(Παπανικολάου, Μιλιτάδης Μ. επιμ.). Η Τέχνη από το 1900, μοντερνισμός, αντιμοντερνισμός, μεταμοντερνισμός. Αθήνα: Επίκεντρο, 2007.
- Μπρουκ, Πήτερ. Η Σκηνή χωρίς όρια, εκδ. Εγνατία, Θεσ/νίκη, 1976.
- Μπρουκ, Πήτερ. Η ανοιχτή πόρτα, Σκέψεις πάνω στην τέχνη και την πρακτική του θεάτρου. Αθήνα: Κοάν, 1998.
- Πατρικαλάκις, Φαίδων. Ιστορία της Σκηνογραφίας, 15ος-19ος αιώνας. Αθήνα: Αιγόκερως, 1984.
- Πατρικαλάκις, Φαίδων. Ιστορία της Σκηνογραφίας, 19ος-20ός αιώνας. Αθήνα: Αιγόκερως, 1984.
- Σταυρίδης, Σταύρος. Από την Πόλη Οθόνη στην Πόλη Σκηνή. Αθήνα: Ελληνικά Γράμματα, 2002.
- Surgers, Anne. Σταθμοί της Σκηνογραφίας του Δυτικού Θεάτρου. Αθήνα: Αιγόκερως 2014.
- Τερζόγλου, Νικόλαος- Ίων. Ιδέες του χώρου στον Εικοστό αιώνα. Αθήνα: Εκδόσεις Νήσος, 2009.
- Τσαρούχης, Γιάννης (1989). Σκηνογραφία στο αρχαίο θέατρο, στο: Αγαθόν το εξομολογείσθαι, Αθήνα: Καστανιώτης, σσ. 183-200.
- 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.

THE461 PSYCHOLOGICAL THEORIES OF RECEPTION IN PERFORMING ARTS

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	THE461	**SEMESTER**	5th
COURSE TITLE	Psychological theories of reception in performing arts		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic Field: Theory of Theatre Elective; Lecture		
PREREQUISITE COURSES	Successful completion of the course “Introduction to Theatre Studies”		
INSTRUCTION and EVALUATION LANGUAGE	Greek (English if necessary)		
COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

Learning outcomes
At the end of the course the student should: 1. To know basic knowledge about the functioning of perception, emotion and cognitive processes involved in the aesthetic reception. 2. To understand how the above processes are implicated in the discussion of the role of the negative as well as the positive in fictional "receptivity". 3. To understand the specificity of the negative, evil or shocking in Art and the function of empathy in fiction. 4. To understand the complex relationship between expressive perception, absorption and imaginative resistance during the reception of performing arts.
General skills
1. Work in an international environment 2. Work in an interdisciplinary environment 3. Generation of new research ideas 4. Promotion of free, creative and inductive thinking 5. Familiarity with a more interdisciplinary and empirical way of dealing with aesthetic reception.

3. SYLLABUS - COURSE CONTENT

Authors of literary works strive to capture and hold the attention of viewers, to cause intense emotional involvement, to provide intrinsic pleasure of processing while leaving behind a lasting effect in the memory of their readers or viewers. At the same time, recent psychological research suggests that there is generally a distinctly strong emphasis on attention, absorption, and emotion, as well as a privileged and more intense recording in memory that may be better served by negative than by positive emotions: “Evil is stronger than good' (Baumeister, Brat slavsky, Finkenauer & Vohs, 2001; see also Cacioppo & Gardner, 1999; Frijda, 1988; Larsen & Prizmic , 2008; Vaish, Grossmann & Woodward, 2008). This bias in favor of negativity is usually explained in evolutionary terms, while at the same time it opens up a field of reflection and new searches in the investigation of "otherness" and "emotional continuity", especially in post-modernity. As emphasized by Menninghaus et al. (2017), many novels and dramas, apparently enjoyed by many readers or viewers, are actually about failed marriages, unhappy loves, betrayals, and the like. Furthermore, we apparently enjoy immoral actions of characters in various entertainment contexts, such as video games (eg Hartmann & Vorderer). Recent television series such as Breaking Bad, The Sopranos, and House of Cards show a particularly strong focus on morally evil figures (e.g., Salgaro & Van Tourhout, 2018). The above topics leave

a wide field for discussion of the role of the negative as well as the positive in "receptivity" during the processes of reception of the dramatic arts and in the shaping of the aesthetic experience.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The main points will be presented with a power-point. At the same time relevant articles are posted in the e-class, from where students can make use of them.
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3x13=39
Preparation for the course with relevant references to relevant psychological texts that focus on the function of emotions in ancient tragedy (Plato & Aristotle).	3x13=39
Preparation for the final exam	47
Total number of hours for the course (25 hours / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	Written exams (100%) in Greek. (for ERASMUS students an essay of 4.000 words is required)

5. RECOMMENDED LITERATURE

1. *Baumeister*, E. *Bratslavsky*, C. *Finkenauer*, and K.D. *Vohs* (*2001*). *Review of General Psychology 5*, 323-70.
2. Krause, R. J., & Rucker, D. D. (2020). Can bad be good? The attraction of a darker self. *Psychological Science 31*(5), 518–530.
3. Villains in Our Mind: A Psychological Approach to Literary and Filmic Villainy. (2011). Villains and Villainy, 1–27.
4. Clay, Z. & M. Iacoboni (2011). "Mirroring fictional others." In *The Aesthetic Mind: Philosophy and Psychology,* E. Schellekens & P. Goldie (eds.). Oxford: Oxford University Press, 313-331.
5. Morton, A. "Empathy for the Devil (2011)." In *Empathy: Philosophical and Psychological Perspectives*, A. Coplan & P. Goldie (eds.), Oxford: Oxford University Press, 318-330.
6. Mar, R. A., Oatley, K., Djikic, M., & Mullin, J. (2011). Emotion and narrative fiction: Interactive influences before, during, and after reading. Cognition Emotion, 25(5), 818–833.
7. Vorderer & C. Klimmt (2021), *The Oxford Handbook of Entertainment Theory*. Oxford University Press.
8.Stamatopoulou, D. (2018). Empathy and the aesthetic: why does art still move us? For the special Issue "From 'Einfühlung' to empathy" of *Cognitive-Processing*—International Quarterly of Cognitive Science 19, 169-86.

GI555 FILM ANALYSIS: NATIONAL SCHOOLS AND CINEMATIC MOVEMENTS IN POSTWAR EUROPE

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	GI555	**SEMESTER**	6th
COURSE TITLE	Film Analysis: National schools and cinematic movements in postwar Europe		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Instructor's lectures and oral presentations by the students	3	5

COURSE TYPE	Academic field: History and Theory of cinema. Elective
PREREQUISITE COURSES	GI053 Introduction to the history and theory of cinema

INSTRUCTION and EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

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

- Recognize the main characteristics of the most important European cinematic movements of the postwar period.
- Understand the relationship between the historical, social, and political conditions of postwar Europe and the emergence of different cinematic schools and movements.
- Analyze films by employing basic concepts of film analysis, such as editing, cinematography, sound, and narrative.
- Become familiar with the work of major European filmmakers of the postwar period.
- Evaluate the ways in which cinematic movements challenged or redefined the dominant cinematic conventions of their time.
- Relate the films examined in the course to broader cultural, philosophical, and ideological issues of postwar Europe.

General skills

By the end of this course the student will, furthermore, have developed the following skills (general abilities):

- Approach different cinematic movements and national cinemas through comparative analysis.
- Use basic terminology related to film theory and film history in both oral and written academic discourse.
- Produce academic discourse on issues related to European cinema and film analysis.
- Relate cinematic aesthetics to their historical, sociopolitical, and cultural contexts.
- Understand the factors that contribute to the diversity of European national cinemas.
- Use bibliographical and audiovisual sources for the study of European cinema.

3. SYLLABUS - COURSE CONTENT

The aim of the course is to familiarize students with the major cinematic movements that emerged in Europe after the end of the Second World War, as well as with the distinctive characteristics of selected national cinemas. Indicatively, the course will examine movements such as Italian Neorealism, the French New Wave, Swedish existential cinema, the Polish School of Cinema, and the New Spanish Cinema. Initially, each movement and school will be situated within its historical, social, and cultural context in order to understand the factors that contributed to its formation and development, as well as the ways in which it either engaged with or challenged the dominant cinematic conventions of its time. Subsequently, emphasis will be placed on the film analysis of emblematic films associated with each thematic unit and on the study of important filmmakers connected to the respective movements. Among others, films by Roberto Rossellini, Vittorio De Sica, Jean-Luc Godard, François Truffaut, Agnès Varda, Ingmar Bergman, Krzysztof Kieślowski, Andrzej Wajda, Andrzej Żuławski, and Pedro Almodóvar will be analyzed.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of PowerPoint and projection of selected scenes from a wide range of movies**
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3X13=39
Preparation of oral presentation	16
Film viewing and study	10X3=30
Optional homework assignment	15
Preparation for the written exam	25
Course total	**125**

STUDENTS' EVALUATION	- Individual or group oral presentations during the semester (25%)

	- Optional take-home assignment, the grade of which will constitute 25% of the final written examination grade for those who choose to complete it - Final written examination (75%)

5. RECOMMENDED LITERATURE

Andrew, Dudley, and Anne Gillain, editors. *A Companion to François Truffaut*. Wiley-Blackwell, 2013.
Bazin, André. *What Is Cinema?* 1967. Translated by Hugh Gray, vol. 1, University of California Press, 2005.
Benezet, Delphine. *The Cinema of Agnès Varda: Resistance and Eclecticism*. Wallflower Press, 2014.
Bergman, Ingmar. *Images: My Life in Film*. Arcade Publishing, 2007.
Conley, Tom, and T. Jefferson Kline, editors. *A Companion to Jean-Luc Godard*. Wiley, 2014.
DeRoo, Rebecca J. *Agnes Varda between Film, Photography, and Art*. University of California Press, 2017.
Godard, Jean-Luc. *Godard on Godard : Critical Writings*. Translated and edited by Tom Milne, Grand Central Publishing, 1986.
Haaland, Torunn. *Italian Neorealist Cinema*. Edinburgh University Press, 2014.
Haltof, Marek. *Polish National Cinema*. Berghahn books, 2008.
Jordan, Barry, and Mark Allinson. *Spanish Cinema : A Student's Guide*. Bloomsbury, 2010.
Martin, Sean. *New Waves in Cinema*. Kamera Books, 2013.
Neupert, Richard. *A History of the French New Wave*. University of Wisconsin Press, 2007.
Pavlović, Tatjana. *100 Years of Spanish Cinema*. Wiley-Blackwell, 2008.
Sanchez-Arce, Ana Maria. *The Cinema of Pedro Almodóvar*. Manchester University Press, 2020.
Schmid, Marion. *Intermedial Dialogues: The French New Wave and the Other Arts*. Edinburgh University Press, 2019.
Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. Mcgraw-Hill Higher Education, 2010.

GI560 INTRODUCTION TO GREEK STAGE MUSIC OF THE 20TH CENTURY

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	GI560	**SEMESTER OF STUDIES**	5th
COURSE TITLE	Introduction to Greek stage music of the 20th century		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic field: Modern Greek Theatre Elective; Lecture		
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	Yes, in English and French		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE771		

2. LEARNING OUTCOMES

Learning outcomes
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), to understand: — 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, to become familiar with composers and the repertoire 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

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

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.
INSTRUCTION ORGANIZATION	

Activities	***Semester student workload***
Lectures	3x13=39
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 / ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION

1. Optionally, an essay on the comparison of different compositional approaches to the same play. The essay must be handed over by the 4th week of the semester (10%).
2. Optionally, personal or group presentation of a topic in the classroom during the last three courses of the semester (20%).
3. Mandatory essay focusing on matters of collaboration between the composer and the director (30%).
4. Written examination at the end of the semester (40%-70%, depending on the assignments submitted so far) comprising two sections: one on the music composed for the staging of ancient drama, and the other on the music composed for the staging of modern drama. Students who have not submitted

	any of the aforementioned assignments also have to answer to a third set of questions. The exam is conducted in Greek. Erasmus students will be assigned an essay to be written in English or French.

5. RECOMMENDED LITERATURE

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, Το 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.

Instructor's notes (100pp.), available in print at the Library of the Department and online in e-class.

Coursebooks

- **1st option**: Σιώψη, 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, c2012.
- **2nd option:** Κώστιος, Απόστολος, Το στοιχείο της θεατρικότητας στον Δημήτρη Μητρόπουλο, Παπαγρηγορίου-Νάκας, 1997, 145σ.

GI564 INSTITUTIONS, PRODUCTION MANAGEMENT AND ORGANIZATION IN THEATRE

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	GI564	**SEMESTER**	8th
COURSE TITLE	Institutions, production management and organization in theatre		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures		3	5
COURSE TYPE	Academic Field Elective Course; Lecture		
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/		

2. 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.

3. 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.

4. INSTRUCTION AND LEARNING METHODS - EVALUATION

<table>
<tr><td>INSTRUCTION METHOD</td><td colspan="2">Lectures by the tutor – Oral presentations (assignments) by the students.</td></tr>
<tr><td>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</td><td colspan="2">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.</td></tr>
<tr><td>INSTRUCTION ORGANIZATION</td><td colspan="2"><table>
<tr><th>Activities</th><th>Semester student workload</th></tr>
<tr><td>Lectures (3 hours per week X 13 weeks) and workshop work (2 hours per week X 13 weeks)</td><td>3X13 = 39
2X13 = 26</td></tr>
<tr><td>Hours for individual study and preparation for assignments-exercises</td><td>20</td></tr>
<tr><td>Hours for preparing a presentation</td><td>10</td></tr>
<tr><td>Hours for studying and preparing the final presentation</td><td>30</td></tr>
<tr><td>Total number of hours for the course (25 hours of workload per ECTS credit)</td><td>125 hours (total student workload)</td></tr>
</table></td></tr>
<tr><td>STUDENTS' EVALUATION</td><td colspan="2">1. Optionally, written exercises and oral presentations during the semester. Advanced attendance of compulsory lectures 25% of the final mark.</td></tr>
</table>

	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

5. RECOMMENDED LITERATURE

Γιανναράς Χρήστος, *Πολιτιστική Διπλωματία*, Αθήνα, 2003.

Γκάντζιας Γιώργος, *Πολιτιστική Πολιτική, Χορηγία και Εταιρική Κοινωνική Ευθύνη*, 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

— And the notes uploaded to e-class

GI570 CINEMA AND SOCIETY

1. GENERAL INFORMATION

FACULTY	HUMANITIES & SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	Undergraduate		
COURSE CODE	GI570	**SEMESTER**	5 th
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	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	

2. 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.

3. COURSE CONTENT

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.

4. 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	3X13=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 /ECTS credit)	***125***

STUDENTS' EVALUATION	I. Individual optional written assignment II. Individual optional oral presentation in class III. 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.

5. RECOMMENDED LITERATURE

1. Orr 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. Arnheim Rudolf 2005 *Τέχνη και οπτική αντίληψη –η ψυχολογία της δημιουργικής όρασης* Αθήνα Θεμέλιο
4. Sorlin Pierre 2004 «*Κοινωνιολογία 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 ISBN 978-960-348-170-

GI571 HISTORY AND CINEMA

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	GI571	**SEMESTER**	8th
COURSE TITLE	History and cinema		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Instructor's lectures and oral presentations by the students	3	5

COURSE TYPE	Academic field: History and Theory of cinema. Elective
PREREQUISITE COURSES	GI053 Introduction to the history and theory of cinema
INSTRUCTION and EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes
By the end of the course, students should be able to: • Demonstrate knowledge of key theoretical approaches concerning the relationship between history and cinema. • Examine the extent to which films can function as forms of historical knowledge and/or historical memory. • Analyze the ways in which cinema contributes to the construction of concepts such as nationhood, heroism, the enemy, collective identity, and historical memory.

- Distinguish between the different aesthetic and narrative strategies used in the cinematic representation of wars, social conflicts, and historical traumas.
- Recognize the ways in which cinema can function as a medium of propaganda and historical manipulation.
- Demonstrate familiarity with major cinematic works related to significant historical events.
- Analyze historical films by situating them within their historical and sociopolitical contexts.
- Employ theoretical tools from postcolonial studies in the analysis of films.
- Develop critical thinking skills that enable them to explore the relationship between historical reality and cinematic construction in greater depth.

General skills

By the end of this course the student will, furthermore, have developed the following skills:

- Apply theoretical and methodological tools from different fields, such as history, film theory, and cultural studies.
- Critically analyze cinematic representations of history and recognize their ideological dimensions.
- Recognize different narrative and aesthetic approaches to the cinematic representation of historical events.
- Relate cinematic works to the historical, political, and cultural contexts of their time.
- Collaborate in group assignments and presentations related to the analysis of film texts.
- Identify issues of cultural otherness, colonialism, gender, and ideological representation in cinema.

3. SYLLABUS - COURSE CONTENT

The course examines the relationship between history and cinema, focusing on the ways in which cinema represents, interprets, and ultimately reconstructs the past. Through the study of selected significant films, the course initially explores the extent to which cinema can function as a medium of historical knowledge and subsequently examines the ways in which historical events are filtered through dramaturgical, aesthetic, and ideological choices. Particular emphasis will be placed on cinema both as a vehicle and as a mechanism for the production of ideology, and the course will analyze the ways in which spectators are encouraged to identify with specific ideologies. Films will therefore be approached as texts that both reflect and shape ideological, political, and social perceptions. Indicatively, some of the historical thematic units that will be examined include the two World Wars, the Vietnam War, colonialism and decolonization, and the Cold War. The aim of the course is to familiarize students with key theoretical approaches to historical representation and ideology in cinema and to develop their critical skills in film analysis.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	**Use of PowerPoint and projection of selected scenes from a wide range of movies**
TEACHING METHODS	

Activity	***Semester student workload***
Lectures	3X13=39
Preparation of oral presentation	16
Film viewing and study	10X3=30
Optional homework assignment	15
Preparation for the written exam	25
Course total	**125**

STUDENTS' EVALUATION	- Individual or group oral presentations during the semester (25%) - Optional take-home assignment, the grade of which will constitute 25% of the final written examination grade for those who choose to complete it - Final written examination (75%)

5. RECOMMENDED LITERATURE

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.

Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil*. 1963. Penguin Books, 2006.

Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard, Hill And Wang, 2010.
Basinger, Jeanine. *The World War II Combat Film: Anatomy of a Genre*. Wesleyan University Press, 2003.
Berger, John. *Ways of Seeing*. Penguin, 1972.
Cook, Pam. *Screening the Past: Memory and Nostalgia in Cinema*. Routledge, 2005.
Eberwein, Robert T. *The Hollywood War Film*. Wiley-Blackwell, 2010.
Pereboom, Maarten. *History and Film: Moving Pictures and the Study of the Past*. Routledge, 2016.
Ponzanesi, Sandra, and Marguerite Waller, editors. *Postcolonial Cinema Studies*. Routledge, 2011.
Rosenstone, Robert A. *History on Film/Film on History*. Routledge, 2024.
Rosenstone, Robert A., and Constantin Parvulesu, editors. *A Companion to the Historical Film*. Wiley-Blackwell, 2013.
Said, Edward W. *Orientalism*. Vintage, 1979.
Sontag, Susan. *On Photography*. Picador, 2025.
---. *Regarding the Pain of Others*. Picador, 2003.
Thanouli, Eleftheria. *History and Film: A Tale of Two Disciplines*. Bloomsbury Academic, 2018.

W611 ACTING I

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	W611	**SEMESTER**	6th
COURSE TITLE	Acting I		

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDITS**
Lectures, Practice Exercises, Rehearsals	3	5

COURSE TYPE	Skills' development Workshop; Elective
PREREQUISITE COURSES	Introduction to acting. W065
LANGUAGE OF INSTRUCTION and EVAULUATION	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)	

2. LEARNING OUTCOMES

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 recognize the different targeting of each system.
3. To discover and to identify their own vocal capacities through vocal exercises and breathing exercises.
4. To recognize 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 bibliography on acting.
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.

3. SYLLABUS

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.

4. 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 / ECTS credit)***

STUDENTS' EVALUATION	I. Individual and team (group) practice as well as theoretical presentations: 30% II. Practice final evaluation: 50% III. Theoretical final evaluation: 20%

5. RECOMMENDED LITERATURE

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.

W614 ACTING II

1. GENERAL INFORMATION

FACULTY	HUMANITIES & SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	W614	**SEMESTER**	5th
COURSE TITLE	Acting II		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/WEEK**	**ECTS CREDITS**
Lectures, practice exercises, rehearsing	3	5

COURSE TYPE	Skills' Development Workshop; Elective
PREREQUISITES	Successful completion of the course W065 *Introduction to Acting*
INSTRUCTION AND EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English
COURSE WEBPAGE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

The course (workshop) is a continuation of the basic knowledge acquired by the students in «Acting I». 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.

3. COURSE CONTENT

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.

4. TEACHING and LEARNING METHODS – EVALUATION

INSTRUCTION METHOD	Workshop
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 hrs/ ECTS credit)	***125 hours (total student workload)***

STUDENTS' EVALUATION	Students' oral presentation of complete acting roles - Evaluation by the instructor.

5. RECOMMENDED LITERATURE

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

W657 PLAWRITING WORKSHOP I

1. GENERAL

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	W657	**SEMESTER**	8th
COURSE TITLE	Plawriting Workshop I		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**CREDITS**
	Workshops	3	5
COURSE TYPE	Skills' development Elective; Workshop		
PREREQUISITE COURSES	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)		
COURSE WEBSITE (URL)			

2. 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

3. SYLLABUS

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.

4. 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: 3x13=39
	Preparation of written tasks for each class: 3.5x13= 45.5
	Preparation of final assignment: 40.5
	Total number of hours for the course (25 hours of workload per ECTS credit) / ***125 hours (total student workload)***
STUDENTS' 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).

5. RECOMMENDED LITERATURE

1. Noël 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

W659 EXPANDED SCENOGRAPHY STUDIO

1. GENERAL INFORMATION

SCHOOL	Faculty of Humanities and Social Sciences		
ACADEMIC UNIT	Department of Theatre Studies		
COURSE LEVEL	Undergraduate		
COURSE CODE	W659	**SEMESTER**	7th
COURSE TITLE	Expanded Scenography Studio		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
	Workshop / Practice based	3	5
COURSE TYPE	Skills development Elective; Workshop		
PREREQUISITE COURSES	None		

INSTRUCTION and EVALUATION LANGUAGE	Greek
COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes
The students will: • Gain a basic understanding of the scenographer's process in collaboration with the director. • Gain a basic understanding of space within an ancient Greek tragedy. • Be introduced to and delve into methodologies that evolve the creation of the scenography. • Familiarize with a series of scenographics regarding text analysis. • Be trained to observe the particular poetics of space in their everyday lives. • Develop interchangeable skills with fellow students.
General skills
• Search, analysis, and synthesis of data and information using necessary technologies. • Autonomous work. • Collaborative work. • Work in an interdisciplinary environment. • Exercise of criticism and self-criticism. • Promotion of free, creative, and inductive thinking. • Respect for diversity and multiculturalism. • Adaptation to new situations. • Demonstration of social, professional, and ethical responsibility and sensitivity to gender issues.

3. SYLLABUS - COURSE CONTENT

The expanded scenography studio focuses on the process of making a space for an ancient tragedy to host bodies. Students will be introduced to a methodology of observation, recording, and research. Expanded scenography as a practice advocates the concept of interactivity as a fundamental teaching function of the course: curiosity. Students will create a spatial proposal for a stage on a scale of 1:25 or 1:50 in individual projects or will carry out, in life size 1:1, a type of art installation, in groups of up to five students. The works chosen by the students will be from ancient Greek texts with female narratives, such as: The suppliants, Medea, Antigone, Hecuba, Iphigenia, etc. Initially, an introduction will be made to an artistic research and notebooks based on textual, real, and finally dramatic space. The research and documentation notebook will provide the basis for the design and final proposal for the space. The designed space will be photographed, and in the end, there will be a performative presentation.

4. TEACHING and LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	In class	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of ICT in teaching, digital communication, digital posting of texts and hyperlinks. Also video recordings of theatrical performances, documentaries, and slides are used.	
TEACHING METHODS	***Activity***	***Semester student workload***
	Lectures + Interactive Teaching and an Educational Visit	3x13=39
	Study and reading of texts for presentation and active participation in the course	20
	Preparation for mandatory group research assignment with posting on e-class and presentation	13

	Preparation for mandatory individual assignments with posting on e-class	13
	Preparation for final presentation and written assignment	40
	Total number of hours for the course (25 hours / ECTS credit)	***125 hours (total student workload)***
STUDENTS' EVALUATION	I. Initial diagnostic assessments, including reflective discussions to identify students' existing knowledge and expectations regarding the course requirements. (0%) II. Formative and incremental assessment, including reflective discussions during lectures, oral examinations, short-answer questions, response and critique of presentations, written assignments. (68%) III. Final and summative examination, including a written assignment of at least 1,500 words (16%), Presentation of the assignment with slides (16%).	

5. RECOMMENDED LITERATURE

ENGLISH

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

Collins, J. & Nisbet, A., *Theatre and Performance Design, A Reader in Scenography*. London and New York: Routledge, 2010.

Oddey, A. & White, C. (eds.), *The Potentials of Spaces, The theory and practice of scenography and performance*. Bristol, UK/Portland, USA: Intellect, 2006.

Thomas, Terry, *Create your own Stage Sets*. London: A&C Black, 1997.

GREEK / IN GREEK

Howard, P., *Τι είναι Σκηνογραφία;* Μτφ. Ε. Κιρκινέ. Θεσσαλονίκη: Επίκεντρο, 2005.

Κόκκος, Γιάννης, *Ο σκηνογράφος και ο ερωδιός*. Αθήνα: Καστανιώτη, 1998.

Βακαλό, Γ., *Σύντομη Ιστορία της Σκηνογραφίας*. Αθήνα: Κέδρος, 2005 (1979).

Μαρτινίδης, Π., *Μεταμορφώσεις του Θεατρικού Χώρου*. Αθήνα: Νεφέλη, 1999.

Κοντογιώργη, Α., *Η Σκηνογραφία του Ελληνικού Θεάτρου 1930 – 1960*. Θεσσαλονίκη: University Studio Press, 2000.

Πατρικαλάκις, Φ., *Ιστορία της Σκηνογραφίας, Το Αρχαίο Θέατρο.* Αθήνα: Αιγόκερως, 2004.

Πατρικαλάκις, Φ*., Ιστορία της Σκηνογραφίας, 15ος-19ος αιώνας*. Αθήνα: Αιγόκερως, 1992.

Πατρικαλάκις, Φ., *Ιστορία της Σκηνογραφίας, 19ος-20ος αιώνας*. Αθήνα: Αιγόκερως, 1984.

Μια Σκηνή για τον Διόνυσο. Θεατρικός Χώρος & Αρχαίο Δράμα. Αθήνα: Εκδόσεις Καπόν, 1998.

Φωτόπουλος, Διονύσης. *Σκηνογραφία στο Ελληνικό Θέατρο*. Αθήνα: Εμπορική Τράπεζα της Ελλάδος, 1987

Φεσσά-Εμμανουήλ, Ελένη (επιμ.), *Έλληνες Σκηνογράφοι – Ενδυματολόγοι και Αρχαίο Δράμα*. Αθήνα: Τμήμα Θεατρικών Σπουδών του Πανεπιστημίου Αθηνών, Υπουργείο Πολιτισμού, Μάρτιος 1999.

Πάτσας, Γιώργος. Ο Ήχος του Άδειου Χώρου – Σκηνογραφίες 1965-2005. Αθήνα: Ergo, 2006.

Διονύσης Φωτόπουλος – Σκηνογράφος. Κατάλογος έκθεσης. Επιμ. Giorgio Ursini Ursic. Αθήνα: Μουσείο Μπενάκη, 2005.

Κακογιάννη, Μιχάλης. Τριλογία – Ιφιγένεια-Τρωάδες-Ηλέκτρα. Αθήνα: Εκδόσεις Ιτανος, 2003.

Καραΐσκου, Βίκυ. *Ταξίδια Επί Σκηνής – Έλληνες Σκηνογράφοι στην Ιταλία*. Θεσσαλονίκη: University Studio Press, 2004.

Φωτόπουλος, Διονύσης. Σκηνικά – Κοστούμια. Αθήνα: Καστανιώτης, 1986.

Φωτόπουλος, Διονύσης. Σκηνικά – Κοστούμια 2. Αθήνα: Καστανιώτης, 1995

W673 THEATRE TRANSLATION WORKSHOP

1. GENERAL INFORMATION

FACULTY	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	W673	**SEMESTER OF STUDIES**	7th
COURSE TITLE	THEATRE TRANSLATION WORKSHOP		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS / WEEK**	**ECTS CREDITS**
Lectures and oral presentations by students		3	5
COURSE TYPE	Skills development Elective; Workshop		
PREREQUISITES	None		
INSTRUCTION AND EVALUATION LANGUAGE	Greek and English		
COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)		
COURSE WEBPAGE (URL)	https://eclass.upatras.gr/courses/THE760/		

2. LEARNING OUTCOMES

Learning outcomes

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.

3. COURSE CONTENT

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.

4. TEACHING AND LEARNING METHODS - EVALUATION

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.

5. RECOMMENDED LITERATURE

Bassnett, S., Lefevere A. (1998) *Constructing Cultures: Essays on Literary Translation*, Clevedon: Multilingual Matters.

Birch, 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.

PI852 PEDAGOGICAL TRAINING: DEVELOPMENTAL PSYCHOLOGY – COGNITIVE AND SOCIAL-EMOTIONAL DEVELOPMENT

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
ACADEMIC UNIT	THEATRE STUDIES		
COURSE LEVEL	UNDERGRADUATE		
COURSE CODE	PI852	**SEMESTER OF STUDIES**	5th
COURSE TITLE	Pedagogical Training: Developmental psychology – Cognitive and social-emotional development		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS/WEEK**	**ECTS CREDITS**
	Lectures	3	5
COURSE TYPE	Academic field: Pedagogical instruction Elective; Lecture		
PREREQUISITES	None		
INSTRUCTION AND EVALUATION LANGUAGE	Greek		
COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBPAGE (URL)			

2. LEARNING OUTCOMES

Learning outcomes
The subject of developmental psychology is the study of all aspects of human development, the description and identification of considerable changes characterizing and defining it especially in the first two decades of this development. Students and prospective teachers will be required to be involved in the education of a child at school age. It is then necessary that before they educate them and to educate them properly, they have the required knowledge in relation to the level of

development of a child of middle childhood age in various spheres of development (physical, cognitive, emotional, social). The aim of the course is to help students to understand the general principles governing human development, the basic parameters of development, the change and the stability in human development, the universal characteristics of a developing human and those which render them unique.
General skills
• Autonomous work • Team work • Promotion of free, creative and inductive thinking

3. COURSE CONTENT

General principles governing development, factors of development (genetic-environmental) and their interaction, periods of development, theoretical approaches to development, research methodology in Developmental Psychology. Short introduction to biophysical development of children with emphasis to the mental development of infants, toddlers and mainly children of middle childhood age. Piaget's theory is examined. However, references are made to neo-Piagetian theories of cognitive development and to approaches of information processing.

4. TEACHING AND LEARNING METHODS - EVALUATION

INSTRUCTION METHOD	Lectures and discussion in class	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
INSTRUCTION ORGANIZATION	***Activities***	***Semester student workload***
	Lectures	3 X 13 =39
	Preparation for lectures	51
	Preparation for final written evaluation	35
	Total number of hours for the course (25 hours / ECTS credit)	***125 (total student workload)***
STUDENTS' EVALUATION	Written final examination	

5. RECOMMENDED LITERATURE

1. Feldman R. (2011). *Εξελικτική ψυχολογία, Δια βίου ανάπτυξη*. Επιστημονική επιμέλεια: Η. Μπεζεβέγκης. Εκδόσεις Gutenberg.
2. Lehalle και Mellier (2009). *Ψυχολογία της ανάπτυξης, Παιδική ηλικία και εφηβεία*. Επιστημονική επιμέλεια: Λ. Μπεζέ. Εκδόσεις Πεδίο.
3. Lightfoot, C., Cole, M. & Cole, S. (2014). *Η ανάπτυξη των παιδιών*. Επιμέλεια: Ζ. Μπαμπλέκου. Εκδόσεις Gutenberg.
4. Sieger, R. (2002). *Πώς σκέφτονται τα παιδιά*. Επιμέλεια: Στέλλα Βοσνιάδου. Εκδόσεις: Gutenberg Ψυχολογία.

PI857 DIDACTICS OF THEATRE II: THEATRE AND DRAMA IN PRIMARY EDUCATION

1. GENERAL INFORMATION

SCHOOL	FACULTY OF HUMANITIES AND SOCIAL SCIENCES		
DEPARTMENT	THEATRE STUDIES		
LEVEL OF COURSE	UNDERGRADUATE		
COURSE CODE	PI857	**SEMESTER OF STUDIES**	6th
COURSE TITLE	Didactics of Theatre II: Theatre & Drama in Primary Education		

INDEPENDENT TEACHING ACTIVITIES	**TEACHING HOURS/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	Yes, in French and in English
COURSE WEBPAGE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

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:

- 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

3. COURSE CONTENT

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.

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, 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/ECTS credit)	***125 hours (total student workload)***
STUDENTS' EVALUATION	• Optionally, written exercises and oral presentations during the semester. Approved attendance at compulsory lessons 25% of the final mark. • 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 • 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	

5. RECOMMENDED LITERATURE

- Β. Γ. ΠΡΟΠ, Μορφολογία του παραμυθιού, εκδ. Καρδαμίτσα, Αθήνα , 1991.
- Z. ZOPZ., 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
- Teacher' s notes (e-class).

OVERALL LEARNING OUTCOMES OF THE BA PROGRAMME

Degree	Learning outcomes	Credit units (ECTS)
Undergraduate studies (BA)	Upon completing their BA studies, students can: • Demonstrate theoretical and applied scientific knowledge in matters of Theatre Studies and the individual subjects which comprise this academic discipline (including dance, music, acting, directing, scenography, and cinema). • Teach theatre education in primary and secondary education, and work for private businesses and state institutions related to theatre. • Employ their cognitive skills in an autonomous manner and pursue further academic development, proceeding to postgraduate/MA studies.	Completion of studies is accomplished with the accumulation of **240 ECTS** in the assigned 48 courses (33 mandatory and 15 elective ones).

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.

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 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).

THE LIBRARY OF THE DEPARTMENT

Borrowing rules

The following table shows the categories of users of the Departmental Library, the number of books a user can borrow at the same time, the loan period and the number of renewals allowed. Please read this concise table as well as the detailed rules and the information about how to issue a library card below.

Category of library users	Loan period	Books allowed	Renewals allowed	Reservations allowed
Academic staff of the Department	6 months	10	1	2
Academic staff of other 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 (permanent and contractual) 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 divided into borrowable and non-borrowable. Non-borrowable items typically include dictionaries, encyclopedias, textbooks, reference books, journals, visual and audio material, books in specific donation collections. No copy of any collection can 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 at 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 academic card or, in the case of an external user, of identity card. Issuing a library card for a third time costs 5€ and, in that case, a six-month suspension of using the LIS services applies.

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 number of books 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 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 in the first week when the Library reopens. Books may also 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 in 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, Monday-Friday. 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.

Returning a 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

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.