



DEPARTMENT OF THEATRE STUDIES
SCHOOL OF FINE ARTS
UNIVERSITY OF THE PELOPONNESE

Programme of Studies 2023-2024

Course Outlines

<p>YEAR ONE</p> <p>WINTER SEMESTER</p>
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1. Anastasia Siouzouli

INTRODUCTION: THEATRE AND THEATRE STUDIES/ SCIENTIFIC WRITING - 01YX080

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX300	SEMESTER	1st
COURSE TITLE	INTRODUCTION: THEATRE AND THEATRE STUDIES/ SCIENTIFIC WRITING		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	---		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO	No		

ERASMUS STUDENTS	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS331/

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> 																			
<p>Course Objectives: The course introduces the notions of theatre and theatre studies. We are going to explore the complex phenomenon of theatre and some of its forms (amongst others, performance art, dance theatre etc.) We will be discussing “performance” and its aspects/ components as the subject of theatre studies. We will dedicate significant part of the course to the principles of scientific writing especially in the field of theatre/ performance studies.</p> <p>Learning Outcomes: After the successful completion of the course, the students:</p> <ul style="list-style-type: none"> • Will be familiar with diverse theatrical forms • Will have understood the complex phenomenon of performance • Will be able to address the main subjects in the field of theatre studies • Will have read some crucial theoretical texts • Will know how to approach a scientific analysis of performance 																			
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <table border="0"> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td><i>Team work</i></td> <td><i>Criticism and self-criticism</i></td> </tr> <tr> <td><i>Working in an international environment</i></td> <td><i>Production of free, creative and inductive thinking</i></td> </tr> <tr> <td><i>Working in an interdisciplinary environment</i></td> <td><i>.....</i></td> </tr> <tr> <td><i>Production of new research ideas</i></td> <td><i>Others...</i></td> </tr> <tr> <td></td> <td><i>.....</i></td> </tr> </table>		<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>	<i>Working in an interdisciplinary environment</i>	<i>.....</i>	<i>Production of new research ideas</i>	<i>Others...</i>		<i>.....</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>																		
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<i>Production of new research ideas</i>	<i>Others...</i>																		
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<ul style="list-style-type: none"> • Encouragement of free, creative, analytical, and critical thinking. • Dialogue and constructive interaction between instructor and students. • Working independently. • Criticism and self-criticism. 																			

(3) SYLLABUS

Section titles	RECOMMENDED READING	Presentation link
1. Theatre and Theatre Studies: An Introduction	-	
2. The “authors” of the performance	Marvin Carlson: <i>Theatre. A Very Short Introduction</i>	COURSE WEBSITE (URL)

	(excerpt, transl. in Greek)	
3. The actor/ the notion of corporeality	Erika Fischer-Lichte: <i>Theaterwissenschaft</i> (excerpts, transl. in Greek)	COURSE WEBSITE (URL)
4. The audience/ the notion of reception	Jacques Rancière: <i>The emancipated spectator</i> (excerpts, in Greek)	COURSE WEBSITE (URL)
5. Describing and analyzing the performance	Erika Fischer-Lichte: <i>Theaterwissenschaft</i> (excerpts, transl. in Greek)	COURSE WEBSITE (URL)
6. "Reading" a performance: Phenomenology vs. Semiotics	Erika Fischer-Lichte: <i>The Transformative Power of Theatre</i> (excerpts, transl. in Greek)	COURSE WEBSITE (URL)
7. Performative Space and Time	Michel Foucault: <i>Heterotopias</i> (in Greek)	COURSE WEBSITE (URL)
8. <i>Mettre-en-scène</i> : Staging a performance	<i>Ästhetik der Inszenierung</i> (excerpts, transl. in Greek)	COURSE WEBSITE (URL)
9. The <i>Mediality</i> of performance	Excerpts, transl. in Greek from texts by D. Mersch, S. Krämer etc.	COURSE WEBSITE (URL)
10. Opera/ Musical, Performance Art, Dance Theatre I	Hans-Thies Lehmann: <i>Postdramatic Theatre</i> (excerpts, transl. in Greek)	COURSE WEBSITE (URL)
11. Opera/ Musical, Performance Art, Dance Theatre II	Hans-Thies Lehmann: <i>Postdramatic Theatre</i> (excerpts, transl. in Greek)	COURSE WEBSITE (URL)
12. Principles of scientific writing I	-	COURSE WEBSITE (URL)
13. Principles of scientific writing II	-	COURSE WEBSITE (URL)

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study</i>	Activity	Semester workload
	Lectures	50
	Study and analysis of bibliography	50
	Course total	100

according to the principles of the ECTS	
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation: Written examination (explication and analysis questions)</p>

(5) ATTACHED BIBLIOGRAPHY (in Greek)

Will be provided during the semester.

2. Thanasis Blesios

History and Dramaturgy of Modern Greek Theatre I: 16th c. - 1830 - 01YX003

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX003	SEMESTER	A
COURSE TITLE	History and Dramaturgy of Modern Greek Theatre I: 16 th c.-1830		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			

COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/1362/

(2) LEARNING OUTCOMES

- COURSE OBJECTIVES:** The course focuses on the history of Greek Theatre from the Renaissance to 1830 and on the plays of the same period. Major plays to be analyzed include *Erofilii* and *Panoria* by G. Chortatzis and *Chassis* by D. Gouzelis. References will be made in the discussion of these plays to their dramaturgical antecedents as well as to relevant European intellectual and artistic movements. The basic objective of this course is to introduce students to the basic informations and problems of the Greek Theatre of this period, as also to prepare them to be able to analyze in a satisfactory way the texts of the plays.
- LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: define and analyze the basic notions of the theory and history of theatre, define basic notions of history and civilisation, distinguish the dramatic genres, their characteristics and differences, analyze the dramatic techniques, organize the presentation of a play, compare the periods of the Modern Greek Theatre and their characteristics till 1830, conquer a total conception for the evolution of the Modern Greek Theatre till 1830.

General Competences

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

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

1. Working independently
2. Promotion of the independent and creative thought
3. Production of new research ideas
4. Criticism and self-criticism
5. Respect for difference and multiculturalism
6. Showing social, professional and ethical responsibility and sensitivity to gender issues

(3) SYLLABUS

• COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. - The question of the existence of theatre in Byzantium. The Greek Theatre during the Renaissance.	- Lesson notes - Power Point slides (pp. 2-4)	COURSE WEBSITE (URL)
2. - Period of Cretan Theatre. Surviving plays. Comedy. <i>Katzourbos</i> by G. Chortatsis.	- Lesson notes (pp. 261-270) - Power Point slides (pp. 5-6)	COURSE WEBSITE (URL)
3. - <i>Katzourbos</i>	- Lesson notes (pp. 261-270) - Power Point slides (pp. 7-8) - Athanassios Blessios, "The tracing of ancient Greek, Christian, popular and Renaissance cultural elements and their meaning in the plays of Georgios Chortatsis", <i>Parnassos</i> , Vol. 53, 2011, p. 261-272.	COURSE WEBSITE (URL)
4. - Tragedy. <i>Erophili</i> by Chortatsis.	- Lesson notes (pp. 231-258) - Power Point slides (pp. 9-11) - Athanassios Blessios, "The tracing of ancient Greek, Christian, popular and Renaissance cultural elements and their meaning in the plays of Georgios Chortatsis", <i>Parnassos</i> , Vol. 53, 2011, p. 231-258.	COURSE WEBSITE (URL)
5. - <i>Erophili</i>	- Lesson notes (pp. 231-258)	COURSE WEBSITE

	<ul style="list-style-type: none"> - Power Point slides (pp. 12-13) - Athanassios Blessios, "The tracing of ancient Greek, Christian, popular and Renaissance cultural elements and their meaning in the plays of Georgios Chortatsis", <i>Parnassos</i>, Vol. 53, 2011, p. 231-258. 	(URL)	
6.	<ul style="list-style-type: none"> - Religious drama. <i>The sacrifice of Abraham</i>. 	<ul style="list-style-type: none"> - Lesson notes - Power Point slides (pp. 14-15) 	COURSE WEBSITE (URL)
7.	<ul style="list-style-type: none"> - Pastoral drama. <i>Panoria</i> by Chortatsis. 	<ul style="list-style-type: none"> - Lesson notes (pp. 258-261) - Power Point slides (pp. 16-18) - Textbook (Athanassios G. Blesios, <i>Essays of Greek Dramaturgy: From Chortatsis to Cambanellis</i>, Papazisis, 2nd edition, Athens 2011, pp. 17-67) - Athanassios Blessios, "The tracing of ancient Greek, Christian, popular and Renaissance cultural elements and their meaning in the plays of Georgios Chortatsis", <i>Parnassos</i>, Vol. 53, 2011, p. 258-261. 	COURSE WEBSITE (URL)
8.	<ul style="list-style-type: none"> - General conclusions for the Cretan Theatre. Its reception. Introductory elements for the Theatre of Aegean Sea. 	<ul style="list-style-type: none"> - Lesson notes - Power Point slides (pp. 19-21) 	COURSE WEBSITE (URL)
9.	<ul style="list-style-type: none"> - Characteristics of the Theatre of Aegean Sea. Surviving plays. <i>The tragedy of Saint Demetrius</i>. Conclusions. 	<ul style="list-style-type: none"> - Lesson notes - Power Point slides (pp. 22-26) 	COURSE WEBSITE (URL)
10.	<ul style="list-style-type: none"> - The Ionian Theatre. Historical course 16th-19th c. Omilies (Popular Theatre of Zakynthos). <i>Evgena</i> by Th. Montseleze. 	<ul style="list-style-type: none"> Lesson notes -Power Point slides (pp. 27-34) 	COURSE WEBSITE (URL)
11.	<ul style="list-style-type: none"> - <i>Chasis</i> by D. Gouzelis 	<ul style="list-style-type: none"> - Lesson notes - Textbook (Athanassios G. Blesios, pp. 95-122) - Power Point slides (pp. 35-36) 	COURSE WEBSITE (URL)
12.	<ul style="list-style-type: none"> - The Theatre of the Enlightenment. General characteristics. Reception of Moliere, Metastase and Goldoni. Editions- handwritten translations- performances. 	<ul style="list-style-type: none"> - Lesson notes - Textbook (A. Tabaki, <i>Modern Greek Theatre, 18th – 19th c.</i>, Diavlos, Athens 2005, pp. 44-93) - Power Point slides (pp. 37-51) 	COURSE WEBSITE (URL)
13.	<ul style="list-style-type: none"> - The Theatre of the Enlightenment. Original plays. Editions- performances. The sociocultural context before the Greek Revolution of 1821. The Theatre during the Greek Revolution. 	<ul style="list-style-type: none"> - Lesson notes - Textbook (A. Tabaki, <i>Modern Greek Theatre, 18th – 19th c.</i>, pp. 94-157) -Power Point slides (pp. 52-58) 	COURSE WEBSITE (URL)

Ways of evaluation of the students:		
Proposition 1	Oral examination through internet platform or written class examination	
Proposition 2	Optional essay	
Proposition 3	Participation in the presentation of the courses	
Proposition 4		
Other		

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Through internet platform	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching (power-point, video), communication with students (e-class)	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc. The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<i>Activity</i>	<i>Semester workload</i>
	Lectures	50
	Autonomous study and analysis of bibliography	50
		Course total	100
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language of evaluation : Greek Methods of evaluation: <ul style="list-style-type: none"> • Formative evaluation, public presentation through internet platform, written works, essays (10 %): • Written or oral Examinations through internet platform (90 %) which includes: Subjects for elaboration and analysis from the material 	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

1. WALTER PUCHNER, *EUROPEAN THEATRE STUDIES*, GOULANDRI-HORN FOUNDATION, ATHENS 1984 (in Greek).
2. W. PUCHNER, *TEXTS AND OBJECTS*, KASTANIOTIS, ATHENS 1997 (in Greek).
3. W. PUCHNER, *ANTHOLOGY OF MODERN GREEK DRAMATURGY*, VOL. I: *FROM THE CRETAN RENAISSANCE TO THE REVOLUTION OF 18210*, NATIONAL BANK OF GREECE CULTURAL FOUNDATION, ATHENS 2006 (in Greek) .
4. ANNA TAMBAKI, *MODERN GREEK THEATRE (18th-19th c.)*, DIAVLOS, ATHENS 2005 (in Greek).
5. DAVID HOLTON (ed.), *LITERATURE AND SOCIETY IN THE RENAISSANCE CRETE*, EDITIONS OF THE UNIVERSITY OF CRETE, HERAKLION 2006 (in Greek).
6. ATHANASSIOS G. BLESSIOS, *ESSAYS OF GREEK DRAMATURGY: FROM CHORTATSIS TO KAMBANELIS*, PAPAISIS, ATHENS 2007 (in Greek).
7. GEORGE CHORTATSIS, *EROFILI*, STIGMI, ED. STYLIANOS ALEXIOU-MARTHA APOSKITI, ATHENS 2001 (in Greek.)
8. DIMITRIOS GOUZELIS, *CHASIS*, ED. ZISIMOS SYNODINOS, OKEANIDA, ATHENS 1997, 2000 (in Greek).
9. DIMITRIOS GOUZELIS, *CHASIS*, PELEKANOS, ATHENS 2005 (In Greek).
10. DIMITRIS SPATHIS, *FROM CHORTATSIS TO COUN. ESSAYS OF MODERN GREEK THEATRE*, MIET (CULTURAL

3. Anastasia Siouzouli

World Theatre History and Dramaturgy I: Middle Ages and Renaissance - 01YX014

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX014	SEMESTER	1st
COURSE TITLE	World Theatre History and Dramaturgy I: Middle Ages and Renaissance		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
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<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		

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

(6) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> 																			
<p>Course Objectives: The course constitutes an introduction to the (European) theatre in the years after Antiquity until roughly the 16th century. The course content aims initially to acquaint the students with the fundamental principles of theatrical historiography as well as the forms and functions of the theatre of the Middle-Ages, the Renaissance, and the Baroque in Europe. The objective of the course is to familiarise the students with what historiography calls the origins of European theatre, with the relics of the time and their contemporary approach, with some classical theatrical plays that were written in this period of time.</p>																			
<p>Learning Outcomes: After the successful completion of the course, the students:</p> <ul style="list-style-type: none"> • will be familiar with the most significant developments in theatre from the Middle-Ages to the Renaissance. • will be able to understand how theatrical historiography works. • will be able to recognise and assess theatrical forms and functions from this period of time. • having come into contact with specific philosophical texts and theatre plays of the time, they will be capable of understanding and of analysing them autonomously. 																			
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<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>																		
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<i>Working in an interdisciplinary environment</i>	<i>.....</i>																		
<i>Production of new research ideas</i>	<i>Others...</i>																		
	<i>.....</i>																		
<ul style="list-style-type: none"> • Encouragement of free, creative, analytical, and critical thinking. • Dialogue and constructive interaction between instructor and students. • Working independently. • Criticism and self-criticism. 																			

(7) SYLLABUS

Section titles	RECOMMENDED READING	Presentation link
1. Discussing theatrical historiography and the specific periods concerning the course	-	
2. From the theatre of Antiquity to the theatre of Middle-Ages	Vince, Ronald (Ed.). <i>A companion to the Medieval Theatre</i> . New York: Greenwood Press, 1989. Fischer-Lichte, E. (2012). <i>History of European Theatre and Drama I</i> , Athens: Πλέθρον (in Greek)	COURSE WEBSITE (URL)
3. Forms and functions of medieval theatre I	Fischer-Lichte, E. (2012). <i>History of European Theatre and Drama I</i> , Athens: Πλέθρον (in Greek) Excerpts from an unpublished article by Katrin Kröll	COURSE WEBSITE (URL)
4. Forms and functions of medieval theatre II	Tydeman William. <i>The Medieval European stage, 500-1550</i> . Cambridge: Cambridge University Press, 2003. Harris, John Wesley. <i>Medieval Theatre in Context: An Introduction</i> . London: Routledge, 1992	COURSE WEBSITE (URL)
5. The “theatre of the Renaissance”	Cairns, Christopher. <i>The Renaissance theatre: texts, performance, design</i> . Ashgate, 1999. Mulryne, J.R. & Shrewring, Margaret (Ed.). <i>Theatre of the English and Italian Renaissance</i> . Palgrave Macmillan, 1991.	COURSE WEBSITE (URL)
6. 15 th and 16 th Century Continental Europe Theatre I	Freund Philip. <i>Dramatis Personae: The Rise of Medieval and Renaissance Theatre</i> . Peter wen Ltd, 2006.	COURSE WEBSITE (URL)
7. 15 th and 16 th Century	Brockett, O. G. & HildyF. J.	COURSE WEBSITE (URL)

Continental Europe Theatre II	(2003). <i>History of Theatre</i> . Boston, MA: Allyn and Bacon. On Commedia dell'Arte, <i>Θέατρο Journal</i> , 22, July-August 1965 (in Greek)	
8. 15 th and 16 th Century Continental Europe Theatre III	Bosisio, P. (2010). <i>Theatre History</i> , Vol. I, Athens: Αιγόκερως (in Greek)	COURSE WEBSITE (URL)
9. Renaissance Theatre in England: Politics and Society	<i>The Oxford Illustrated History of Britain</i> , Kenneth O. Morgan	COURSE WEBSITE (URL)
10. Renaissance Theatre in England: Drama and Performance	Bosisio, P. (2010). <i>Theatre History</i> , Vol. I, Athens: Αιγόκερως (in Greek) Kermode Frank: <i>The Age of Shakespeare</i> , Athens: MIET 2011 (in Greek)	COURSE WEBSITE (URL)
11. William Shakespeare: Macbeth/ Richard III (a)	Harold Bloom: Shakespeare. <i>The Invention of the Human</i> , Athens: Gutenberg, 2023 (in Greek)	COURSE WEBSITE (URL)
12. William Shakespeare: Macbeth/ Richard III (b)	Stephen Greenblatt: <i>Tyrant – Shakespeare on Politics</i> , Athen: MIET 2021 (in Greek) <i>Macbeth, Richard III</i>	COURSE WEBSITE (URL)
13. Shakespeare's Reception	Varopoulou E. (2016): Shakespeare's Metamorphoses, <i>ΕΠΙΛΟΓΟΣ Journal</i> (in Greek)	COURSE WEBSITE (URL)

(8) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop,</i>	Activity	Semester workload
	Lectures	50
	Study and analysis of bibliography	50

<i>interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>		
	Course total	100
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation: Written examination (explication and analysis questions)</p>	

(9) ATTACHED BIBLIOGRAPHY (in Greek)

Will be provided during the semester.

4. Associate Tutor

Theatre Pedagogy I: Didactics of Theatre in Education - 02YX004

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YX004	SEMESTER	WINTER
COURSE TITLE	Theatre Pedagogy I: Didactics of Theatre in Education		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	4	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS113/		

2.LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<ul style="list-style-type: none"> • COURSE OBJECTIVES: The objective of this course is to introduce students to the basic concepts and techniques of teaching theatre in education. Through this course the student will acquire an understanding of the content, structure and purpose of teaching theatre in education, i.e. stages of teaching, theatrical techniques and the organization of school theatrical performance. The students should obtain a functional knowledge of theoretical background and the procedures of teaching theatre in education; more specifically, these include forms of theatre in education, theories on the dramatic play, methods and techniques of teaching theatre in education and theatrical school performance. Furthermore, the course includes workshops for the students' practical training of teaching theatre in education. • LEARNING OUTCOMES: Upon successful completion of the course students will be able to: define the theories of educational drama, analyse the basic concepts and methodology of teaching theatre in education, distinguish the stages of the teaching of theatre and drama in education, recognize the dramatic techniques of teaching theatre in education, organize the structure of a theatrical performance at school, coordinate an experiential workshop of dramatic expression and last but not least, possess skills relating to body and voice theatrical expression.
General Competences

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

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Respect for the natural environment

3.SYLLABUS

- **COURSE CONTENTS**

- Forms of theatre in education: dramatic play, educational drama, theatre in education and school theatre.
- Theories on dramatic play: philosophical, theatrological, sociological, anthropological and psycho-dramatic theories.
- Methods of teaching theatre in Education: required materials and planning of teaching.
- Techniques of teaching theatre the education: theatrical and dramatic techniques.
- School theatrical performances: preparation and organization of a school theatrical performance.

Section titles	RECOMMENDED READING	Presentation link
1. Forms of theater in education - Educational drama and professional theater: Similarities and differences - Educational Drama historical review (Winifred Ward, Peter Slade, Brian Way)	Lesson notes (pp.15-34) Lesson Plan Template - Power Point slides (1-17)	COURSE WEBSITE (URL)

2. - Educational Drama historical review (DorothyHeathcote, GavinBolton)	Lesson notes (pp.34-40) Lesson Plan Template - Power Point slides (17-34)	COURSE WEBSITE (URL)
3. - Philosophical theories about educational drama	Lesson notes (pp.41-50) Lesson Plan Template - Power Point slides (34-53)	COURSE WEBSITE (URL)
4. Literary theory on educational drama Educational drama and professional theater	Lesson notes (pp.50-55) Lesson Plan Template - Power Point slides (54-68)	COURSE WEBSITE (URL)
5. Educational drama and psychotherapy - Cognitive theories on educational drama	Lesson notes (pp.55-64) Lesson Plan Template - Power Point slides (69-99)	COURSE WEBSITE (URL)
6. - Sociological theories on educational drama	Lesson notes (pp.64-77) Lesson Plan Template - Power Point slides (99-138)	COURSE WEBSITE (URL)
7. - Psychodynamic theories and educational drama	Lesson notes (pp.77-86) Lesson Plan Template - Power Point slides (138-157)	COURSE WEBSITE (URL)
8. - Factors influencing in the teaching of educational drama	Lesson notes (pp.77-98) Lesson Plan Template - Power Point slides (157-165)	COURSE WEBSITE (URL)
9. - Methods of teaching educational drama	Lesson notes (pp.98-112) Lesson Plan Template - Power Point slides (166-179)	COURSE WEBSITE (URL)
10. - Ways to create a dramatic plot	Lesson notes (pp.112-122) Lesson Plan Template - Power Point slides (180-206)	COURSE WEBSITE (URL)
11. - The use of theatrical conventions and techniques in the development of educational drama	Lesson notes (pp.122-133) Lesson Plan Template - Power Point slides (207-233)	COURSE WEBSITE (URL)
12. - From educational drama to theatrical performance	Lesson notes (pp.133-138) Lesson Plan Template -	COURSE WEBSITE (URL)

	Power Point slides (234-244)	
13. - From educational drama to theatrical performance	Lesson notes (pp.138-144) Lesson Plan Template - Power Point slides (245-256)	COURSE WEBSITE (URL)

4.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	25
	interactive teaching	25
	workshop	25
	study and analysis of bibliography	25
	Course total	100
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language of evaluation : Greek Methods of evaluation: <ul style="list-style-type: none"> • Formative evaluation(50 %): <ul style="list-style-type: none"> - Individual response to theatrical expression with body and voice - Individual response to to a particular theatrical performance • Written work, essay(50 %)Q <ul style="list-style-type: none"> - multiple choice questionnaires 	

5. ATTACHED BIBLIOGRAPHY

- 📖 Bolton, G. M. (1998). *Acting in classroom drama: A critical analysis*. Birmingham: University of Central England.
- 📖 Fleming, M. (2001). *Teaching drama in primary and secondary schools: an integrated approach*. London: David Fulton Publishers.
- 📖 Gana, G. (1998). *Ten Creative Steps for a School Performance and Six Performances with School and Pre-school Aged Children*. Athens: Kastaniotis (in Greek).
- 📖 Goode, T. (1995). *Structuring drama work: a handbook of available forms in theatre and drama*. Cambridge: Cambridge University Press.
- 📖 Hornbrook, D. (1998). *Education and dramatic art*. London: Routledge.
- 📖 Kontoyianni, A. (2000). *Dramatic Art in Education*. Athens: EllinikaGrammata(in Greek).
- 📖 Neelands, J. (1998). *Beginning drama, 11-14*. London: David Fulton Publishers.
- 📖 Papadopoulos, S. (2010). *The Pedagogics of Theatre*. Athens: Auto-edition (in Greek).
- 📖 Sextou, P. (2005). *Theatro-pedagogic Programmes in Schools: For Educators, Actors, Theatrolgists and Educators-Animators*. Athens: Metechmio(in Greek).
- 📖 Somers, J. (1995). *Drama in the Curriculum*. London: Cassell.

5. Ioanna Tzartzani

Introduction to Dance: Theory and Practice - 01YX050

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Department of Theater Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX050	SEMESTER	A
COURSE TITLE	<i>Introduction to Dance: Theory and Practice</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5 ECTS	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	English		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS375/		

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

With the completion of the 13 sessions, students will have a coherent overview of western theatre dance history and evolution and are able to identify key figures, trends and ideas within modern, postmodern and contemporary dance. They can locate and discuss basic theoretic and philosophical principles that have informed dance research and creation, as well as dance's contribution to current academic theory and practice and sociopolitical debates.

Within class students are further encouraged to interact with each other and collaborate in small group projects, present and discuss their ideas and experiment on problem-solving tasks.

- Dance in the Ancient civilizations, the Middle Ages, and the Renaissance, highlighting the emergence of Ballet

- Structures of the evolution of dance since the early 20th century until today, key figures in the currents of Modern and Postmodern dance and theoretical and philosophical ideas of their initiators.

- Corporeal exploration and use of the elements of dance and performance, such as space, time, music, texture, flow, etc. Improvisational approaches to experiential understanding of movement through various and diverse expressive media relative to structure, space, time, and dynamics.

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional and ethical responsibility and sensitivity to gender issues Criticism and self-criticism

(1) SYLLABUS

The module introduces first year students to dance theory and practice. It tackles current theories and debates on dance history and historiography, anthropology, ethnography, dance analysis, critique and choreography focusing on the profound relationship between theory and practice.

The module converses issues regarding the selection, evaluation and use of diverse research methodologies and sources. It discusses the distinct –yet interconnected- roles of the dance researcher, viewer, performer and critic and their multi-layered interaction within dance production, distribution and ‘consumption’. The class further explores dance’s interconnection to other arts –taking into account all ‘in-between’ genres and/or hybrid forms- as well as its discursive relation with its socio-cultural, economic and geo-political context.

The course develops in 13 lessons		
Section titles	Bibliography	link presentation
1. Introduction to dance theory and practices. From dance practice, creation and research, to practice-as-research.	Foster, S. L. Dance Theory? in Chazin-Bennahum, J. (ed) Teaching Dance Studies. London: Routledge, 2005, σελ. 19-34	COURSE WEBSITE (URL)
2. a/. Introduction to dance history and historiography. b/. Discussing distinct genres, styles and periods in Western theatrical dance: from early 20 th century experimentations to contemporary dance.	Adshead-Lansdale, J. and Layson, J. <i>Dance History: an Introduction</i> . [second edition]. London and New York: Routledge, 1994, pp. 3-10, 18-21 [Previous ed. published as: Dance history, a methodology for students. London: Dance Books, 1983.] Carter, A. (ed). <i>Rethinking Dance History. A Reader</i> . London and New York: Routledge, 2004, pp. 10-19. Cohen, S. J. <i>Dance as Theatre Art: Source Readings in Dance History from 1581 to</i>	COURSE WEBSITE (URL)

	the Present	
3. Dance History overview: Periods, and genres in Western theatrical dance. From the Middle Ages to the Early 20 th century.	Au, S. Ballet and Modern Dance. London: Thames and Hudson, 1988, 2004 (revised edition), pp.11-59 Krauss, R. Dance History. Athens: Nefeli, 1980, pp. 81-167 (in Greek)	COURSE WEBSITE (URL)
4. Introduction to Laban Movement Analysis. (theory and practice) I: Theory.	Barboussi, V. Dance in the 20th century, 2004, pp. 114-131. Newlove, J., & Dalby, J. (2004). Laban for all. London: Nick Hern.	COURSE WEBSITE (URL)
5. Introduction to Laban Movement Analysis. (theory and practice) II: Practice.	Movement explorations and analysis in class.	COURSE WEBSITE (URL)
6. Introduction to postcolonial Studies: Orientalism, Exoticism and Auto-Exoticism In dance.	Koritz, A. <i>Salome unveiled: imperialism and the dancing body in England</i> . [proceedings of the Fifteenth Annual Conference of the Society of Dance History Scholars. University of California, Riverside. 14-15 February 1992, pp. 305-309. Ness, S. <i>Originality in the Post-Colony: Choreographing the Neoethnic Body of Philippine Ballet</i> . Cultural Anthropology,	COURSE WEBSITE (URL)

	<p>12(1):64-108. 1997, pp. 64-109. Savigliano, M. E. <i>Tango and the Political Economy of Passion</i>. Boulder and Oxford: Westview Press, 1995. Said, E. <i>Orientalism</i>. Athens: Nefeli, pp. 11-20.</p>	
<p>7. a/. Isadora Duncan's "Greekness" and the Delphic Festivals.</p> <p>b/. Early dance in Greece: international and local influences, education, aesthetics, ideology.</p>	<p>Alkalai, N. State School of Dance: Past, Present, Future. Athens: Dian, 2002.</p> <p>Anton, J. P. (ed). <i>Upward Panic: the Autobiography of Eva Palmer-Sikelianos</i>. Philadelphia: Harwood Academic Publishers, 1993.</p> <p>Au, S. <i>Ballet and Modern Dance</i>. London: Thames and Hudson, 1988, 2004, pp. 87-91 (revised edition).</p> <p>Barboussi, V. <i>Dance in the 20th century</i>, 2004, pp. 35-57</p> <p>_____.(2014). <i>The art of dance in Greece in the 20th century: The School of Pratsika: Ideology-Praxis-Aesthetics</i>. Athens: Gutenberg, 2014.</p> <p>Daly, A. Isadora Duncan's Dance Theory. <i>Dance Research Journal</i>. 26:2,</p>	<p>COURSE WEBSITE (URL)</p>

	<p>WINTER 1994, pp. 24-30.</p> <p>_____ <i>Done into Dance</i>. Middletown, Connecticut: Wesleyan University Press, 1995.</p> <p>Gregoriou, M. <i>Dance</i>. Athens: Coan, 2004.</p> <p>Pratsika, K. <i>Life and Work</i>. Athens: Ursa Minor.</p> <p>Tzartzani, I. <i>Western performance of 'Greekness' in the turn of the 20th Century</i>. Choros plus, Winter 2005-2006.</p>	
8. Introduction to Dance Analysis I: Observation –Description. Components, form and structure.	<p>Adshead, J. (ed) <i>Dance Analysis; Theory and Practice</i>. London: Dance Books, 1998.</p>	COURSE WEBSITE (URL)
9. Introduction to Choreography/Composition: Space, Rhythm, Dynamics, Structure.	<p>Movement-based workshop in class.</p>	COURSE WEBSITE (URL)
10. Introduction to Dance Analysis II: Intertextuality and Interpretation.	<p>Adshead-Lansdale, J. <i>Dancing Texts: Intertextuality and interpretation</i>. London: Dance Books, 1999.</p> <p>Barthes, R. <i>The Death of the Author, in Image, Music, Text</i>. London: Fontana, 1977.</p> <p>Eco, U. <i>the Role of the Reader: explorations in the semiotics of texts</i>. Bloomington: Indiana University Press, 1984.</p> <p>Foster, S. <i>Reading</i></p>	COURSE WEBSITE (URL)

	<p><i>Dancing: Bodies and Subjects in contemporary American Dance.</i> Los Angeles: University of California press, 1986.</p> <p>Foucault, M. <i>What is an Author?</i> in <i>Language, Counter-memory, Practice.</i> Oxford: Blackwell, 1977.</p> <p>Frow, J. 'Intertextuality and Ontology', in m. Worton & J. Stills (eds), <i>Intertextuality: theories and practices.</i> Manchester: Manchester University Press, 1990.</p> <p>Kristeva, J. <i>Desire in Language.</i> Oxford: Blackwell, 1980.</p>	
11. Early 20 th Century Artistic, Political and Philosophical movements in Europe. Early Modern dance experimentations.	<p>Au, S. <i>Ballet and Modern Dance.</i> London: Thames and Hudson, 1988, 2004.</p> <p>Barboussi, V. <i>Dance in the 20th century,</i> 2004, pp. 95-113.</p> <p>Goldberg, R. L. <i>Performance Art: From Futurism to the Present.</i> London: Thames and Hudson, 2006 (1979-2001).</p>	COURSE WEBSITE (URL)
12. Modernism in Art and Dance History: Aesthetic, social and political currents in European and American Choreography.	<p>Au, S. <i>Ballet and Modern Dance.</i> London: Thames and Hudson, 1988, 2004 (revised edition), pp. 96-101.</p> <p>Barbousi, V.</p>	COURSE WEBSITE (URL)

	<p>(2004). Dance in the 20th century: Landmarks and Personalities. Athens: Kastaniotis (in Greek), pp. 73-89.</p> <p>Franko. M. Dancing Modernism/Performing Politics. Bloomington and Indianapolis: Indiana University Press, 1995, σελ. 38-74.</p> <p>Manning, S. A. <i>Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman</i>. Berkley, Los Angeles, London: University of California Press, 1993.</p> <p>Partch- Bergsohn, I. <i>Modern Dance in Germany and the United States: Crosscurrents and Influences</i>. Switzerland: Hardwood Academic Publishers, 1994.</p> <p>Thoms, V. Martha Graham's Haunting Body: Autobiography at the Intersection of Writing and Dancing. <i>Dance Research Journal</i>, 40/I summer 2008, pp 3-16.</p>	
13. Student Presentations	Group presentations in conference format.	COURSE WEBSITE (URL)
Ways of student assessment:		

Proposal 1	Tasks in class (movement-based synthesis and analysis, oral and written research)
Proposal 2	Written exams
Proposal 3	Student presentations
Other	

(2) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face- to- face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of technology, discussion, lectures, workshops, and written assessments.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc. The student's study hours for each learning activity are given as well as the hours of nondirected study according to the principles of the ECTS</i>	Activity	Semester workload
	lectures	25
	laboratory practice,	25
	interactive teaching	25
	The student's study hours for each learning	25
	Course total	100
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Written exams, class-workshops and debates, public presentation.	

(3) ATTACHED BIBLIOGRAPHY

<p>📖 Adshead-Lansdale, J. <i>Dancing Texts: Intertextuality and interpretation</i>. London: Dance Books, 1999.</p> <p>📖 Adshead, J. (ed) <i>Ανάλυση του χορού: Θεωρία και Πράξη</i>. Αθήνα: Πασχαλίδης, 2007, σελ.97-146.</p> <p>📖 Anton, J. P. (ed). <i>Upward Panic: the Autobiography of Eva Palmer-Sikelianos</i>. Philadelphia: Harwood Academic Publishers, 1993</p> <p>📖 Albright, C., A. (2010). <i>Modern gestures: Abraham Walkowitz Draws Isadora Duncan Dancing</i>. China: Wesleyan University Press.</p>
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- 📖 Au, S. (2002). *Ballet and Modern Dance*. London: Thames and Hudson Ltd.
- 📖 Banes, S. (1998). *Dancing women: female bodies on stage*. U.S.A. & Canada: Routledge
- 📖 Barbousi, V. *Dance in the 20th century: Landmarks and Personalities*. Athens: Kastaniotis (in Greek), 2004.
- 📖 _____(The art of dance in Greece in the 20th century: The School of Pratsika: Ideology-Praxis-Aesthetics, Athens: Gutenberg, 2014.
- 📖 Barthes, R. The Death of the Author, in Image, Music, Text. London: Fontana, 1977.
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- 📖 Daly, A. Isadora Duncan's Dance Theory. Dance Research Journal. 26:2, WINTER 1994, pp. 24-30.
- 📖 _____ Done into Dance. Middletown, Connecticut: Wesleyan University Press, 1995.
- 📖 Dils, A. & Albright, C. A. *Moving history / Dancing cultures. A dance history reader*. U.S.A.: Wesleyan University Press, 2001.
- 📖 Eco, U. the Role of the Reader: explorations in the semiotics of texts. Bloomington: Indiana University Press, 1984.
- 📖 Foster, S. Reading Dancing: Bodies and Subjects in contemporary American Dance. Los Angeles: University of California press, 1986.
- 📖 Foucault, M. What is an Author? in Language, Counter-memory, Practice. Oxford: Blackwell, 1977.
- 📖 Foster, S. Reading Dancing: Bodies and Subjects in contemporary American Dance. Los Angeles: University of California press, 1986.
- 📖 Foster, S. L. Dance Theory? in Chazin-Bennahum, J. (ed) Teaching Dance Studies. London: Routledge, 2005, σελ. 19-34
- 📖
- 📖 Franko. M. Dancing Modernism/Performing Politics. Bloomington and Indianapolis: Indiana University Press, 1995, σελ. 38-74.
- 📖 _____ (2002). *The work of dance: labor, movement, and identity in the 1930s*. U.S.A.: Wesleyan University Press.
- 📖 Frow, J. 'Intertextuality and Ontology', in m. Worton & J. Stills (eds), Intertextuality: theories and practices. Manchester: Manchester University Press, 1990.
- 📖 Koritz, A. Salome unveiled: imperialism and the dancing body in England. [proceedings of the Fifteenth Annual Conference of the Society of Dance History Scholars. University of California, Riverside. 14-15 February 1992, pp. 305-309.
- 📖 Kraus, R. *History of Dance*. Athens: Nefeli, 1980 (in Greek).
- 📖 Kristeva, J. *Desire in Language*. Oxford: Blackwell, 1980.
- 📖 Manning, S. A. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkley, Los Angeles, London: University of California Press, 1993.
- 📖 Ness, S. Originality in the Post-Colony: Choreographing the Neoethnic Body of Philippine Ballet. Cultural Anthropology, 12(1):64-108. 1997, pp. 64-109.
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- Reynolds, N. & McCormick, M. *No fixed Points Dance in the Twentieth Century*. New Haven and London: Yale University Press, 2003.
- Said, E. W. *Orientalism: Western Perceptions of the Orient*. [reprinted] London: Penguin Books, 1995.

Thoms, V. Martha Graham's Haunting Body: Autobiography at the Intersection of Writing and Dancing. *Dance Research Journal*, 40/I summer 2008, pp 3-16.

6. Christina Zoniou

Introduction to Theatrical Practice: Theory and Practice - 01YX027

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX027	SEMESTER	WINTER
COURSE TITLE	Introduction to Theatrical Practice: Theory and Practice		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
lectures, workshops		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS168/		

2.LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- **COURSE OBJECTIVES:** The objective is to introduce students to the most important techniques, concepts and theories of the art of acting, directing and of the actor's training of the 20th century: psychological realism, formalism, epic theatre, ritual theatre, etc. Students will try out comparatively training exercises from the various acting schools and they will get familiarized with their personal expressive capacities using vocal, physical, facial expression.
- **LEARNING OUTCOMES:** Upon completion of the course, the students will be expected
 - to be able to distinguish, both in theory and in practice, the main kinds and styles of acting starting from the birth of theatre until the mid-20th century,
 - to take a first step towards familiarization with exposure on the stage,
 - to develop theatrical imagination, rigour and creativity, important skills of a theatre artist,
 - with an emphasis on Stanislavski, Brecht and Meyerhold,
 - to enhance group building, cooperation and co-creation capacities,
 - to be able to record and evaluate their artistic progress in a written essay.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism

- Decision-making
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Respect for the natural environment

3.SYLLABUS

COURSE CONTENTS

The course has an introductory nature. It contains:

- Theoretical and practical overlook of the history of acting and some of the major acting schools of the 20th century,
- Games and exercises for warm-up, trust and relaxation.
- Introduction to the theatrical space and time, movement, rhythm, vocal training, emotion and sensory memory, physical actions, improvisations, character building, analysis and interpretation of text.
- Team work, preparation and presentation of improvisations and scenes.

Section titles	RECOMMENDED READING	Presentationlink
1. Introduction (1st part): Energisers / group building exercises, learning contract	Lesson notes: Introduction to theatre practice.	COURSE WEBSITE (URL)
2. Introduction to the basic notions of scenic practice - introduction to the actors training	Lesson notes: Introduction to theatre practice.	COURSE WEBSITE (URL)
3. Introduction to the History of the Scenic Practice from the beginnings until the end of the 20th century	Lesson notes: The scenic practice in the 20th century	COURSE WEBSITE (URL)
4. Introduction to the History of the Scenic Practice of the 20th century - Konstantin Stanislavsky: theory and practice	Lesson notes: The scenic practice in the 20th century / Moore, S. (1992). The Stanislavski system. Athens: Paraskinio	COURSE WEBSITE (URL)
5. Deepening into Stanislavsky: text analysis for the actor and the director	Lesson notes: The scenic practice in the 20th century / Moore, S. (1992). The Stanislavski system. Athens: Paraskinio	COURSE WEBSITE (URL)
6. Vsevolod Meyerhold: theory and practice	Lesson notes: The scenic practice in the 20th century / Meyerhold V. (1982). Texts on theatre 1891-	COURSE WEBSITE (URL)

	1917. Athens: Ithaki	
7. Deepening into Meyerhold: text based training	Lesson notes: The scenic practice in the 20th century /	COURSE WEBSITE (URL)
8. Bertold Brecht: theory and practice	Lesson notes: The scenic practice in the 20th century / Brecht, B. (1979). Small Organum on Theatre. Athens: Kalvos	COURSE WEBSITE (URL)
9. Deepening into Brecht: text based training	Lesson notes: The scenic practice in the 20th century /	COURSE WEBSITE (URL)
10. The scenic practice at the end of the 20th century and the beginning of the 21st century	Bablet, D. & Jomaron, J. (2009). History of Contemporary Directing, 2nd vol. Thessaloniki: University Studio Press	COURSE WEBSITE (URL)
11. Groups presentation and feedback	-	COURSE WEBSITE (URL)
12. Groups presentation and feedback	-	COURSE WEBSITE (URL)
13. Final groups presentations in public	-	COURSE WEBSITE (URL)

4.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>		
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-</i>	Activity	Semester workload
	Lectures	50
	Theatre Workshops	25
	Artistic creation	25
	Non directed study	25
	Course total	125

<p><i>directed study according to the principles of the ECTS</i></p>	
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation language: Greek (English for the Erasmus students)</p> <p>Evaluation Methods:</p> <p>I. Initial - diagnostic evaluation containing: reflective discussions and experiential diagnostic activities to highlight the students' pre-existing knowledge and expectations about the course requirements.</p> <p>II. Summative-gradual evaluation including:</p> <ul style="list-style-type: none"> • Reflective discussions after laboratory exercises • group presentations <p>III: Final-ConclusiveAssessment including:</p> <ul style="list-style-type: none"> • individual written self-assessment report • oral examination in the theory of stage practice <p>Rating Criteria:</p> <ul style="list-style-type: none"> • Artistic interpretation (30%): participation and performance in laboratory exercises and presentation of the final theatrical scenes • Understanding the theory and practice of stage practice in the written individual self-assessment report (40%) • Understanding the theory of stage practice in the oral examination (30%) <p>The evaluation criteria are posted on the eclass page of the course and are analyzed orally in lessons 1 and 12 and whenever requested.</p>

5. ATTACHED BIBLIOGRAPHY

- 📖 Bablet, D (2008). *History of Contemporary Directing., 1st vol. 1887-1914.* Thessaloniki: University Studio Press. (in Greek).
- 📖 Bablet, D. & Jomaron, J. (2009). *History of Contemporary Directing, 2nd vol.* Thessaloniki: University Studio Press (in Greek).
- 📖 Barba, E. & Savarese, N. (2008). *A Dictionary of Theatre Anthropology. The Secret Art of the Performer.* Athens: Koan (in Greek).
- 📖 Brecht, B. (1979). "A Short Organum for the Theatre". In *From Aristotle to Brecht.* Athens: Kalvos (in Greek).
- 📖 Chechov, M. (1991). *Lessons for the professional actor.* Athens: Dodoni (in Greek).
- 📖 Diderot, D. (2009). *The paradox of acting.* Athens: Polis (in Greek).
- 📖 Dinkgraefe, D. M. (2001). *Approaches to Acting: Past and Present.* New York: Continuum (in English).
- 📖 Esslin, M. (2005). *Brecht, the Man and his Work.* Athens: Dodoni (in Greek).
- 📖 Gorchakov, N. (1997). *Vachtangov: Lessons of Directing and Acting.* Athens: Medousa (in Greek).
- 📖 Grotovski, J. (1982). *Towards a Poor Theatre.* Athens: Theoria (in Greek).
- 📖 Hodge, A. (2000). *Twentieth Century Actor Training.* London and New York: Routledge (in English).
- 📖 Moore, S. (1992). *The Stanislavski System.* Athens: Paraskinio (in Greek).
- 📖 Stanislavski, K. (1959). *An actor prepares.* Athens: Gonis (in Greek).
- 📖 Stanislavski, K. (1962). *Creating a role.* Athens: Gonis (in Greek)

7. Kostoula Kaloudi

Introduction to Cinema - 02YE011

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE011	SEMESTER	Winter
COURSE TITLE	INTRODUCTION TO CINEMA		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	4

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS238		

1. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- **COURSE OBJECTIVES:** The course approach the organization and the presentation of the image and the students are guided to its evaluation. They distinguish the aesthetic and narrative structure of a film and they are converted from spectators to analysts.
-
- **LEARNING OUTCOMES:** The Students learn to recognize the cinematic language. They consider and analyse different examples of cinematic discourse. They come in contact with the film terminology and discover the basic concepts of the seventh art. They discover how to "read" the film image.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

- Working independently
- Production of new research ideas
- Respect for difference and multiculturalism
- Production of new research ideas

2. SYLLABUS

The course aims to familiarize students with the language of film. The discussion of a broad range of examples of filmic language will introduce students to film terminology and key concepts of motion pictures. Students will be invited to learn how to not merely see but to “read” a film.

Section titles	RECOMMENDED READING	Presentation link
1. The shot	Siety, Emmanuel (2006). <i>Το πλάνο</i> , Αθήνα: Πατάκη -BORDWELL David, THOMPSON Kristin, <i>Εισαγωγή στην τέχνη του κινηματογράφου</i> , MIET, Αθήνα 2004 Lesson notes	COURSE WEBSITE (URL)
2. Narrative editing	Pinel, Vincent (2006). <i>Το μοντάζ</i> , Αθήνα: Πατάκη Lesson notes	COURSE WEBSITE (URL)
3. Soviet narrative editing	Pinel, Vincent (2006). <i>Το μοντάζ</i> , Αθήνα: Πατάκη <i>Το μοντάζ</i> , (συλλογικό), Αιγόκερως, Αθήνα 2003 Lesson notes	COURSE WEBSITE (URL)
4. Sound: 1. The human voice	-CHION Michel, <i>Ο ήχος στον κινηματογράφο</i> , εκδόσεις Πατάκη, Αθήνα 2010 Lesson notes	COURSE WEBSITE (URL)
5. Sound: 2. The music	-CHION Michel, <i>Ο ήχος στον κινηματογράφο</i> , εκδόσεις	COURSE WEBSITE (URL)

	<p>Πατάκη, Αθήνα 2010</p> <p>Lesson notes</p>	
6. <i>Raccords</i> : The rules of continuity on the screen	<p>--MARTEN ΜΑΡΣΕΛ, <i>Η γλώσσα του κινηματογράφου</i>, Κάλβος, Αθήνα 1984</p> <p>Lesson notes</p>	COURSE WEBSITE (URL)
7. Fade in black/fade out, dissolve, freeze image, iris etc.	<p>-MARTEN ΜΑΡΣΕΛ, <i>Η γλώσσα του κινηματογράφου</i>, Κάλβος, Αθήνα 1984</p> <p>Lesson notes</p>	COURSE WEBSITE (URL)
8. Sequence shot	<p>-AUMONT Jaques, <i>Κινηματογράφος και σκηνοθεσία</i>, εκδόσεις Πατάκη, Αθήνα 2008</p> <p>Lesson notes</p>	COURSE WEBSITE (URL)
9. Deep focus shot and the zoom technique	<p>MARTEN ΜΑΡΣΕΛ, <i>Η γλώσσα του κινηματογράφου</i>, Κάλβος, Αθήνα 1984</p> <p>Lesson notes</p>	COURSE WEBSITE (URL)
10. The screenplay	<p>ΒΑΛΟΥΚΟΣ ΣΤΑΘΗΣ, <i>Το σενάριο</i>, Εκδόσεις Αιγόκερως, Αθήνα 2002</p> <p>Lesson notes</p>	COURSE WEBSITE (URL)
11. Interior and exterior space in cinema	<p>PUAUX Francoise, <i>Le décor de cinema</i>, Cahiers du cinema.les petits cahiers, Scérén-cndp, Paris,2008</p> <p>Lesson notes</p>	COURSE WEBSITE (URL)
12. Film genres	<p>PINEL VINCENT, <i>Σχολές, κινήματα και είδη στον κινηματογράφο</i>, εκδόσεις Μεταίχμιο, Αθήνα, 2004</p>	COURSE WEBSITE (URL)
13. Documentary	<p>BRESCHAND Jean, <i>Le documentaire, l' autre face du cinema</i>, Cahiers du cinema.les petits cahiers, Scérén-cndp, Paris,2002</p>	COURSE WEBSITE (URL)

14. TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching and in communication with students	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Activity	Semester workload
	Lectures,	25
	interactive teaching	25
	workshop	25
	study and analysis of bibliography	25
Course total	100	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <p>written exams, written work</p>	

15. ATTACHED BIBLIOGRAPHY

- Bordwell, David & Thompson Kristin (2004). *Εισαγωγή στην τέχνη του κινηματογράφου*, Αθήνα: ΜΙΕΤ.
- Chion Michel (2010)., *Ο ήχος στον κινηματογράφο*, Αθήνα: Πατάκη.
- Pinel, Vincent (2006). *Το μοντάζ*, Αθήνα: Πατάκη.

Siety, Emmanuel (2006). *Το πλάνο*, Αθήνα: Πατάκη.
 Στεφανή Εύα (2006) *10 κείμενα για το ντοκιμαντέρ*, Αθήνα: Πατάκη.

YEAR ONE

SPRING SEMESTER

1.Thanasis Blesios

History and Dramaturgy of Modern Greek Theatre II: 19th century-1920 – 01YE001

(6) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YE001	SEMESTER	B
COURSE TITLE	History and Dramaturgy of Modern Greek Theatre II: 19 th century-1920		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/1657/		

Learning outcomes

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

Consult Appendix A

- Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area

(7) LEARNING OUTCOMES

COURSE OBJECTIVES: The course explores the main issues and major developments in the history of Greek theatre from 1830 to 1920. Reference is made to all contributors to the theatrical activity, to the repertory of the companies, to the dramatic genres with particular emphasis on their emergence and/or development and to the most representative plays of that period. Several major plays of the 19th century, such as *Babylonia* by D. Byzantios, *Vasilikos* by A. Matesis, *The Good Luck of Maroula* by D. Koromilas, *Trisevgeni* by K. Palamas, are examined in detail. The main objective of the course is to introduce students to all these matters, so as to understand the main evolutions of the Greek theatre history, to compare the periods of it and to place them, as also the plays, between the spiritual, ideological and socio-political evolutions in Greece.

- **LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: define and analyze the basic notions of the theory and history of theatre, define basic notions of history and civilisation, distinguish the dramatic genres, their characteristics and differences, analyze the dramatic techniques, organize the presentation of a play, compare the periods of the Modern Greek Theatre and their characteristics between 1830 et 1920, conquer a total conception for the evolution of the Modern Greek Theatre till 1920.

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

.....

- Working independently
- Team work
- Promotion of the independent and creative thought
- Production of new research ideas
- Criticism and self-criticism
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Respect for the natural environment

(8) SYLLABUS

COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. - The spiritual and social data of the modern Greek state in relation to the various cultural manifestations	- Lesson notes - Textbook (Th. Chatzipantazis, "Introduction", <i>The Greek vaudeville</i> , A, Ermis, Athens 1981, 2010, pp. 152-174) - Power Point slides (pp. 2-6)	COURSE WEBSITE (URL)
2. - Theatres, troupes and actors during the first period after the Greek Revolution and the creation of the Greek state (1830-1860). Opera and shadow play- Karagiozis.	- Lesson notes - Power Point slides (pp. 7-9)	COURSE WEBSITE (URL)
3. - <i>Vasilikos</i> by A. Matesis	- Lesson notes (pp.) - Athanasios G. Blesios, <i>Essays of Greek Dramaturgy: From Chortatsis to Campanellis</i> , Papazisis, 2 nd edition, Athens 2011, pp 123-163 - Power Point slides (pp. 10-12)	COURSE WEBSITE (URL)
4. - Romanticism. Tragedy- drama. <i>Wayfarer</i> by P. Soutsos.	- Lesson notes - Power Point slides (pp. 13-16)	COURSE WEBSITE (URL)
5. - <i>Maria Doxapatri</i> by D. Vernardakis. University competitions- comedy.	- Lesson notes - Power Point slides (pp. 17-20)	COURSE WEBSITE (URL)
6. - Comedy. Translations- adaptations. Pattern of Molière and Aristophanes in the Greek comedy till 1850. <i>Babylonia</i> by D. Byzantios	- Lesson notes - Textbook (Athanasios G. Blesios, <i>The plays of D. K.</i>	COURSE WEBSITE (URL)

	<i>Byzantios</i> , Papazisis, Athens 2010, pp. 33-91) - Power Point slides (pp. 21-24)	
7. - <i>Babylonia</i> by D. Byzantios	- Lesson notes - Power Point slides (pp. 25-26) - Textbook (Athanasios G. Blesios, <i>The plays of D. K. Byzantios</i> , pp. 33-91)	COURSE WEBSITE (URL)
8. - Pattern of Molière and Aristophanes in the Greek comedy during the second half of the 19 th century. The evolution of the theatrical life during 1860 decade. .	- Lesson notes - Power Point slides (pp. 27-32)	COURSE WEBSITE (URL)
9. - The evolution of the theatrical life from 1870 till the end of the century. Actors- actresses- troupes- playwrights. The Greek vaudeville. <i>The Good Luck of Maroula</i> by D. Koromilas.	- Lesson notes - Textbook (Th. Chatzipantazis, "Introduction", <i>The Greek vaudeville</i> , A, pp. 69-139) - Power Point slides (pp. 33-39)	COURSE WEBSITE (URL)
10. - <i>The General Secretary</i> by E(l)ias Kapetanakis.	- Lesson notes - Athanasios G. Blesios, <i>Essays of Greek Dramaturgy: From Chortatsis to Campanellis</i> , pp. 221-253 - Power Point slides (pp. 45-46)	COURSE WEBSITE (URL)
11. - The dramatic romance (for instance <i>Golfo</i> by Sp. Peresiadis)-revue. Extracts from revues of the end of the 19 th century (<i>A bit of everything</i> by Mikios Lambros and <i>The outdoor Athens</i> by Kapetanakis- N. Laskaris). Competition between the actresses-drama. The comedy of the end of the century.	- Lesson notes - Textbook (Th. Chatzipantazis, "Introduction", <i>The Greek vaudeville</i> , A, pp. 140-151) - Power Point slides (pp. 40-44)	COURSE WEBSITE (URL)
12. - <i>Arabis</i> by Souris. Establishment of new theatrical organizations and the evolution of comedy during the early decades of the 20 th century.	- Lesson notes - Power Point slides (pp. 47-48)	COURSE WEBSITE (URL)
13. - The evolution of drama. The qualitative dramaturgy up to 1920. The "theatre of ideas". <i>Trisevgeni</i> by K. Palamas.	- Lesson notes -Power Point slides (pp. 49-52)	COURSE WEBSITE (URL)

Ways of evaluation of the students:

Proposition 1	Oral examination through internet platform or written class examination
Proposition 2	Optional essay
Proposition 3	Participation in the presentation of the courses

(9) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Through internet platform	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS	<i>Activity</i>	<i>Semester workload</i>

<p>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	Lectures	40
	Autonomous study and analysis of bibliography	50
	Essay writing, public presentation in the classroom or through internet platform	10
	Course total	100
<p>STUDENT PERFORMANCE EVALUATION Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation, public presentation through internet platform, written works, essays (10 %): • Written or oral Examinations (90 %) through internet platform which includes: Subjects for elaboration and analysis from the material 	

(10) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- 1. Blessios, A. G. (2010). *The plays of D. K. Vyzantios*. Athens: Papazisis (in Greek).
- 2. Chatzipantazis, T. (1981). "Introduction". *The Greek Vaudeville*, Vol. I: *The Greek Vaudeville and its era*, Vol. II. Athens: Hermes (in Greek).
- 3. Grammatas, T. (2002). *The Greek Theatre in the 20th Century. Models of civilization and originality*. Vol. I, II. Athens: Exantas (in Greek).
- 4. Kapetanakis, E. (1992). *The General Secretary- Veggera-The meal of Papis*. Athens-Giannina: Dodoni (in Greek).
- 5. Matesis, A. (1991). *Vasilikos*. Athens: Hermes (in Greek).
- 6. Sideris, G. (1990). *History of Modern Greek Theatre 1794-1944, Volume One: 1794- 1908*, Centre for the Study and Research Greek Theatre. Athens: Kastaniotis (in Greek).
- 7. Stamatopoulou-Vasilakou, C. (2006). *Theatre in the Greek Community of near east during the 19th century. Constantinople-Smyrna. Eight Essays*. Athens: Polytropon (in Greek).
- 8. Tabaki, A. (2002). *Modern Greek Dramaturgy and its western influences (18th-19th c.)*. Athens: Ergo (in Greek).
- 9. Blessios, A. (2007). *Essays of Greek Dramaturgy. From Chortatsis to Kambanellis*. Athens: Papazisis (in Greek).
- 10. Blessios, A. (2019). *Le "théâtre d' idées" en Grèce de 1895 à 1922*. **Athens**: S. Saripolos Library 134, School of Philosophy, National and Kapodistrian University of Athens (in French).
- 11. Chatzipantazis, T. (2004). *The Greek Comedy and its patterns in the 19th century*. Institute of Mediterranean Studies, Heraklion: Crete University Press (in Greek).
- 12. Puchner, W. (2001). *The linguistic satire in the Greek comedy of the 19th century*. Athens: Patakis (in Greek).

2. Ioanna Papadopoulou

Ancient Greek Drama I: Aeschylus-Sophocles - 01YX090

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX090	SEMESTER	SPRING
COURSE TITLE	Ancient Greek Drama I: Aeschylus-Sophocles		

INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS
lectures, workshops	3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background	
PREREQUISITE COURSES:	-	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English or German for Erasmus students)	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2361/	

2.LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: This course's objectives are the introduction to Greek Drama focusing on Attic Tragedy and the acquaintance with the dramaturgy of Aeschylus and Sophocles; the thematic "focal point" is the fall of the mighty in the Aeschylean and Sophoclean drama.

LEARNING OUTCOMES:

- 1) knowledge in the birth and the development of Attic Tragedy
- 2) use of theatrical terminology
- 3) acquaintance with the form and the changes of the Theatre of Dionysus in relevance to

the Aeschylean and Sophoclean era

- 4) knowledge, comprehension and ability to comment on the dramatic features of Aeschylus and Sophocles
- 5) ability to analyze the form and the plot of a tragic play
- 6) ability to demonstrate the use of the Chorus and of the lyric parts of Attic tragedy
- 7) knowledge in the context, the motives and the innovations of Aeschylus and Sophocles as play writers
- 8) interpretation of special features e.g. the reception of myths in the play, the function of the divine in Aeschylean and Sophoclean tragedy, the staging of male and female roles etc.
- 9) use of bibliography on Attic tragedy τη βιβλιογραφία σχετικά με την αττική τραγωδία
- 10) apprehension of the translation problem (ancient Greek to modern Greek and other languages)

General Competences

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

Search for, analysis and synthesis of data and information

Production of free, creative and inductive thinking

Critical analysis of dramatic texts

Constructive dialogue between teacher and students

Production of new research ideas

3.SYLLABUS

- **COURSE CONTENTS**

“Fall of the mighty” in Aeschylean and Sophoclean dramaturgy: Xerxes and Oedipus. During this course, after a concise and comprehensive introduction to ancient Greek drama (birth, dramatic festivals, theatre etc), the students will get acquainted with the Aeschylean and Sophoclean dramaturgy through *The Persians* and *The King Oedipus*, respectively. Related subjects: theatrical terminology, the features of Tragedy according to Aristoteles’ *Poetica*, training in understanding and analysing a tragic play.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to Greek Tragedy (theories of birth and development of tragedy, first tragedians, the dramatic festivals etc.)	Lesky, A. (1983). <i>Greek Tragic Poetry</i> . New	COURSE WEBSITE (URL)

	Haven: Yale University Press	
2. Introduction to Aeschylus-Aeschylus the creator of tragedy	Tredé, M., Said, S. & Le Boulluec, A. (1997). <i>A. Histoire de la littérature grecque</i> . Paris: Presses Universitaires de France. Lesky, A. (1983). <i>Greek Tragic Poetry</i> . New Haven: Yale University Press	COURSE WEBSITE (URL)
3. Aeschylus' <i>Persians</i> I: Introduction to the play and dramaturgical analysis	Lesson notes Taplin, O. (1977). <i>The Stagecraft of Aeschylus</i> . Oxford: Oxford University Press.	COURSE WEBSITE (URL)
4. Aeschylus' <i>Persians</i> II: Dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)
5. Aeschylus' <i>Persians</i> III: Dramaturgical analysis	Lesson notes Taplin, O. (1977). <i>The Stagecraft of Aeschylus</i> . Oxford: Oxford University Press.	COURSE WEBSITE (URL)
6. Aeschylus' <i>Persians</i> IV: Dramaturgical analysis	Lesson notes Taplin, O. (1977). <i>The Stagecraft of Aeschylus</i> . Oxford:	COURSE WEBSITE (URL)

	Oxford University Press.	
7. Aeschylus' <i>Persians</i> V: Dramaturgical analysis	Lesson notes Taplin, O. (1977). <i>The Stagecraft of Aeschylus</i> . Oxford: Oxford University Press.	COURSE WEBSITE (URL)
8. Aeschylus' <i>Persians</i> VI: Dramaturgical analysis	Lesky, A. (1983). <i>Greek Tragic Poetry</i> . New Haven: Yale University Press	COURSE WEBSITE (URL)
9. Introduction to Sophocles: Sophocles the dramatist	Lesson notes Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation</i> . Cambridge: Cambridge University Press	COURSE WEBSITE (URL)
10. Sophocles' <i>Oedipus King</i> I: Dramaturgical analysis	Lesson notes Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation</i> . Cambridge: Cambridge University Press	COURSE WEBSITE (URL)
11. Sophocles' <i>Oedipus King</i> II: Dramaturgical analysis	Lesson notes Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation</i> . Cambridge: Cambridge University Press	COURSE WEBSITE (URL)
12. Sophocles' <i>Oedipus King</i> III:	Lesson notes	COURSE




Dramaturgical analysis		WEBSITE (URL)
13. Sophocles' <i>The Women of Trachis</i> IV: Dramaturgical analysis	Lesson notes Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation.</i> Cambridge: Cambridge University Press	COURSE WEBSITE (URL)
14. Sophocles' <i>Oedipus King</i> V: Dramaturgical analysis	Lesson notes Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation.</i> Cambridge: Cambridge University Press	COURSE WEBSITE (URL)
15. Sophocles' <i>Oedipus King</i> VI: Dramaturgical analysis	Lesson notes Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation.</i> Cambridge: Cambridge University Press	COURSE WEBSITE (URL)

4.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning</i>	Activity	Semester workload
	Lectures,	45
	Study, mid-exams and essay	55
	Course total	100

<i>activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek (English or German for Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Written exams (3 mid-exams) • written essay for Erasmus students

5. ATTACHED BIBLIOGRAPHY

<p> Taplin, O. (1977). <i>The Stagecraft of Aeschylus</i>. Oxford: Oxford University Press.</p> <p> Tredé, M., Said, S. & Le Boulluec, A. (1997). <i>A. Histoire de la littérature grecque</i>. Paris: Presses Universitaires de France.</p> <p> Winnington-Ingram, R. P. (1980). <i>Sophocles: An Interpretation</i>. Cambridge: Cambridge University Press</p>

3. Christina Oikonomopoulou

History and Drama of European Theater in the 17th and 18th century - 01YE018

(1) GENERAL

SCHOOL ACADEMIC UNIT LEVEL OF STUDIES	School of Fine arts Department of Theatrical Studies Undergraduate		
COURSE CODE	01YE018	SEMESTER	2 nd
COURSE TITLE	History and Drama of the European Theater in the 17 th and 18 th century		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
Lectures and Laboratories	3 hours	4 ECTS	

COURSE TYPE	General Background
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS COURSE WEBSITE (URL)	Yes https://eclass.uop.gr/courses

(2) LEARNING OUTCOMES

Learning outcomes

Upon completion of the course in 13 sessions, students should be able to understand, recognize, analyze and interpret movements, tendencies, characteristics, theatre writers and plays of the European theatre of the 17th and 18th centuries, in relation to thematic, rhetorical style and scenic representation, and to their historical, political, social and cultural background.

General Competences

- The learning, understanding and interpreting of theatre writers and their plays during the period of the 17th and 18th centuries in Europe, and specifically in England, France, Germany, Spain and Italy,
- The connexion of the theatre writers and their plays with the historical, political, social and cultural background,
- The recognition, analysis and interpretation of the movements, tendencies, and aesthetics which shape these writers and their plays, and
- The study of indicative plays, in purpose to culture and finalize the students' ability to interpret these play writers and their theatrical production, and to integrate them in a specific historical, national and cultural background.

(3) SYLLABUS

The course integrates the approach analysis, understanding and interpretation of theatrical plays in Europe of 17th and 18th century, in relation with the historical, political, social and cultural background:

- Introduction to the history of Europe in 17th and 18th century.
- Commedia dell'arte.
- Shakespeare's theatre.
- Spanish drama of the baroque.
- English theatre in Restoration.
- French classicism: Racine and Corneille.
- Molière and his comedies.
- Theatre during the Age of Enlightenment.
- Italian theatre during 18th century.
- Bourgeois drama in England.
- Bourgeois drama in Germany.
- "Sturm und Drang" theatre.

Section title	Recommended reading	Presentation link
1. Introduction to the history of Europe in 17 th and 18 th century	Serge Bernstien, Pierre Milza, <i>History of Europe, 1st volume: from the Roman Empire to the European</i>	https://eclass.uop.gr/courses

(historical, political, social and cultural background)	<i>countries (5th-18th century)</i> , Athens: Alexandria, 1997.		
2. Commedia dell'arte.	-Paolo Bozizio, <i>Theater' History</i> , 1 st volume, Athens: Aigokeros, 2010. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i> , Athens: SEAV, 2015.	https://eclass.uop.gr/courses	
3. Shakespeare's theatre.	-Paolo Bozizio, <i>Theater' History</i> , 1 st volume, Athens: Aigokeros, 2010. -William Shakespeare, <i>Macbeth</i> , Athens: Kedros, 2007. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i> , Athens: SEAV, 2015.	https://eclass.uop.gr/courses	
4. Spanish drama of the baroque.	-Paolo Bozizio, <i>Theater' History</i> , 1 st volume, Athens: Aigokeros, 2010. -Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i> , University of Patras, 2012. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i> , Athens: SEAV, 2015. -Lope de Vega, <i>Fuenteovejuna</i> , Athens: Dodoni, 1977.	https://eclass.uop.gr/courses	
5. English theatre in Restoration.	-Paolo Bozizio, <i>Theater' History</i> , 1 st volume, Athens: Aigokeros, 2010. -Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i> , University of Patras, 2012. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i> , Athens: SEAV, 2015.	https://eclass.uop.gr/courses	

<p>6. French classicism: Racine and Corneille.</p>	<p>-Paolo Bozizio, <i>Theater' History</i>, 1st volume, Athens: Aigokeros, 2010. -Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012. -Jean Racine, <i>Phèdre</i>, Athens: Dodoni, 2013. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	<p>https://eclass.uop.gr/courses</p>	
<p>7. Molière and his comedies.</p>	<p>-Paolo Bozizio, <i>Theater' History</i>, 1st volume, Athens: Aigokeros, 2010. -Molière, <i>Tartuffe</i>, Athens: Dodoni, 1986. -Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	<p>https://eclass.uop.gr/courses</p>	
<p>8. Theatre during the Age of Enlightenment.</p>	<p>-Paolo Bozizio, <i>Theater' History</i>, 2nd volume, Athens: Aigokeros, 2010. -Pierre Marivaux, <i>The game of love and chance</i>, Athens: Hiridanos, 2008. -Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	<p>https://eclass.uop.gr/courses</p>	
<p>9. Italian theatre during 18th century.</p>	<p>-Paolo Bozizio, <i>Theater' History</i>, 2nd volume, Athens: Aigokeros, 2010. -Carlo Goldoni, <i>La Locandiera</i>, Athens: Dodoni, 1977. -Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012. -Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	<p>https://eclass.uop.gr/courses</p>	
<p>10. Bourgeois drama in England</p>	<p>-Paolo Bozizio, <i>Theater' History</i>, 2nd volume, Athens: Aigokeros, 2010.</p>	<p>https://eclass.uop.gr/courses</p>	

	<p>-Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012.</p> <p>-Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>		
11. Bourgeois drama in Germany	<p>-Paolo Bozizio, <i>Theater' History</i>, 2nd volume, Athens: Aigokeros, 2010.</p> <p>-Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012.</p> <p>-Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	https://eclass.uop.gr/courses	
12. "Sturm und Drang" theatre.	<p>-Paolo Bozizio, <i>Theater' History</i>, 2nd volume, Athens: Aigokeros, 2010.</p> <p>-Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012.</p> <p>-Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	https://eclass.uop.gr/courses	
13. Recapitulation and Conclusions	<p>-Serge Bernstien, Pierre Milza, <i>History of Europe, 1st volume: from the Roman Empire to the European countries (5th-18th century)</i>, Athens: Alexandria, 1997.</p> <p>-Paolo Bozizio, <i>Theater' History</i>, 1st and 2nd volume, Athens: Aigokeros, 2010.</p> <p>-Ioanna Papageorgiou, <i>European theatre from 17th to the 19th century, from Classicism to Romanticism</i>, University of Patras, 2012.</p> <p>-Anna Tabaki, Maria Spyridopoulou, Alexia Altouva, <i>History and Drama of European theatre, From the Renaissance to the 18th century</i>, Athens: SEAV, 2015.</p>	https://eclass.uop.gr/courses	

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face to face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Ppt, Skype, DVD, Internet, Video

TEACHING METHODS	Activity	Semester workload
	Lectures	50
	Theoretical laboratories	30
	Writing of essays	10 (facultative)
STUDENT PERFORMANCE EVALUATION	<ul style="list-style-type: none"> • Assessment language: Greek • Assessment methods: Written examination, • Tasks, • Participation in laboratory exercises • Participation and demonstration of interest in lectures 	

(5) ATTACHED BIBLIOGRAPHY

THEORY OF THEATRE AND EUROPEAN HISTORY

- Bernstien, Serge Milza, Pierre, *History of Europe, 1st volume: from the Roman Empire to the European countries (5th-18th century)*, Athens: Alexandria, 1997.
- Bozizio, Paolo, *Theater' History*, 1st and 2nd volume, Athens: Aigokeros, 2010.
- Papageorgiou, Ioanna, *European theatre from 17th to the 19th century, from Classicism to Romanticism*, University of Patras, 2012.
- Tabaki, Anna, Spyridopoulou, Maria, Altouva, Alexia, *History and Drama of European theatre, From the Renaissance to the 18th century*, Athens: SEAV, 2015.

PLAYS

- Goldoni, Carlo, *La Locandiera*, Athens: Dodoni, 1977.
- Marivaux, Pierre, *The game of love and chance*, Athens: Hiridanos, 2008.
- Molière, *Tartuffe*, Athens: Dodoni, 1986.
- Racine, Jean, *Phèdre*, Athens: Dodoni, 2013.
- Shakespeare, William, *Macbeth*, Athens: Kedros, 2007.
- Vega (de), Lope, *Fuenteovejuna*, Athens: Dodoni, 1977.

4. Antonia Vasilakou

Introduction to Physical Theatre: Practice and applications – 01YE028

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YE028	SEMESTER	SPRING
COURSE TITLE	<i>Introduction to the physical theatre and mime: Practice and Applications</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the</i>	WEEKLY TEACHING	CREDITS	

<i>course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	HOURS	
lectures, laboratory exercises	3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background	
PREREQUISITE COURSES:	-	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French, English)	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	http://eclass.uop.gr/courses/TS176/	

1. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- Learning outcome requires learners to demonstrate their understanding of the origins and development of mime performance, having looked at the historical and cultural context of mime as an art form.
- Learners are required to develop mime skills and techniques; they should be introduced to a range of skills, techniques and forms.
- They should rehearse using relevant mime skills, accepting criticism, mastering

the means to improve and refine their work.

- They will develop a growing confidence and competence in some of the practical skills (kinaesthetic, spatial, and group) which underpin the practice of physical theatre and mime. They will test out theory into practice in the construction of an appropriate performance language that is both critically and creatively informed.

General Competences

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

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Respect for the natural environment

3. SYLLABUS

COURSE OBJECTIVES: The course makes an introduction to training in mime and physical acting. The emphasis is given on the structure of the body, its rhythms and the discovery of physicality through improvisations. The course is addressed to whom wishes to have a first approach in mime and physical theatre so as to apply it in dramatic situations. The students will try out training exercises of various acting

schools of the 20th century with an emphasis on the currents of mime and corporeal theatre of E. Decroux, M. Marceau, J.-L. Barrault and J. Lecoq, in order to get familiarized with their personal expressive capacities using physical expression. Through this they are expected to take a first step towards developing physical qualities and creativity, important skills of a theatre artist.

- **COURSE CONTENTS**

- Introduction to the theatrical space and time
- Performing basic human actions (being in upward position, sitting, running, walking)
- Division of human body into centres of movement and its application
- Basic creation of characters
- Improvisations

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Introduction to the Historical and philosophical principles about mime, pantomime and physical theatre	Lust, A.(2000). <i>From the Greek mimes to Marcel Marceau and beyond: mimes, actors, Pierrots, and clowns : a chronicle of the many visages of mime in the theatre</i> , Lanham (Md.) . London: The Scarecrow Press. Fischer-Lichte, E. (2012). <i>Ιστορία ευρωπαϊκού δράματος και θεάτρου</i> . Αθήνα : Πλέθρον.	COURSE WEBSITE (URL)
3. Introduction to the notions theatrical space and physical acting.	Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κοάν.	COURSE WEBSITE (URL)
4. Introduction and analysis on the performance of basic physical actions.	Μπάρμπα Ε. (2008). <i>Το χάρτινο κανό. Ένας οδηγός προς τη θεατρική ανθρωπολογία</i> . Αθήνα : Δωδώνη	COURSE WEBSITE (URL)
5. Basic decomposition of the body into centers.	Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i> , Routledge. Μπάρμπα, Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κοάν.	COURSE WEBSITE (URL)
6. Corporeal musicality. From silence	Grotowski, J. (2010). <i>Για ένα</i>	COURSE WEBSITE

to rhythm and the voice.	φτωχό θέατρο. Αθήνα: Κοροτζής.	(URL)
7. Applications through exercises and improvisations.	Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i> , Αθήνα: Κοάν.	COURSE WEBSITE (URL)
8. Physical transformation into characters.	Chekhov, M. (2008). <i>Για τον ηθοποιό. Η τέχνη και η τεχνική της ηθοποιίας</i> . Αθήνα : Μεταίχμιο.	COURSE WEBSITE (URL)
9. Discovery of the invisible world (objects, persons, space, forces)	Muller, W. (1996). <i>Θέατρο του Σώματος και Commedia dell'arte</i> . Θεσσαλονίκη: University Studio Press.	COURSE WEBSITE (URL)
10. Continuation into the creative composition	Audiovisual material	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment	.	
12. Rehearsals and accompaniment		
13. Exam		

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Interactive teaching	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing,</i>		
	Activity	Semester workload
	Lectures	26
	Laboratory practice	20
	Rehearsals	10
Artistic creativity	26	

<i>artistic creativity, etc.</i>	Personal study	43
	Course total	125
<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>		
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>a) Presentations of theatrical pieces of work (25%)</p> <p>b) Assiduity during classes (50%)</p> <p>c) Rehearsals (25%)</p> <p>A written assessment could be given in order to complete the note</p>	

5. ATTACHED BIBLIOGRAPHY

• RECOMMENDED READING

Greek

- 📖 Αρτώ, Α. (1992). *Το θέατρο και το είδωλό του*. Αθήνα: Δωδώνη.
- 📖 Λεκός, Ζ. (2005). *Το ποιητικό σώμα*. Αθήνα: Κοάν.
- 📖 Μπάρμπα Ε. (2008). *Το χάρτινο κανό. Ένας οδηγός προς τη θεατρική ανθρωπολογία*. Αθήνα : Δωδώνη.
- 📖 Μπάρμπα, Ε. & Σαβαρέζε, Ν. (2008). *Η Μυστική Τέχνη του ηθοποιού*. Αθήνα: Κοάν.
- 📖 Στεφανοπούλου, Μ. (2011). *Το θέατρο των πηγών και η νοσταλγία της καταγωγής*. Αθήνα: Βιβλιοπωλείον της Εστίας.
- 📖 Chekhov, Μ. (2008). *Για τον ηθοποιό. Η τέχνη και η τεχνική της ηθοποιίας*. Αθήνα : Μεταίχμιο.
- 📖 Fischer-Lichte, Ε. (2012). *Ιστορία ευρωπαϊκού δράματος και θεάτρου*. Αθήνα : Πλέθρον.
- 📖 Fischer-Lichte, Ε. (2013). *Θέατρο και μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού*. Αθήνα : Πατάκης.
- 📖 Grotowski, J. (2010). *Για ένα φτωχό θέατρο*. Αθήνα: Κοροτζής.
- 📖 Muller, W. (1996). *Θέατρο του Σώματος και Commedia dell'arte*. Θεσσαλονίκη: University Studio Press.

Foreign

- 📖 Barrault, J.L. (1980). *Reflections on the theatre*, Westport, Conn.: Hyperion Press.
- 📖 Craig, E. G. (2010). *On Movement and Dance*. London: Dance Books Ltd.
- 📖 Decroux, E. (1963). *Paroles sur le mime*, Librairie Théâtrale, Paris: Gallimard.
- 📖 Leabhart, T. (1989). *Modern and post-modern mime*. New York: St. Martin's Press,
- 📖 Leabhart, T.(2007). *Etienne Decroux*. London: Routledge.
- 📖 Leabhart, T.(2009). *The Etienne Decroux sourcebook*. London: Routledge.
- 📖 Lust, A.(2000). *From the Greek mimes to Marcel Marceau and beyond: mimes, actors, Pierrots, and clowns : a chronicle of the many visages of mime in the theatre*, Lanham (Md.) . London: The Scarecrow Press.
- 📖 Pezin, P. (2003). *Étienne Decroux, mime corporel: textes, études et témoignages*, sous la dir. de Patrick Pezin, Ed. Saint-Jean-de Védas. Saussan: L'Entretemps.

OR

4. E. Vogiatzaki-Krukowski

The Garment in the Performing Arts I - 01YE039

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YE039	SEMESTER	SPRING
COURSE TITLE	The Garment in the Performing Arts: An Introduction		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special Background Course		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		

COURSE WEBSITE (URL)<https://eclass.uop.gr/courses/TS113/>**LEARNING OUTCOMES****Learning outcomes**

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

Consult Appendix A

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

COURSE OBJECTIVES: The course introduces students to subjects, such as history of Greek, European and American costume design for theatre, cinema and fashion. Costume production, introduction to the history of garments, analysis and interpretation of theatre characters will be the core of the lesson. During lectures, students will be taught how to create a professional costume design proposal and the designer's model book. At the end of the course students will be asked to submit their research, model book and a real costume (1:1) produced during the lectures, subject to which they will be evaluated.

LEARNING OUTCOMES: Students will be familiar with the history of Set and Costume Design in Greek, European and American theatre, cinema and fashion. They will become aware of the costume production process and will be capable to take part in it as researchers or assistants designers. They will be able to analyse characters and sufficiently skilled to produce their first innovative costume proposals, which would be presented to the public in the form of exhibition or installation

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- **Respect for diversity and multiculturalism.**
- **Decision making.**
- **Autonomous work.**
- **Teamwork / partnerships.**
- **Working in an interdisciplinary environment. Production of new research ideas.**
- **Promote of free, creative and inductive way of thinking**

- Decision making
- Criticism and self-criticism
- Demonstrate social, professional and ethical responsibility and gender awareness
- Respect for the natural environment

2.SYLLABUS

- **COURSE CONTENTS**

- Set/Costume Designers around the world
- Costume in Cinema
- Set/Costume Production
- Theatre play: analysis and interpretation of characters
- Research and methods towards costume design
- The Designer's model book

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Introductory Concepts in Garments: Symbols and Interpretations	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
2. Greek Set and Costume Designers: Theater, Cinema, Fashion	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
3. European and American Costume Designers: Theater, Cinema, Fashion	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
4. Production issues	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
5. Reading a play	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
6. Text analysis - character interpretation	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
7. Research and Analytical Approach of Writer and his/her era	Lesson notes Lesson Plan Template -	COURSE WEBSITE (URL)





	Power Point slides	
8. Creating a costume book	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
9. First steps in costume drawing	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
10. Critical approach to theatrical performance	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
11. Educational/research visits	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
12. Costume designs, designers and artistic movements	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
13. Presentations of research work	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)

3.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students, emails etc	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	25
	interactive teaching	25
	workshop	25
	study and analysis of bibliography	25

	Course total 100
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek/English (Erasmus)</p> <p>Methods of evaluation:</p> <p style="padding-left: 40px;">Submission of model book (60%) Assignments (micro-projects) (30%) Active participation in a research project (usually team work) (10%)</p>

4. ATTACHED BIBLIOGRAPHY

<p> Fotopoulos D., Delivorrias A., Papantoniou I., et al., THE GARMENTS IN ATHENS: At the turn of the 19th century, Greek Literary and Historical Archive, Athens 1999</p> <p> Huaixiang T., Character Costume Figure Drawing: Step-By-Step Drawing Methods for Theatre Costume Designers, Elsevier/Focal Press, Amsterdam & Boston 2010</p> <p> Lagakou N., Clothing throughout the centuries, Dodoni, Athens, 1998</p> <p> Landis, D. N., Screencraft: Costume Design, Ilex, Lewes 2012</p>

OR

4. Associate Tutor

Introduction to Theatre Lighting - 01YE048

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YE048	SEMESTER	SPRING
COURSE TITLE	Introduction to Theatre Lighting		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	

	3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background	
PREREQUISITE COURSES:		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (English)	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS320/	

2.LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>• COURSE OBJECTIVES</p> <p>This course focuses on the main principals of light and its functionality. It is suitable for students in the early years of their studies and attempts to bring the basics to light.</p> <p>• LEARNING OUTCOMES</p> <p>The attendants should be able to recognise and practise with the basic aspects of lighting by the end of this course. In particular, they will get familiar with the aspects of basic colours and combinations, colour rendering, early and contemporary history of lighting, archetypal and alternative means of lighting, distinction of different types of luminaires and their use, creating a basic lighting plan, cue sheets, health and safety measures, work ethics.</p>
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Project planning and management</i></p> <p><i>Respect for difference and multiculturalism</i></p>

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Project planning and management

Production of free, creative and inductive thinking

3.SYLLABUS

Section titles	RECOMMENDED READING	Presentation link
1. Short history of Lighting	Keller Max (2004). <i>Light Fantastic</i> . Prestel (9-15)	COURSE WEBSITE
2. Light in everyday life	Keller Max (2004). <i>Light Fantastic</i> . Prestel (17-21)	COURSE WEBSITE
3. The nature and quality of light - light sources explained	Course Notes (2-3)	COURSE WEBSITE https://eclass.uop.gr/modules/document/?course=TS320
4. Chromatology and assorted philosophy	Χοσέ Μ. Παρραμόν, «Φως και σκιά στη ζωγραφική» & Αντίληψη Χρωμάτων (course note link)	COURSE WEBSITE https://eclass.uop.gr/modules/document/index.php?course=TS320

5. Types of Luminaires	Course Notes (3-5)	COURSE WEBSITE (URL) https://eclass.uop.gr/modules/document/?course=TS320	
6. Types of Luminaires and alternative means of lighting - practice	Course Notes(3-9)	COURSE WEBSITE https://eclass.uop.gr/modules/document/?course=TS320	
7. Lighting in Art - analysis	Light in Art (assorted link)	COURSE WEBSITE https://eclass.uop.gr/modules/link/index.php	
8. Lighting in Art - practice	The History of Light in Art	COURSE WEBSITE https://eclass.uop.gr/modules/link/index.php	
9. Basic principals of theatrical lighting - controls	Lighting Consoles Basics	COURSE WEBSITE https://eclass.uop.gr/modules/link/index.php	
10. Lighting practice and exercises	Course Notes (1-5)	COURSE WEBSITE https://eclass.uop.gr/modules/document/?course=TS320	
11. Preparation and applications concerning a lighting professional's work procedure (Lighting plan, cuelists, CAD/BIM programs)	CAD and BIM software for Lighting Design (assorted link)	COURSE WEBSITE https://eclass.uop.gr/modules/link/index.php	
12. Preparation of showcases, collaboration with other lessons(show lighting, installation etc)	Lighting Installations	COURSE WEBSITE https://eclass.uop.gr/modules/link/index.php	
13. Health and Safety Professional ethics	Health and Safety rules	COURSE WEBSITE https://eclass.uop.gr/modules/link/index.php	

4.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face
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<i>Face-to-face, Distance learning, etc.</i>													
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Main tools in this lesson are the projectors, use of internet, scenic props and lighting equipment such as luminaires, conventional and modern consoles. Apart from that the students are tested in theatrical space in order to confront simulated challenges that require teamwork, concentration and decisive thinking in order to be solved.</p>												
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th data-bbox="651 725 1007 786"><i>Activity</i></th> <th data-bbox="1007 725 1318 786"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="651 786 1007 842">Lectures</td> <td data-bbox="1007 786 1318 842">45</td> </tr> <tr> <td data-bbox="651 842 1007 898">Interactive learning</td> <td data-bbox="1007 842 1318 898">40</td> </tr> <tr> <td data-bbox="651 898 1007 954">Artistic labs practice</td> <td data-bbox="1007 898 1318 954">34</td> </tr> <tr> <td data-bbox="651 954 1007 1066">Practice in other lessons</td> <td data-bbox="1007 954 1318 1066">6</td> </tr> <tr> <td data-bbox="651 1413 1007 1469">Course total</td> <td data-bbox="1007 1413 1318 1469">125</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	45	Interactive learning	40	Artistic labs practice	34	Practice in other lessons	6	Course total	125
<i>Activity</i>	<i>Semester workload</i>												
Lectures	45												
Interactive learning	40												
Artistic labs practice	34												
Practice in other lessons	6												
Course total	125												
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation is a process that goes through every single lesson, where students are presented with exercises that test their readiness and eagerness to collaborate in order to overcome given obstacles. A final project is assigned to each student towards the end. Connection of the project with other lessons is encouraged.</p> <p>The students are also taking brief written exams in the</p>												

	<p>end of the semester.</p> <p>In class performance 30%</p> <p>Hands on work 40%</p> <p>Written exams 30%</p>
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5. ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Related academic journals:

📖 Keller Max (2004). *Light Fantastic*. Prestel

📖 Pilbrow R. (1997). *Stage Lighting Design: The Art, the Craft, the Life*. Nick Hern Books

📖 Shelley S. L. (2009). *A practical guide to stage lighting*. Focal Press

📖 SILVIO SAN PIETRO - PAOLA GALLO (2010). *Φωτισμός*. Πετροπός Ιωάννης

📖 Παρραμόν Χ. (1995). *Θεωρία και πρακτική στο χρώμα*. Ι. Ντουντουμής

📖 Τσιτουρίδου Μ. (2008). *Η ορατή πλευρά του χρώματος*. Α. Τζιόλλα και υιοί Α.Ε.

5. Katerina Kosti

Theory and Practice of theatre didactics in primary and secondary education – 34YE089

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34YE089	SEMESTER	Winter 2 1 st Year
COURSE TITLE	Theory and Practice of theatre didactics in primary and secondary education		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops, fieldwork	3	5	
COURSE TYPE	Special background		
PREREQUISITE COURSES:	-		

LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2642/

(10) LEARNING OUTCOMES

Learning outcomes
<p>COURSE OBJECTIVES: The course is essential for the didactic competence of theater studies students. The teaching objective of the course is to introduce students to the basic concepts and techniques of teaching Drama in Education. The course material aims to introduce students to the content and structure of a drama course in primary and secondary education. Also, the aim of the course is the students' understanding of the importance of learning objectives, methodology and teaching strategies in primary and secondary education. Finally, the aim of the course is the training of students in drama teaching techniques in primary and secondary education.</p> <p>LEARNING OUTCOMES: Upon successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> • distinguish the basic concepts and techniques of drama teaching in primary and secondary education. • express themselves through their body and voice. • properly motivate primary and secondary school students to participate in a drama course. • structure drama lessons for Kindergarten, Primary and Secondary School. • acquire drama animator skills.
General Competences
<ol style="list-style-type: none"> 1. Working independently 2. Team work 3. Production of new research ideas 4. Criticism and self-criticism 5. Decision-making 6. Respect for difference and multiculturalism 7. Showing social, professional and ethical responsibility and sensitivity to gender issues 8. Respect for the natural environment.

(11) SYLLABUS

COURSE CONTENTS

1. Drama in kindergarten.
2. Drama in primary school.
3. Drama in high school.
4. Drama techniques for primary and secondary education
6. Drama Teacher as animator
7. Teaching in primary and secondary school classes

Teaching Units	Bibliography	Links
Theater Pedagogy: Introduction The necessity of drama in education in primary and secondary education	<ul style="list-style-type: none"> • Van de Water, M. (2021). Drama in education: why drama is necessary. <i>SHS Web of Conferences 98</i>, 02009, <i>Education and City 2020</i>. • Boal, A. (1992). <i>Games for actors and non-actors</i>. New York: Routledge. 	eclass
Theater pedagogy documentation	<ul style="list-style-type: none"> • Freire, P. (1993). <i>Pedagogy of the Opressed</i> (transl. M. Bergman Ramos). New York: Continuum. • Dewey, J. (1933). <i>How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process</i>. Boston: Heath. 	eclass
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Drama in Education: H Dorothy Heathcote	<ul style="list-style-type: none"> • Heathcote, D. & Wagner, B.J. (1976). <i>Drama as a Learning Medium</i>. Washington, D.C.: National Education Association. • Heathcote, D. (2010y). Internal Coherence - a Factor for Consideration in Teaching to Learn. <i>The Journal for Drama in Education 26</i> (1), 24-66. 	eclass
Drama in Education: Techniques and Structure	<ul style="list-style-type: none"> • Finlay-Johnson, H. (1911). <i>The Dramatic Method of Teaching</i>. London: James Nisbet & Co Ltd. • O' Toole, J., Stinson, M., & Moore, T. (2009). <i>Drama and Curriculum: A Giant at the Door</i>. Sydney: Springer. • Kelner, B.L. (1993). <i>The Creative Classroom: A Guide for Using Creative Drama in the Classroom PreK-6</i>. Netherland: Heinemann Portsmouth. 	eclass
Drama in Education for teaching	<ul style="list-style-type: none"> • Bolton, G. (2006). Drama in Education and TIE. In T. Jackson (Ed.), <i>Learning through Theatre</i>, 39-47. London: Routledge. 	eclass
Drama in Education for learning	<ul style="list-style-type: none"> • Kyrimi, K. & Tsiaras, A. (2021). Drama in Education as a tool for enhancing self-efficacy in Primary School children. <i>Drama Research: international journal of drama in education</i>, 12(1), Art. 1. • Işyar, Ö. & Akay, C. (2017). The Use of "Drama in Education" in Primary Schools from the Viewpoint of the Classroom Teachers: A Mixed Method Research. <i>Journal of Education and Practice 8</i>(28), 215-230. 	eclass
Drama teacher as animator	<ul style="list-style-type: none"> • Gleni, Ch. & Papadopoulos, S. (2010). When Drama Animator meets Intercultural Teacher: Pedagogy of Communicative Globalism and Inclusion. In <i>International Conference Proceedings: Intercultural education as a project for social transformation. Linking theory and practice towards equity and social justice</i>, 138-152. Mdna-Malta: International Association of Intercultural Education / Inter Network. 	eclass
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Drama pedagogy of space	<ul style="list-style-type: none"> • Heinig, R.B. (1988). <i>Creative Drama for the Classroom Teacher</i>. New Jersey: Prentice Hall. • Lackney, J. A. (2008). "Teacher environmental competence in elementary school environments." <i>Children, Youth and Environments</i> 18(2): 133-159. 	eclass
Blooms Taxonomy keywords for drama	<ul style="list-style-type: none"> • Bloom, B.S. & Krathwohl, D. R. (1956). <i>Taxonomy of Educational Objectives: The Classification of Educational Goals, by a committee of college and university examiners. Handbook I: Cognitive Domain</i>. New York: Longmans, Green. 	eclass
Creating a positive learning environment through drama	<ul style="list-style-type: none"> • Prameswari, S.J. & Budiyanto, C. (2017). The development of the effective learning environment by creating an effective teaching in the classroom. <i>IJIE (Indonesian Journal of Informatics Education)</i>, 1(1), 79-86. • Bolton, G. (1998). <i>Acting in Classroom Drama: A Critical Analysis</i>. Stoke-On-Trent: Trentham Books. • Baldwin, P. (2009). <i>School Improvement Through Drama: A Creative Whole Class, Whole School Approach</i>. New York: Continuum International Publishing Group. 	eclass

(12) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face & computer assisted instruction (eClass)	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students Flipped teaching & Learning	
TEACHING METHODS	Activity	Semester workload
	Lectures	25
	Fieldwork	25
	Workshop	25
	Study	25
	Case studies	25
	Course total	125
STUDENT PERFORMANCE EVALUATION	Language of evaluation : Greek Methods of evaluation: <ul style="list-style-type: none"> - Individual response to lectures & Workshops or/ and essay (30 %) - Written examination (70 %) 	

(13) ATTACHED BIBLIOGRAPHY

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6. Nikolaos Mamalis

Genres and forms of musical theatre – 34YE088

7. Angeliki Spiropoulou

European Literary Movements: 18th-20th century - 01YX006

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YX006	SEMESTER	SPRING
COURSE TITLE	<i>European Literary Movements: 18th-20th century</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	4	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background (compulsory course)	
PREREQUISITE COURSES:	No	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for Erasmus students)	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	tps://eclass.uop.gr/courses/TS198/	

2.LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

This course aims at introducing students to the major literary trends and movements of the modern European literary tradition from the 18th to the mid-20th century, i.e., roughly from romanticism up to the high literary modernism of the interwar period.

At the end of the course the students are expected:

- to be familiar with all literary trends from 18th to 20th C and the key writers of the Western tradition
- to be able: to place the movements and the writers chronologically and in relation to cultural history
- to associate the literary trends and writers with particular characteristics,
- to be able to perform a critical analysis of literary texts
- to locate texts within aesthetic history and in relation to other art forms (music and painting) of the same period/trend.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- Working independently
- Team work
- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Working in an interdisciplinary environment
- Project Planning and Management
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Working across the arts
- Critical thinking

3.SYLLABUS

COURSE CONTENTS

This course introduces students to the major literary trends and movements of the modern European literary tradition from the 18th to the 20th century. Starting from the romantic reaction to classicism, the course goes on to examine the ideas and practices of realism/naturalism, symbolism, aestheticism, expressionism as well as the various literary *avant-gardes* (futurism, Dadaism, surrealism) up to the high literary modernism of the interwar period. Alongside reviewing the history and general features of these trends, we also read closely selected poetry and fiction by representative writers and canonical figures of modern European literature, such as Goethe, Blake, Keats, Coleridge, Baudelaire, Rimbaud, Rilke, Mallarme, Balzac, Flaubert, Dickens, Dostoyevsky, Tolstoy, Wilde, Kafka, Proust, Woolf, Joyce, Eliot, Mayakovski and Breton, among others. Finally, literary currents are also introduced in relation to other arts too (music and painting) and in the context of their historical period.

The tutor has prepared two Readers (a literary anthology of sources and an anthology of critical texts to facilitate learning and research) which are uploaded in the course website and provide the weekly reading texts.

The course develops in 13 lessons as outlined below.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction		tps://eclass.uop.gr/courses/TS198/
2. Modern European Literature from the Medieval Times to 18thC	<p>Readings from A. Spiropoulou, (2006) <i>European Literature: An Anthology of Literary Sources</i> (e-book uploaded on eclass)</p> <p>Readings from A. Spiropoulou, A(2006) <i>European Literature: An Anthology of Critical Texts</i> (e-book uploaded on eclass)</p> <p>Specifically selected texts by:</p> <p>Dante, Petrarch, Boccaccio, John Donne, Shakespeare</p>	
3. From Classicism and the Enlightenment to Romanticism	<p>Texts by Racine, Rousseau, Diderot, op.cit</p>	-//-
4. The 19thC. Romanticism.	<p>Texts by Blake, Shelley, Wordsworth, Coleridge, Lamartine, Goethe</p>	-//-
5. Baudelaire and Poetry of Modernity	<p>Selected poems by Baudelaire</p>	-//-
6. Realism	<p>Texts by Dostoyefsky, Flaubert, Balzac, Dickens</p>	-//-
7. Naturalism	<p>Texts by Zola, Maupassant</p>	-//-
8. Aestheticism and Symbolism	<p>Texts by Wilde, Mallarme</p>	-//-
9. The 20thC. Introduction to Modernity, Modernism and Avant-garde	<p>Selected pieces from A. Spiropoulou, <i>An Anthology of Critical texts</i></p>	-//-

movements		
10. The various avant-gards. Italian and Russian Futurism	Texts by Marinetti, Mayakovsky and the manifestos	-//-
11. Expressionism	Texts by Trakkl, Bedekind, Kafka	-//-
12. Dada and Surrealism	Texts by Tzara and Breton (Manifestos)	-//-
13. Modernism	Texts by Eliot, Woolf, Proust	-//-

4.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> • Face-to-face teaching (lectures/tutorials) • Interactive teaching • Educational visits • Guest lectures 	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> • Power point presentations • E-class • Audio-visual aids • Internet • email 	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	35
	Presentations-Tutorials	32
	Educational Visits	10
	Self-study	23
	Course total	100

STUDENT PERFORMANCE EVALUATION	
<p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek (and English tutorials addressed to Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Written group assignment • Group oral presentation • Final written examination

5.SELECTED RECOMMENDED BIBLIOGRAPHY

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 Williams, Raymond *The English Novel : From Dickens To Lawrence*, Chatto and Windus, Νέα
 Υόρκη 1970.

YEAR TWO

WINTER SEMESTER

1. Thanasis Blesios

World Theatre History and Dramaturgy III: 19th Century - 02YX015

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YX015	SEMESTER	C
COURSE TITLE	World Theatre History and Dramaturgy III: 19 th Century		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/1363/		

LEARNING OUTCOMES

- **COURSE OBJECTIVES:** The course focuses on the history of world theatre during the 19th century and on the plays of the same period. Students are introduced to landmark plays in the evolution of drama, from the era of realism and symbolism to the theatrical avant-guards. A representative number of works by leading playwrights such as Hugo, Büchner, Gogol, Zola, Ibsen, Hauptmann, Strindberg, and Chekhov are thoroughly analysed, while emphasis is placed on examining the stylistic particularities and novelties of the reviewed dramatists. The objective of this course is to introduce students to the basic information, evolutions and problems of the world theatre of this period and to familiarize students with these plays, so as to reveal their value and their originality in the evolution of the world drama.
- **LEARNING OUTCOMES:** The students are going to come together and experience the World Theatre History and Dramaturgy of the 19th century. This experience is to acquire knowledge and understanding of basic artistic and literary movements, dramatic developments in relation to broader social and intellectual developments, representative works of drama and theatre masters' contribution in the process of theatre. The detailed and synthetic procedure of the course leads through the comparative method to obtain the respective skills of the students. At the end, students are able not only to analyse and synthesize the elements of the plays but also on the theatrical life, and to make an assessment of their quality and innovative features.

General Competences

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

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

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Respect for the natural environment

SYLLABUS

COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. 1. – The European and American theatre during the first half of the 19 th century. France- England- German countries. Melodrama.	- Lesson notes - Textbook (Er. Fischer-Lichte, <i>History of European drama and theatre 2: From romanticism till today</i> , Plethron, Athens 2012, p. 47) - Power Point slides (2-12)	COURSE WEBSITE (URL)
2. - Romantic movement. Its characteristics. The romantic hero. France- England- German countries. <i>Hernani</i> by V. Hugo.	- Lesson notes - Textbook (Er. Fischer-Lichte, pp. 47-51) - Power Point slides (2-4, 13-19, 23)	COURSE WEBSITE (URL)
3. - The theatre in Russia. <i>The Government inspector</i> by N. Gogol.	- Lesson notes - Power Point slides (5-6, 20-22)	COURSE WEBSITE (URL)
4. - <i>Woyzeck</i> by G. Büchner -	- Lesson notes - Power Point slides (7-9)	COURSE WEBSITE (URL)
5. – Social conditions in Europe in the middle of the century. Well-made play-Realism- Positivism. Their characteristics. - The theatrical life in France, England, United States and in other countries after 1850. Types of drama and	- Lesson notes - Power Point slides (24-33)	COURSE WEBSITE (URL)












playwrights.		
6. - Naturalism. Social conditions around 1870. Principles and characteristics of the movement. E. Zola and Russian playwrights. G. Hauptmann. Plays and characteristics of his dramaturgy.	- Lesson notes - Power Point slides (34-37, 40)	COURSE WEBSITE (URL)
7. - <i>Weavers</i> by G. Hauptmann	- Lesson notes - Power Point slides (10-13)	COURSE WEBSITE (URL)
8. - Symbolism. Principles et characteristics of the movement. Its application in the theatre. Theatrical evolutions during the turning of the century. Important playwrights. Free et independent theatres.	- Lesson notes - Textbook (Fischer-Lichte, pp. 93-96) - Power Point slides (38-43)	COURSE WEBSITE (URL)
9. - A. Strindberg. Plays and characteristics of his dramaturgy. <i>Miss Julie</i> .	- Lesson notes - Power Point slides (19-24, 45)	COURSE WEBSITE (URL)
10. - A. Chekhov. Plays and characteristics of his dramaturgy. <i>The Seagull</i> .	- Lesson notes - Textbook (Fischer-Lichte, pp. 152-159) - Power Point slides (25-43, 46)	COURSE WEBSITE (URL)
11. - <i>The Seagull</i> by Chekhov. H. Ibsen. Plays and characteristics of his dramaturgy.	- Lesson notes - Textbook (Fischer-Lichte, pp. 152-159) - Power Point slides (25-43, 44)	COURSE WEBSITE (URL)
12. - <i>The master builder</i> by Ibsen	- Lesson notes - Textbook (Fischer-Lichte, pp. 129-141) - Power Point slides (14-17)	COURSE WEBSITE (URL)
13. - <i>The wild duck</i> by Ibsen. Conclusions.	- Lesson notes - Textbook (Fischer-Lichte, pp. 99-106) - Power Point slides (18)	COURSE WEBSITE (URL)
Ways of evaluation of the students:		
Proposition 1	Oral examination through internet platform or written class examination	
Proposition 2	Optional essay	
Proposition 3	Participation in the presentation of the courses	
Proposition 4		
Other		

(11) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Through internet platform	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i>	<i>Activity</i>	<i>Semester workload</i>
	Autonomous study and analysis of bibliography	40

<p>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	Lectures	50
	Essay writing, public presentation during the courses	10
	Course total	100
<p>STUDENT PERFORMANCE EVALUATION Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation, written works, contribution to the presentation of a course through internet platform, essays (10 %) • Written or oral Examinations through internet platform (90 %) which includes: Subjects for elaboration and analysis from the material 	

(12) ATTACHED BIBLIOGRAPHY

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-  Hartnoll, P. (1980). *History of theatre*. Athens: Ypodomi (in Greek)
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-  Puchner, W. (1999). *The Perception of French dramaturgy in the Modern Greek theatre: A first spherical approach (17th-20th Century)*. Athens: Ellinika Grammata (in Greek).
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Theoria (in Greek).

2. Marina Kotzamani

Directorial Trends: Theory and Applications - 02YE009

SCHOOL	Fine Arts		
ACADEMIC UNIT	Theater Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	• 02YE009	SEMESTER	WINTER
COURSE TITLE			
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS274/		

8 LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

• *Guidelines for writing Learning Outcomes*

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

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Criticism and self-criticism

Team work

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

COURSE OBJECTIVES: Focusing on the first half of the 20th century, the course offers an overview of the historical development of directing, from its emergence, at the end of the 19th century, to Artaud and Brecht. Students come to appreciate the complexity of directing as an art through being introduced to a rich variety of staging conceptions from naturalism, symbolism and expressionism to visually engaging avant-garde experiments and political theatre. The study of directors focuses on analysis of characteristic productions, which is supplemented by audio-visual material as well as detailed discussion of the artists' own texts. The syllabus includes directors such as A. Antoine, C. Stanislavsky, A. Appia, M. Reinhardt and E. Piscator among others.

Syllabus

1. Introduction to directorial approaches. Realism and the Independent Theater movement I: A. Antoine.
N Papandreou, *On Theater* (excerpts).
D. Bablet, *History of Modern Directing I*: 13-27
A. Antoine, "Théâtre Libre" in *From Art Theaters to the Art of the Theater*: 17-19
E. Zola, "Naturalism" in *Texts on Criticism and Theater*
Strindberg, "Prologue to Miss Julie" (excerpt).
<https://eclass.uop.gr/courses/TS274/>
2. Realism and the Independent Theater movement II: C. Stanislavsky and V. Nemirovich-Danchenko
D. Bablet, *History of Modern Directing I*: 28-48
Stanislavsky, *My Life in Art*, v. 1, 274-282
_____. "Talent is not enough to do theater" in *From Art Theaters to the Art of the Theater*: 22-23.
V. Meyerhold, "Naturalist theater and atmosphere" in *Meyerhold: Texts on Theater*: 51-64.
<https://eclass.uop.gr/courses/TS274/>
- 3, 4. Symbolism: A, Appia, E. G. Craig and V. Meyerhold
D. Bablet, *History of Modern Directing I*: 61-94, 99-104
L. Simonson, "The ideas of Adolphe Appia" in *Architects of Modern Theater*, 165-190.
A. Appia, "Revising directing" in *From Art Theaters to the Art of the Theater*: 29-33.
E. G. Craig, "Some unpleasant tendencies of modern theater" in *From Art Theaters to the Art of the Theater*: 39-43.
_____. "The art of the theater" in *Architects of Modern Theater*, 105-128.
_____. «The actor and the Uber Marionette" *Theatre, Theory, Theatre*, 390-398 (in English).
Meyerhold: Texts on Theater: 40-51 and 121-150.
<https://eclass.uop.gr/courses/TS274/>
5. M. Reinhardt
D. Bablet, *History of Modern Directing I*: 111-118.
M. Reinhardt, "On the acting" in *From Art Theaters to the Art of the Theater*: 70-75.

_____. «Of actors” στο *Max Reinhardt 1873-1973: A Centennial Festschrift*.

<https://eclass.uop.gr/courses/TS274/>

6, 7 Avant-garde movements and theater: futurism, dada, surrealism, Bauhaus
Jomaron, History of Modern Directing II: 67-80, 180-196.

Marinetti, “The variety theater” in *Theatre Theory, Theatre*, 419-426 (in English).

E. Prampolini, “From Futurist Scenography” στο Twentieth Century Theatre: A Sourcebook, 23-24 (in English).

Ch. Tzara, “Speech from the First Celestial Adventure of Mr. Antipyrine. The secret of the Handkerchief of Clouds” στο *Twentieth Century Theater*, 25-27 (in English).

A. Bigsby, “Definitions, statements, manifestos 1 and 4” in *Dada and Surrealism*, 11-17, 57-59.

G. Apollinaire, “From the Prologue to *The Breasts of Tiresias*” στο *Twentieth Century Theater ...*, 28-30 (in English).

A. Breton, “Written surrealist composition or stream of consciousness writing” in *Anthology of Surrealism*, 345-346.

O. Schlemmer, “From New Stage Forms” στο *Twentieth Century Theater ...*, 46-47 (in English).

<https://eclass.uop.gr/courses/TS274/>

8. Oral exam in class covering units 1-7.

9. Political Theater in Russia: The Russian revolution and theater, with an emphasis on the work of V. Meyerhold.

Jomaron, History of Modern Directing II: 81-124.

<https://eclass.uop.gr/courses/TS274/>

10, 11. Political Theater in Germany: Expressionism, E. Piscator and B. Brecht.
Jomaron, History of Modern Directing II: 13-67.

W. Hasenclever, “The Task of Drama” *Twentieth Century Theater: A Sourcebook*, 95-97 (in English).

E. Piscator, “It is possible for theater to be part of our century” in *Architects of Modern Theater*, 77-80.

B. Brecht, “Street Scene” in *Architects of Modern Theater*, 83-93.

J. Dassin’s film *The Rehearsal* (1974), as an example of epic theater.

<https://eclass.uop.gr/courses/TS274/>

12. A. Artaud and the Theater of Cruelty

Jomaron, History of Modern Directing II: 180-196.

Artaud, “The theater of cruelty” in *Architects of Modern*

Theater, 141-161
<https://eclass.uop.gr/courses/TS274/>

13. Synopsis, revision

(15) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lecturing	30
	Discussion-Interactive teaching	20
	1 st essay	20
	2 nd essay (team work)	20
	Oral exam	8
	Written exam	27
		Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<p>Participation in class discussion, two short papers (5 pages), oral mid-term exam, final exam (written)</p> <p>Language of instruction: Greek</p> <p>Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.</p>	

(16) ATTACHED BIBLIOGRAPHY

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- 📖 Μέγιερχολντ, Β. Ε.(1982). *Κείμενα για το θέατρο* (μετάφραση, επιμέλεια: Αντώνης Βογιάζος). Αθήνα: Ιθάκη.
- 📖 Μουρ, Σόνια(2001). *Το σύστημα Στανισλάβσκι: Η επαγγελματική εκπαίδευση του ηθοποιού* (μετ. Ανδρέας Τσάκας). Αθήνα: Παρασκήνιο.
- 📖 Ριπελλίνο, Άντζελο-Μαρία(1977). *Ο Μαγικόφσκη και το Ρωσικό Πρωτοποριακό Θέατρο* (μετ. Άρης Αλεξάνδρου). Αθήνα: Κέδρος.
- 📖 Στανισλάβσκι, Κωνσταντίν (1977). *Πλάθοντας ένα ρόλο* (μετ. Άγγελος Νίκας). Αθήνα: Γκόνης.
- 📖 Στανισλάβσκι, Κωνσταντίν (1980). *Η ζωή μου στην τέχνη*, 2 τόμοι (μετ. Άγγελος Νίκας). Αθήνα: Γκόνης.
- 📖 Hodge, A. (2000). *Twentieth Century Actor Training*, London: Routledge.
- 📖 Styan, J. L. *Max Reinhardt* (1982) Cambridge: Cambridge University Press.
- 📖 Thomson, Peter and G. Sacks (2006). *The Cambridge Companion to Brecht*. Cambridge: Cambridge University Press.
- 📖 Shafer, D. A. (2016). *Antonin Artaud*. Reaktion Books.
- 📖 Καραϊσκού, Β. (2009). *Εικαστικές και Σκηνικές Πρωτοπορίες στο πρώτο μισό του 20ού αιώνα*. Αθήνα, Παπασωτηρίου.

OR

2. Yannis Leontaris

Essential elements of acting: theory and practice – 02YE058

SCHOOL

SCHOOL OF FINE ARTS

ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE058	SEMESTER	3rd Winter
COURSE TITLE	ESSENTIAL ELEMENTS OF ACTING: THEORY AND PRACTICE		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	special background / skills development		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	In French		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS353/		

14. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*

- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

The learning outcomes for the students that successfully complete the course include the following levels of learning:

1. Knowledge

On the level of theory:

The concept of the presence on stage is discussed in contrast with actor's presence in film, as well as the relation between analytic thought the function of chance in acting in theatre and film. Moreover, the students come to understand the difference in the profession of acting between theatre and film, with respect to temporality, space and the functioning of the means of expression such as the face, the voice and the body. Finally, students discuss issues related to the theatrical stage and its limits, the unstable borderline between the professional actor and the actor as a social subject, as a performative presence. The students are introduced to the basic principles of the art of acting by means of exploring the views of significant theatre masters (Stanislavsky, Meyerhold, Grotowski, Novarina, Brook, Oida, Vasiliev, Barba).

On the level of practice:

- The students recognize various stimuli on stage coming from the external surroundings, the stage space and the fellow actors, thereby broadening their kinaesthetic response.
- They identify and invent specific points of concentration during dramatic improvisations and they learn to be always alert.
- They search for a specific and focused verbal address and they seek that particular dramatic action.
- They are disciplined in circumstances of team action.
- They are in a position to recognize the basic tools of dramatic improvisation.

2. Artistic expression

- They deploy their senses consciously and systematically on stage, aiming to avoid being introvert on stage.
- They narrate an extract from a literary text in front of audience.
- They interpret theatrically a song in the context of a specific situation on stage.

General Competences

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

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

- Working independently
- Team work
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues

15. SYLLABUS

• COURSE CONTENT

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

Section titles	RECOMMENDED READING	Presentation link
1. The actor in theatre and film: fundamental concepts I. Exposure, analytical thought, corporeality and the factor of chance in the profession of acting.	<i>Yannis Leontaris, Reading MInefields, Athens, Ypsilon, 2021.</i>	https://eclass.uop.gr/courses/TS353/
2. The actor in theatre and film: fundamental concepts II. Space, temporality, truthfulness and convention.	<i>Yannis Leontaris, Reading MInefields, Athens, Ypsilon, 2021.</i>	https://eclass.uop.gr/courses/TS353/
3. The actor in theatre and film. Means of expression: the face, the body, language.	<i>Novarina Valere, Γράμμα στους ηθοποιούς υπέρ Λουί Ντε Φινές, (μτφ. Βασίλης παπαβασιλείου, Αθήνα, Άγρα, 2003.</i>	https://eclass.uop.gr/courses/TS353/
4. Basic principles of the actor's technical preparation methods (training) – specific cases. Theory and practice.	<i>Εουτζένιο Μπάρμπα, Το χάρτινο κανό: ένας οδηγός προς την θεατρική ανθρωπολογία</i>	https://eclass.uop.gr/courses/TS353/

	(Μτφ. Κωνσταντίνος Θέμελης), Αθηνά, Δωδώνη, 2008.	
5. Basic principles of stage presence. Silent presence and reaction to stimuli. The verbal address.	Εουτζένιο Μπάρμπα, Το χάρτινο κανό: ένας οδηγός προς την θεατρική ανθρωπολογία (Μτφ. Κωνσταντίνος Θέμελης), Αθηνά, Δωδώνη, 2008.	https://eclass.uop.gr/courses/TS353/
6. Confidence exercises.	<i>Patrick Pezin (ed), Le livre des exercices a l' usage des acteurs, Saussan, L' Entretemps, 2002.</i>	https://eclass.uop.gr/courses/TS353/
7. Exercises of activating the senses in the here and now of the stage: pedagogical cases.	<i>Patrick Pezin (ed), Le livre des exercices a l' usage des acteurs, Saussan, L' Entretemps, 2002.</i>	https://eclass.uop.gr/courses/TS353/
8. The actor and the text: theory and practice. The film portrait and 'microphysiognomy'.	Αδάμου Χριστίνα (επιμ.), Ο ηθοποιός ανάμεσα στη σκηνή και την οθόνη, Αθήνα, Καστανιώτης, 2008.	https://eclass.uop.gr/courses/TS353/
9. The actor and the text: theory and practice. 'Verbal action' on stage.		https://eclass.uop.gr/courses/TS353/
10. Exercises of reading and treating language on stage.	Γιόσι Όιντα, Ο ακυβέρνητος ηθοποιός, Πρόλογος Πήτερ Μπρουκ, μτφ Ελένη Παπαχριστοπούλου, Θεωρήσης Τσαπακίδης, Αθήνα, Κοάν, 2001.	https://eclass.uop.gr/courses/TS353/
11. Exercises of narrating a non-dramatic text.	Ντενί Ντιντερό, Το παράδοξο με τον ηθοποιό, Πρόλογος Βασίλης Παπαβασιλείου, μτφ Αιμίλιος Βέξης, Αθήνα, Πόλις, 1995.	https://eclass.uop.gr/courses/TS353/
12. Song as a condensed emotion.	Κωνσταντίν Στανισλάβσκι, Ένας ηθοποιός δημιουργείται, Αθήνα, Δαμιανός, 2013.	https://eclass.uop.gr/courses/TS353/
13. Song as a condensed emotion.	Μουρ Σόνια, Το σύστημα Στανισλάβσκι: η	https://eclass.uop.gr/courses/TS353/

	επαγγελματική εκπαίδευση ενός ηθοποιού, (μτφ. Ανδρέας Τσάκας), Αθήνα, Παρασκήνιο, 2001.	
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14. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	The learning process is supported by the E-Class platform. Lecture notes, information, audio-visual material, references relevant to the course content are available on E-Class. Students are encouraged to consult that material, which is also discussed with students in the context of the classes.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Artistic workshop	44
	Artistic creation and rehearsals between the classes	52
	Theoretical lectures	21
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice</i>	Language of evaluation : Greek Methods of evaluation: <ul style="list-style-type: none"> • Formative evaluation(100 %): <ul style="list-style-type: none"> - Individual response to theatrical expression with body and voice - Individual response to to a particular theatrical performance - Workload of each student during the semester 	

<p>questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>- Individual evaluation of the artistic interpretation.</p>
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15. ATTACHED BIBLIOGRAPHY

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📖 Barba, E. & Savarese, N., *Η Μυστική Τέχνη του Ηθοποιού*, Αθήνα, Κοαν, 2008.

📖 Braun, Ed. (2016) *Meyerhold on Theater*. London: Methuen.

📖 Dusigne, J-F. (2002). *Από το Θέατρο Τέχνης στην τέχνη του θεάτρου*. Επιλογή και απόδοση: Μάγια Λυμπεροπούλου. Πάτρα: ΔΗ.ΠΕ.ΘΕ Πάτρας.

📖 Λεκόκ Ζακ, *Το ποιητικό σώμα*, Αθήνα, Κοάν, 2005.

📖 Λεοντάρης Γιάννης, *Ναρκοπέδια της ανάγνωσης: όψεις της αναγνωστικής περιπέτειας στη λογοτεχνία, τον κινηματογράφο και τη θεατρική παράσταση*, Αθήνα, Ύψιλον/Βιβλία, 2021.

📖 Μάμετ Ντέιβιντ, *Προς τον ηθοποιό: αλήθειες και ψέματα, συμβουλές και αποτροπές*, Αθήνα, Εκδόσεις Πατάκη, 2001.

📖 Μέγιερχολντ, Β. Ε.(1982). *Κείμενα για το θέατρο* (μετάφραση, επιμέλεια: Αντώνης Βογιάζος). Αθήνα: Ιθάκη.

📖 Μουρ Σόνια, *Το σύστημα Στανισλάβσκι: η επαγγελματική εκπαίδευση ενός ηθοποιού*, (μτφ. Ανδρέας Τσάκας), Αθήνα, Παρασκήνιο, 2001.

📖 Μπάρμπα Εουτζένιο, *Το χάρτινο κανό: ένας οδηγός προς την θεατρική ανθρωπολογία*, (μτφ. Κωνσταντίνος Θέμελης), Αθήνα, Δωδώνη, 2008.

📖 Μπρουκ, Πίτερ, *Η ανοιχτή πόρτα. Σκέψεις πάνω στην τέχνη του θεάτρου* (μτφ. Μαρία Φραγκουλάκη), Αθήνα, Κοάν, 2007.

📖 Novarina Valere, *Γράμμα στους ηθοποιούς υπέρ Λουί Ντε Φινές*, (μτφ. Βασίλης παπαβασιλείου, Αθήνα, Άγρα, 2003.

📖 Ντιντερό Ντενί, *Το παράδοξο με τον ηθοποιό*, Πρόλογος Βασίλης Παπαβασιλείου, (μτφ. Αιμίλιος Βέζης), Αθήνα, Πόλις, 1995.

📖 Όντα Γιόσι, *Ο ακυβέρνητος ηθοποιός*, (Πρόλογος Πήτερ Μπρουκ, μτφ Ελένη Παπαχριστοπούλου, Θοδωρής Τσαπακίδης), Αθήνα, Κοάν, 2001

📖 Pezin Patrick (ed), *Le livre des exercices a l' usage des acteurs*, Saussan, *L' Entretemps*, 2002.

📖 Στανισλάβσκι Κωνσταντίν, *Ένας ηθοποιός δημιουργείται*, Αθήνα, Δαμιανός, 2013.

3. Ioanna Papadopoulou
Ancient Greek Drama II: Euripides, Satyr Play and Mime -
02YX031

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YX031	SEMESTER	3rd Winter
COURSE TITLE	Ancient Greek Drama II: Euripides, Satyr Play and Mime		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English or German for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2282/		

4. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

• **COURSE OBJECTIVES**

The objective of this course is to introduce students to Euripidean dramaturgy, Satyr play and the theatre of mime during the classical and postclassical era.

• **LEARNING OUTCOMES**

Through this course the students will obtain knowledge in the Euripidean drama and its features based on in-textual analysis of *Andromache*. Furthermore they will learn the developments (scenic, performative, dramaturgical) of the post-classical tragedy, they will learn the specific features of the satyr play on example of the extant *Cyclop* of Euripides and the history and the technical features of mimes on example of the plays of Herondas. By attaining this course the students will be able to:

- A) demonstrate the features of Euripidean drama
- B) analyze and comment of the dramatic technique of Euripides
- C) understand the relation of tragedy to tragicomedy
- D) understand the development of the genre until the post-classical era
- E) demonstrate and discuss the similarities and the differences between drama and mimes
- Z) use the theatrical termini technici

• **PREREQUISITES**

None

General Competences

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

Search for, analysis and synthesis of data and information

Production of free, creative and inductive thinking

Critical analysis of dramatic texts

Constructive dialogue between teacher and students

Production of new research ideas

5. SYLLABUS

• **COURSE CONTENTS**

The theme of the course is the dramaturgy of Euripides based on his play, *Andromache*,

of satyr play, based on the *Cyclop* of Euripides, and the mime (through Theocritus and Herodas). The objective is the continuation of the acquaintance to the Attic drama – especially of the “modern” Euripidean tragedy- the learning of the dramatic features of Euripides (according the *Poetica* of Aristoteles), the ability to comprehend an Euripidean play, the learning of an Euripidean tragic and tragicomical play, the use of the relevant terminology, the features of satyr plays, of postclassical tragedy and the features of mimes (testimonies, birth, role of women, costumes, themes etc.). Furthermore, the students will acquire the difficulties of the translation from ancient to modern Greek (or othe languages) and the significance of the metre and the rhythm in an Greek drama. The themaitic focus of the module this year will be “the upset of the myth”

Section titles	RECOMMENDED READING	Presentation link
1. Introduction 1st part - tragic terminology - Euripides: life and plays - Euripides’ modernity	Tredé, M., Said, S. & Le Boulluec, A. (1997). A. <i>Histoire de la littérature grecque</i> . Paris: Presses Universitaires de France. Lesky, A. (1983). <i>Greek Tragic Poetry</i> . New Haven: Yale University Press De Romilly J. (1986). <i>La modernité d’Euripide</i> . Paris: Presses Universitaires de France.	COURSE WEBSITE (URL)
2. a) Introduction 2nd Part -The Peloponnesian war and Euripides - Features of Euripidean dramaturgy b) <i>Andromache</i> I	Lesson notes De Romilly J. (1986). <i>La modernité d’Euripide</i> .	COURSE WEBSITE (URL)

<ul style="list-style-type: none"> - the mythological background of the play - Myth-plot-structure of the play and the dramatis personae - Main themes of the play 	<p>Paris: Presses Universitaires de France.</p>	
<p>3. Euripides' <i>Andromache</i> II: dramaturgical analysis</p>	<p>Lesson notes</p> <p>De Romilly J. (1986). <i>La modernité d'Euripide</i>. Paris: Presses Universitaires de France.</p>	<p>COURSE WEBSITE (URL)</p>
<p>4. Euripides' <i>Andromache</i> III: dramaturgical analysis</p>	<p>Lesson notes</p>	<p>COURSE WEBSITE (URL)</p>
<p>5. Euripides' <i>Andromache</i> IV: dramaturgical analysis</p>	<p>Lesson notes</p>	<p>COURSE WEBSITE (URL)</p>
<p>6. Euripides' <i>Andromache</i> V: dramaturgical analysis</p>	<p>Lesson notes</p> <p>Lee, K. H. (1997) <i>Euripides: Ion</i>. Warminster: Aris and Philips.</p>	<p>COURSE WEBSITE (URL)</p>
<p>7. Euripides' <i>Andromache</i> VI: dramaturgical analysis</p>	<p>Lesson notes</p> <p>Lee, K. H. (1997) <i>Euripides: Ion</i>. Warminster: Aris and Philips.</p>	<p>COURSE WEBSITE (URL)</p>
<p>8. Euripides' <i>Andromache</i> VII: dramaturgical analysis</p>	<p>Lesson notes</p>	<p>COURSE WEBSITE (URL)</p>
<p>9. Euripides' <i>Andromache</i> VIII: dramaturgical analysis</p>	<p>Lesson notes</p>	<p>COURSE WEBSITE (URL)</p>
<p>10. a) Introduction to the satyr play</p> <p>b) Euripides' <i>Cyclops</i> I: dramaturgical analysis</p>	<p>Lesson notes</p> <p>Seaford, R. (1984). <i>Euripides: Cyclops</i>. Oxford: Oxford University Press.</p>	<p>COURSE WEBSITE (URL)</p>

11. Euripides' <i>Cyclops</i> II: dramaturgical analysis.	Lesson notes Seaford, R. (1984). <i>Euripides: Cyclops</i> . Oxford: Oxford University Press.	COURSE WEBSITE (URL)
12. Euripides' <i>Cyclops</i> II: dramaturgical analysis.	Lesson notes Seaford, R. (1984). <i>Euripides: Cyclops</i> . Oxford: Oxford University Press.	COURSE WEBSITE (URL)
13. Introduction to Greek mimus: the Idylls of Theocritus and the Mimiambi of Herodas	Lesson notes Dupont, F. (1985). <i>L'acteur Roi</i> . Paris: Les Belles Lettres.	COURSE WEBSITE (URL)

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face										
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students										
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures,</td> <td>42</td> </tr> <tr> <td>Invited speaker</td> <td>5</td> </tr> <tr> <td>study and analysis of bibliography</td> <td>53</td> </tr> <tr> <td>Course total</td> <td>100</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures,	42	Invited speaker	5	study and analysis of bibliography	53	Course total	100
<i>Activity</i>	<i>Semester workload</i>										
Lectures,	42										
Invited speaker	5										
study and analysis of bibliography	53										
Course total	100										
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	Language of evaluation : Greek (English or German)										

<p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>for Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • 3 written exams (mid-exams) • Written essay for Erasmus students
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5. ATTACHED BIBLIOGRAPHY

<p>📖 De Romilly J. (1986). <i>La modernité d'Euripide</i>. Paris: Presses Universitaires de France.</p> <p>📖 Dupont, F. (1985). <i>L'acteur Roi</i>. Paris: Les Belles Lettres.</p> <p>📖 Lee, K. H. (1997) <i>Euripides: Ion</i>. Warminster: Aris and Philips.</p> <p>📖 Lesky, A. (1983). <i>Greek Tragic Poetry</i>. New Haven (u.a.): Yale University Press.</p> <p>📖 Seaford, R. (1984). <i>Euripides: Cyclops</i>. Oxford: Oxford University Press. .</p> <p>📖 Tredé, M., Said, S. & Le Boulluec, A. (1997). <i>Histoire de la littérature grecque</i>. Paris: Presses Universitaires de France.</p>

4. Katerina Kosti

Theatre Pedagogy III: The development dimension of teaching theatre in education - 34EX034

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX034	SEMESTER	Winter 2 nd Year
COURSE TITLE	Theatre Pedagogy III: The development dimension of teaching theatre in education		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
lectures, workshops, fieldwork		3	5

COURSE TYPE	Special background
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2873/

(17) LEARNING OUTCOMES

Learning outcomes
<p>COURSE OBJECTIVES: The objective of this course is to introduce students to the basic concepts of theatre contribution in child's holistic development. Through this course the student will acquire an understanding of the content, structure and purpose of theatre use as a means of fostering interpersonal communication skills, developing peer relations and confronting interpersonal conflicts in primary and secondary school children. The students should obtain a functional knowledge of theoretical background and the procedures in theatre development; more specifically, these include methods of fostering interpersonal communication skills in primary and secondary pupils, methods of improving pupils' interpersonal relationships, methods of resolving pupils' interpersonal conflicts and methods of improving pupils' mental health through theatre. Furthermore, the course includes workshops for the students' practical training in theatre development techniques.</p> <p>LEARNING OUTCOMES: Upon successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> -handle in practice and cultivate interpersonal communication techniques in primary and secondary school children through theatre, -identify and apply basic theatre techniques for solving primary and secondary school pupils' interpersonal conflicts, -understand and implement practical theatre techniques for improving primary and secondary school pupils' emotional intelligence, -plan and coordinate mental health education activities through theatre for primary and secondary school pupils, -and finally, organize an experiential workshop of developmental drama and apply developmental theatre techniques.
General Competences
<ol style="list-style-type: none"> 9. Working independently 10. Team work 11. Production of new research ideas 12. Criticism and self-criticism 13. Decision-making 14. Respect for difference and multiculturalism 15. Showing social, professional and ethical responsibility and sensitivity to gender

issues
16. Respect for the natural environment.

(18) SYLLABUS

COURSE CONTENTS

- Fostering interpersonal communication skills in primary school children and adolescents through theatre: The improvement of children’s verbal and nonverbal communication through theatre
- The improvement of interpersonal relationships through theatre in primary school children and adolescents: the effect of theatre teaching on factors contributing to children’s interpersonal relations development
- Interpersonal conflict resolution through theatre in primary school children and adolescents: the use of suitable theatrical techniques for handling children’s interpersonal conflicts
- Self-knowledge and mental health improvement in children through theatre: the use of suitable theatrical techniques for child’s mental health improvement

Teaching Units	Bibliography	Links
Theatre Pedagogy & Development – [Non-]verbal communication through theatre	<ul style="list-style-type: none"> • McNaughton, M. J. (2010). Educational drama in education for sustainable development: Ecopedagogy in action, pedagogy. <i>Culture & Society</i>, 18(3), 289-308. 	eclass
Theatre Pedagogy & Development theories	<ul style="list-style-type: none"> • O' Neill, C. (1995). <i>Drama Worlds: A Framework for Process Drama</i>. Portsmouth: Heinemann. 	eclass
Family factors affecting child development Communication through drama	<ul style="list-style-type: none"> • Roark, A.E. & Stanford, G. (1975). Role playing and action methods in the classroom. <i>Group Psychotherapy, Psychodrama and Sociometry</i>, 28, 33–49. 	eclass
Developing Children’s Socio-Emotional Competencies Through Drama	<ul style="list-style-type: none"> • Celume, M.P., Goldstein, T., Besançon, M., Zenasni, F. (2020). Developing Children’s Socio-Emotional Competencies Through Drama Pedagogy Training: An Experimental Study on Theory of Mind and Collaborative Behavior. <i>Europe’s Journal of Psychology</i>, 16(4), 707–726. 	eclass
Play as an important factor in a child's development Role-taking / Role-play	<ul style="list-style-type: none"> • Higgins, E.T. (1981). Role-taking and social judgement: Alternative developmental perspectives and processes. In J.H. Flavell & L. Ross (Eds.), <i>Social cognitive development: Frontiers and possible futures</i>, 122-145. Cambridge: Cambridge University Press. 	eclass
Gender & Development Constructing Gender Identity through Drama	<ul style="list-style-type: none"> • Perry, D & Paluetti, R. (2011). Gender and Adolescent Development. <i>Journal of Research on Adolescence</i>, 21(1): 61 – 74. 	eclass
Friendship and interpersonal relations through drama in education	<ul style="list-style-type: none"> • Mavroudis, N. & Bournelli, P. (2019). The Contribution of Drama in Education to the Development of Skills Improving the Interpersonal Relations of Multicultural Classroom Students. <i>Journal of Educational Issues</i>, 5(2), 42-57. 	eclass
Peer violence Counteracting bullying through drama	<ul style="list-style-type: none"> • Mavroudis, N. & Bournelli, P. (2016). The role of drama in education in counteracting bullying in schools. <i>Cogent Education</i>, 3:1, 1233843. 	eclass
Children’s fears and anxieties – therapy through drama	<ul style="list-style-type: none"> • Barlow, W.D. (2021). Primary-Secondary Transition – Building Hopes and Diminishing Fears Through Drama. <i>Front. Educ.</i> 5:546243. 	eclass
Identity Development in Adolescence through drama	<ul style="list-style-type: none"> • Roy, D. & Ladwig, J.G. (2015). Identity and the Arts: Using Drama and Masks as a Pedagogical Tool to Support Identity Development in Adolescence. <i>Creative Education</i> 6(10):907-913 	eclass

Group development	<ul style="list-style-type: none"> • Tuckman, B. W. (1965) Developmental sequence in small groups. <i>Psychological Bulletin</i>, 63, 384-399. • <i>Wheelan, S. (2004). Group processes: A developmental perspective (2nd ed.)</i>. Boston: Allyn & Bacon. 	eclass
Group Work Process	<ul style="list-style-type: none"> • Corey, M.S., Corey, G. & Corey, C. (2014). <i>Group Work Process and Practice</i>. Brooks Cole: New York. 	eclass
Resolving group work issues	<ul style="list-style-type: none"> • Toivanena, T., Pyykkö, A., Ruismäkia, H. (2011). Challenge of the empty space. Group factors as a part of drama education. <i>Procedia - Social and Behavioral Sciences</i>, 29, 402 – 411. 	eclass

(19) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face & computer assisted instruction (eClass)	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students Flipped teaching & Learning	
TEACHING METHODS	Activity	Semester workload
	Lectures	25
	Fieldwork	25
	Workshop	25
	Study	25
	Case studies	25
	Course total	125
STUDENT PERFORMANCE EVALUATION	Language of evaluation : Greek Methods of evaluation: <ul style="list-style-type: none"> - Individual response to lectures & Workshops or/ and essay (30 %) - Written examination (70 %) 	

(20) ATTACHED BIBLIOGRAPHY

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Belliveau, G. (2005). An Arts-based approach to teach social justice: Drama as a way to address bullying in schools. *International Journal of Arts Education*, 3(2), 136-165.

Bengtsson, H., & Johnson, L. (1992). Perspective taking, empathy, and prosocial behavior in late childhood. *Child Study Journal*, 22(1), 11–22.

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Bong, M. & Skaalvik, E. (2003). Academic self concept and self efficacy: How different are they really? *Educational Psychology Review*, 15, 1–40.

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(Ed.), *Making human beings human: Bioecological perspectives on human development*: 06–173. Sage Publications Ltd.

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- Mages, W. (2010). Creating a culture of collaboration: The conception design, and evolution of a head start theatre-in-education program. *Youth Theatre Journal*, 24(1), 45-61.
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- Salkind, N. J. (2005). *Encyclopedia of human development*. Sage Publications.
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- Zimmerman, B. J. (2011). Motivational sources and outcomes of self-regulated learning and performance. In Schunk, D. H. & Zimmerman, B. J. (Eds.), *Handbook of selfregulation of learning and performance*, 49-54). New York: Routledge Taylor & Francis Group.

5. Eleni Papalexiou (in 2023-2024 the course will be taught by an Associate Tutor)

Theory of Theatre - 02YE004

GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dept. of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE004	SEMESTER	3rd Winter
COURSE TITLE	Theory of Theatre		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills</i>	Compulsory		

<i>development</i>	
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek / Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS292/

(21) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Objectives

This course aims at introducing students to the major theatre theories and debates on theatre, drama and performance from antiquity to the 20thC, in relation to particular movements or philosophies. A second objective is to familiarize students with the thought of key theatre and drama theorists, from the antiquity to the 21st century, through close reading of selected primary texts. It also aims at introducing the students to the history of thought on theatre and the shift from tragedy and the dramatic text to directing, space and the actors' bodies. By the end of this course students are expected: to know the basic debates, concerns, texts of theatre theory; to be able to read closely and critically the work of major theatre theorists and practitioners; and to place fundamental theatre theories in cultural history.

Learning Outcomes

- To know the basic debates, concerns, texts of theatre theory
- To be able to read closely and critically the work of major theatre theorists and practitioners
- To place fundamental theatre theories in cultural history
- To have acquired skills in research and presentation

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

<i>Working independently</i>	<i>Criticism and self-criticism</i>
<i>Team work</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an international environment</i>	.....
<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	.....

<ul style="list-style-type: none"> - Search for, analysis and synthesis of data and information, with the use of the necessary technology - Working independently - Team work - Working in an international environment - Working in an interdisciplinary environment - Production of new research ideas - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking
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(22) SYLLABUS

This course explores the complex relation between theatre and theory through the reading of foundational theoretical texts on theatre, and at the same time it follows and historically contextualizes the increasing influence of theory on dramatic texts and theatrical practices in the twentieth century. The course examines theoretical texts on the art of theatre by theatre theorists and practitioners following in chronological order, the theoretical emphasis shifting from theorising tragedy to a re-claiming of theatre by modern dramatists and then by actors and directors, roughly corresponding to a shift from dramatic to 'post-dramatic', performative and physical theatre.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to theory of theatre I	Dokore, B. (1974). <i>Dramatic Theory and Criticism: Greeks to Grotowski</i> . New York: Harcourt Brace Jovanovich College Publ. Hubert, M.-Cl. (2010). <i>Les grandes théories du théâtre</i> . Paris: Armand Colin.	COURSE WEBSITE (URL)
2. Introduction to theory of theatre II	Bentley, E. (1990). <i>The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama</i> . London: Penguin. Drain, R. (1995). <i>Twentieth-Century Theatre: A Sourcebook</i> . London: Routledge.	COURSE WEBSITE (URL)
3. The notion of theatre and performance	Guénoun, D. (1997). <i>Le Théâtre est-il nécessaire ?</i> Belfort : Circé. Féral, J. (2011). <i>Théorie et Pratique du Théâtre. Au-delà des limites</i> . Montpellier : L'Entretemps.	COURSE WEBSITE (URL)

	Fischer-Lichte, E. (2004). <i>Ästhetik des Performativen</i> . Frankfurt am Mein: Suhrkamp Verlag.	
4. Plato and the arts. The notion of mimesis and representation in the Greek antiquity	Andronikos, M. (1986). <i>Plato and the Art</i> . Athens: Nepheli	COURSE WEBSITE (URL)
5. Aristotle's Poetics	Aristotle, De Vega, Corneille, Schiller, Brecht (1979). <i>Five theoretical essays on theatre</i> , Athens: Calvos Aristotle, <i>Poetics</i> . Any critical edition with commentary.	COURSE WEBSITE (URL)
6. Stage and drama theories of the Italian Renaissance. The 17 th c. notion of Teatrum Mundi. Classicist theories of tragedy and comedy	Aristotle, De Vega, Corneille, Schiller, Brecht (1979). <i>Five theoretical essays on theatre</i> , Athens: Calvos Carlson, M. (1984). <i>Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present</i> . Ithaca: Cornell University Press.	COURSE WEBSITE (URL)
7. 18 th c. theories of drama and acting	Diderot, D. (1883). <i>The Paradox of Acting</i> . (transl.: W. H. Pollock) London: Chatto & Windus, Picadilly.	https://archive.org/details/paradoxacting00pollgoog
8. The romantic principles. The Wagnerian vision of music drama. Theatre and Philosophy (19th C: From Hegel to Nietzsche)	Beardsley, M.C. (1989). <i>History of Aesthetic Theories</i> . Athens: Nepheli (in Greek). Silk, M. & Stern J. (1981). <i>Nietzsche on Tragedy</i> . Cambridge: Cambridge University Press.	COURSE WEBSITE (URL)
9. Realist and Naturalist Drama Theory	Bloom H. (ed.-2004). <i>Zola, Emile</i> . Broomall, PA: Chelsea House Publishers.	COURSE WEBSITE (URL)
10. Theories of Modern Theatre- the emergence of the director	Meyerhold, V.E. (1982). <i>Texts for the theatre</i> . Athens: Ithaki. Moore, S. (1984). <i>The Stanislavski System: The Professional Training of an Actor: Digested from the Teachings of Konstantin S. Stanislavski</i> . London: Penguin.	COURSE WEBSITE (URL)
11. Theories of Modern Theatre - the return to ritual and the actor's body	Artaud, Pirandello, Shaw, Brecht, Piscator, Bergman, Yeats, Tocqueville, Appia, Craig (1971). <i>Architects of contemporary theatre</i> . Athens: Dodoni Barba, E. & Savarese, N., 1985. <i>Anatomie de l'Acteur, Un</i>	COURSE WEBSITE (URL)

	<i>dictionnaire d'anthropologie théatrale</i> , (transl.: Eliane Deschamps-Pria), Bouffoneries Contrastes	
12. Political Theatre. Theories of the Millennium	Esslin, M. (1961). <i>Brecht: The man and his work</i> . Garden City: Anchor. Fortier, Marc (2021), <i>Θεωρία / Θέατρο</i> , Αθήνα: Gutenberg	COURSE WEBSITE (URL)
13. Postdramatic theatre. Performance and Interdisciplinary critical approaches	Castellucci, Cl. & Castellucci R. (2001). <i>Les Pèlerins de la matière. Théorie et praxis du théâtre, Ecrits de la Societas Raffaello Sanzio</i> (tr. Karin Espinosa). Besançon: Les Solitaires Intempestifs. Papalexiou, E. (2009). <i>Romeo Castellucci, Societas Raffaello Sanzio. When the words turn into matter</i> . Athens: Plethron. Schechner, R. (2004). <i>Performance Theory</i> . New York: Routledge. Woolf, Brandon et.al. (2021). <i>Μεταδραματικό θέατρο και μορφή</i> , Θεσσαλονίκη: Σοφία.	COURSE WEBSITE (URL)

(23) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Extended use of ICT in teaching and communication with students.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study</i>	Activity	Semester workload
	Lectures	70
	Study	30
	Course total	100

according to the principles of the ECTS	
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Method of evaluation: Written exams</p>

(24) ATTACHED BIBLIOGRAPHY

<p>📖 Andronikos, Manolis (1986). <i>Plato and the Art</i>. Athens: Nepheli</p> <p>📖 Aristotle, De Vega, Corneille, Schiller, Brecht (1979). <i>Five theoretical essays on theatre</i>, Athens: Calvos</p> <p>📖 Aristotle, <i>Poetics</i>. Any critical edition with commentary.</p> <p>📖 Artaud, Pirandello, Shaw, Brecht, Piscator, Bergman, Yeats, Tocqueville, Appia, Craig (1971). <i>Architects of contemporary theatre</i>. Athens: Dodoni</p> <p>📖 Beardsley, M.C. (1989). <i>History of Aesthetic Theories</i>. Athens: Nepheli (in Greek).</p> <p>📖 Bentley, Eric (1990). <i>The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama</i>. London: Penguin.</p> <p>📖 Brook, Peter (1996). <i>The Empty Space. A Book about the Theatre: Deadly, Holy, Rough, Immediate</i>. New York: Simon and Schuster.</p> <p>📖 Brook, Peter (2005). <i>The Open Door. Thoughts on acting and theatre</i>. Garden City: Anchor.</p> <p>📖 Carlson, Marvin (1984). <i>Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present</i>. Ithaca: Cornell University Press.</p> <p>📖 Castellucci, Claudia & Castellucci Romeo (2001). <i>Les Pèlerins de la matière. Théorie et praxis du théâtre, Ecrits de la Societas Raffaello Sanzio</i> (tr. Karin Espinosa). Besançon: Les Solitaires Intempestifs.</p> <p>📖 De Micheli, M, (1986). <i>Le avanguardie artistiche del Novecento</i>. Milano: Fertrinelli.</p> <p>📖 Diderot, Denis (2015). <i>The Paradox of Acting</i>. Biblio Life</p> <p>📖 Dokore, B. (1974). <i>Dramatic Theory and Criticism: Greeks to Grotowski</i>. New York: Harcourt Brace Jovanovich College Publ.</p> <p>📖 Drain, R. (1995). <i>Twentieth-Century Theatre: A Sourcebook</i>. London: Routledge.</p> <p>📖 Esslin, Martin (1961). <i>Brecht: The man and his work</i>. Garden City: Anchor.</p> <p>📖 Féral Josette (2011). <i>Théorie et Pratique du Théâtre. Au-delà des limites</i>. Montpellier : L'Entretemps.</p> <p>📖 Fischer-Lichte, E. (2004). <i>Ästhetik des Performativen</i>. Frankfurt am Mein: Suhrkamp Verlag.</p> <p>📖 Fortier, Marc (2021), <i>Θεωρία / Θέατρο</i>, Αθήνα: Gutenberg.</p> <p>📖 Guénoun, Denis (1997). <i>Le Théâtre est-il nécessaire ?</i> Belfort : Circé.</p> <p>📖 Hubert, Marie-Claude (2010). <i>Les grandes théories du théâtre</i>. Paris : Armand Colin.</p> <p>📖 Meyerhold, V.E. (1982). <i>Texts for the theatre</i>. Athens: Ithaki.</p> <p>📖 Moore, Sonia (1984). <i>The Stanislavski System: The Professional Training of an Actor: Digested from the Teachings of Konstantin S. Stanislavski</i>. London: Penguin.</p> <p>📖 Papalexioy, E. (2009). <i>Romeo Castellucci, Societas Raffaello Sanzio. When the words turn into</i></p>

matter. Athens: Plethron.

📖 Schechner, R. (2004). *Performance Theory*. New York: Routledge.

📖 Silk, M. & Stern J. (1981). *Nietzsche on Tragedy*. Cambridge: Cambridge University Press.

📖 Woolf, Brandon et.al. (2021). *Μεταδραματικό θέατρο και μορφή*, Θεσσαλονίκη: Σοφία.

📖 Zola, Emile (1991). *Texts on Criticism and Theatre*. Athens: Editions of the 21st.

6. Eftichis Pirovolakis

Aesthetics, Ethics, Politics (I): From Antiquity to the Renaissance - 04TX251

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04TX251	SEMESTER	3 rd Winter
COURSE TITLE	<i>Aesthetics, Ethics, Politics (I): From Antiquity to the Renaissance</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	---		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS371/		

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Course Objectives: The course constitutes an introduction to the philosophy of art or aesthetics, the branch of philosophy that systematically examines artistic creation and aesthetic experience. The course content aims initially to acquaint the students with the fundamental concepts of aesthetics so that they may be able to understand how specific thinkers approach a series of aesthetic issues. The objective of the course is, first, to help students realise the significance of a philosophical approach to art, insofar as such an approach often influences and orients artistic practice, and second, to highlight the intricate relation of aesthetics to the fields of ethics and politics.

Learning Outcomes: After the successful completion of the course, the students:

- will be familiar with the most significant developments in aesthetics from antiquity to the Renaissance.
- will be able to understand, to analyse and to present the aesthetic theories of the main thinkers of that period.
- will be able to compare and evaluate the arguments and the philosophical theses of those thinkers with respect to the relation of art to ethics and politics.
- will be in a position to understand and assess later and contemporary aesthetic theories.
- having come into contact with specific philosophical texts, they will be capable of consulting them, of understanding and of analysing them autonomously.

General Competences

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

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

- Promotion of the students' ability to understand and analyse philosophical concepts.
- Encouragement of free, creative, analytical and critical thinking.
- Dialogue and constructive interaction between instructor and students.
- Working independently.
- Criticism and self-criticism.

SYLLABUS

COURSE CONTENT: The course aims comparatively and critically to investigate a series of philosophical issues concerning artistic production as well as to examine the ethico-political dimensions of aesthetic experience. The survey of such issues will help the students acquaint themselves with the main developments and the successive transformations of aesthetics from antiquity to the Renaissance.

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction, definitions and conceptual clarifications, "what is aesthetics?".		
2. Plato (representation and the mimetic function of art, knowledge and aesthetic pleasure, the theory of Ideas).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
3. Plato (mimesis as unfaithful resemblance, the ethical value of poetry, the relation between form and content).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
4. Plato (the beautiful, beauty and morality, the ambivalence of artistic creativity).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
5. Plato (art and ethics, the socio-political role of art, the ideal polis, critique of poetry)	Selected extracts from Plato's <i>Politeia</i> , trans. N. Skouteropoulos, Polis, Athens 2002, and <i>Ion</i> , trans. N. Skouteropoulos, Ekkremes, Athens 2002.	COURSE WEBSITE (URL)
6. Aristotle (the restitution of art, the artist and mimesis).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
7. Aristotle (the definition of tragedy, the tragic myth (plot), artistic and moral integrity).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens	COURSE WEBSITE (URL)

	1989.	
8. Aristotle (mimesis and aesthetic pleasure, the cognitive value of mimetic art).	Selected extracts from Aristotle's <i>Poetics</i> , trans. Simos Menardos, Estia, Athens 2011.	COURSE WEBSITE (URL)
9. Aristotle (the concept of catharsis, art and reality).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
10. Medieval aesthetics (the allegorical method of interpretation, symbolic form, Origen).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
11. Medieval aesthetics (Augustine, Thomas Aquinas).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
12. The Renaissance (theory of painting, art and empirical science, Alberti, Da Vinci).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
13. The Renaissance (mathematization of the arts, theory of perspective, theory of analogy, the beautiful, Durer).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography,</i>	Activity	Semester workload
	Lectures	39
	Seminars	
	Study and analysis of bibliography	10
Autonomous study	51	

<p>tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>		
	Course total	100
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation:</p> <p>Written examination (explication and analysis questions)</p>	

ATTACHED BIBLIOGRAPHY (in Greek)

<p>📖 Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i>, trans. D. Kourtovik, Nefeli, Athens 1989.</p> <p>📖 A. Glykofrydi-Leontsini, <i>Introduction to Aesthetics</i>, Symmetria, Athens 1989.</p> <p>📖 Manolis Andronikos, <i>Plato and Art</i>, Nefeli, Athens 1986.</p> <p>📖 Amelie Rorty-Oksenberg, ed., <i>6+1 Essays on Aristotle's Poetics</i>, Vanias, 2006</p> <p>📖 Daniel Jacob, <i>Issues of Literary Theory in Aristotle's Poetics</i>, Stigme, Athens 2004.</p> <p>📖 Alexandra Mouriki, <i>Transformations of Aesthetics</i>, Nefeli, Athens 2003.</p> <p>📖 Selected extracts from Plato's <i>Politeia</i>, trans. N. Skouteropoulos, Polis, Athens 2002.</p> <p>📖 Selected extracts from Plato's <i>Ion</i>, trans. N. Skouteropoulos, Ekkremes, Athens 2002.</p> <p>📖 Selected extracts from Aristotle's <i>Poetics</i>, trans. Simos Menardos, Estia, Athens 2011.</p>
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7. Antonia Mertiri

Art History – Romanticism to 1945 - 02YX011

School: School of Fine Arts

Academic Unit: Department of Theater Studies

Level of Studies: Undergraduate

Course code: 02YX011

Semester: C

Course Title: Art History – Romanticism to 1945

Weekly Teaching Hours: 3 hours

Credits: ECTS 4

Course Type: General background

Prerequisite courses: No Prerequisite

Language of Instruction and Examination: Greek

Is the course offered to *Erasmus* Students: No

Course Website (URL): -

Learning outcomes: This course aims at presenting movements connected to the trends, experimentation and thoughts concerning the fields of Visual and Applied Arts in the European continent from the of the 19th to the middle of the 20th century.

General Competences:

- Production of new research ideas
- Criticism and self – criticism
- Production of free, creative and inductive thinking

Syllabus:

More specifically the course explores: Romanticism, Realism, Impressionism and its evolution into other autonomous expression, Symbolism and Art Nouveau, Fauvism, Expressionism, Cubism, Futurism, the Russian Avant – garde, Constructivism and Suprematism, Dada, De Stijl, Bauhaus, New Objectivity, Pittura Metafisica and Surrealism.

Delivery: Face –to- face.

Teaching Methods: Lectures

Semester Workload: 150 hours

Student Performance Evaluation: essay/report

Attached Bibliography:

Arnasson H. H., (1986), *History of Modern Art: Painting, Sculpture, Architecture, Photography*. New York

Μερτύρη Α., (2012), *Το Λυκόφως των Ειδώλων. Σχεδιάσματα για τη γένεση και τις εξελίξεις της Μοντέρνας Τέχνης*. Αθήνα (In Greek).

YEAR TWO
SPRING SEMESTER

1. Marina Kotzamani

World Theatre History and Dramaturgy IV: 20th Century - 02YE020

SCHOOL	Fine Arts		
ACADEMIC UNIT	Theater Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	<ul style="list-style-type: none"> • 02YE020 	SEMESTER	Spring
COURSE TITLE	World Theatre History and Dramaturgy IV: 20th Century		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>			
		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE	Compulsory		
<i>general background, special background, specialised general knowledge, skills development</i>			
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS324/		

(25) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- **LEARNING OUTCOMES:** Upon completing this course, students will be able to describe major developments in the history of theatre internationally, for the end of the 19th century to 1970. At the same time, they develop the ability to identify the distinctive features and to extract conclusions about the spirit of each era under study, by comparing developments in various sectors, including theatre architecture, dramaturgy and directing. For example, they can argue about how the new dramaturgy of Ibsen and Chekhov has affected the development of directing. The ability to make comparisons extends to movements, national traditions as well as to comparing different eras. Regarding dramaturgy, through analysis of historically important plays, students develop the ability to identify their innovative features in the construction of plot and characters, as well as in aesthetic style. Moreover, they are able to evaluate differences in approach exemplified by the plays studied. To conclude, in this course students acquire knowledge of broad range which enables them to contextualize any development in the theatre history of the 20th century and to evaluate its importance comparatively.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

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

Adapting to new situations

Decision-making

Working independently

Team work	
Respect for difference and multiculturalism	
Criticism and self-criticism	
Production of free, creative and inductive thinking	

(26) SYLLABUS

- COURSE OBJECTIVES:** This course introduces students to the history and drama of World Theatre in the 20th century, with an emphasis on developments in Europe and the United States until 1968. Subjects to be discussed include theatre architecture, directorial and acting trends and the development and organization of theatre companies. Theatre production will be related to important aesthetic movements of the 20th century such as naturalism, symbolism and expressionism. Particular attention will also be paid to the emergence of directors' theatre in the late 19th century, which has marked all 20th century theatre. Directors to be discussed include Stanislavski, Appia, Reinhardt, Meyerhold and Brecht. Regarding drama, a particular interest will be to discuss the aesthetic innovations of foremost dramatists of the early 20th century, including Ibsen, Chekhov and Strindberg.

SYLLABUS

1. Modern Theater, 1875-1915. Realism, Naturalism and the Independent Theater Movement
 O. Brockett, *History of the Theatre*, (translated into Greek by P. Mavromoustakos) 4-33
2. H. Ibsen, *Doll's House*
 H. Ibsen, *Doll's House*, Translated by L. Koukoulas, Govostis Editions.
 E. Fischer-Lichte, "The disintegration of bourgeois myths" in *History of European Drama and Theater*, 93-106 (excerpts, recommended)
 Styan, J. L. *Modern Drama in Theory and Practice. Realism and Naturalism*, 1-30.
 Material from youtube on productions of *Doll's House* by Lee Breuer and Th. Ostermeier
- 3, 4. Modern Theater, 1875-1915 Symbolism
 (France, Germany, Appia and Craig, Irish Renaissance, U.S.A.)
 O. Brockett, *History of the Theater*, 34-53 (in Greek)
 O. Brockett, *History of the Theater*, 575-590 (in English)
5. A. Chekhov, *Uncle Vanya*
 A. Chekhov, *Uncle Vanya*, translated into Greek by Ch. Prokopaki, Agra Editions.
 E. Fischer-Lichte, "The disintegration of bourgeois myths" in *History of European Drama and Theater*, 117-129 (excerpts, recommended)
 Styan, J. L. *Modern Drama in Theory and Practice, Realism ...*, 70-90.
 Louis Malle, *Vanya 42nd Street* (film)
 Material from youtube on L. Voyatzis's *Uncle Vanya* production.

6. A. Strindberg, *The Ghost Sonata*

A. Strindberg, *The Ghost Sonata*, Athens, Dodoni, 1986.

Styan, J. L. *Modern Drama in Theory and Practice*. Vol.3, 24-37.

Material from youtube on the production of the *Ghost Sonata* by Angelus Novus.

7. Oral exam in class based on units 1-6

8, 9. Theatre between the Wars (Germany, Italy, France, Russia, U.S.A.)

O. Brockett, *History of the Theater*, 54-64 (in Greek)

O. Brockett, *History of the Theater*, 612-637 (in English)

10. B. Brecht, *The Three penny Opera*

B. Brecht, *The Three penny Opera*, translated into Greek by S. Matziri, Dodoni, 1995.

Styan, J. L. *Modern Drama in Theory and Practice*. Vol. 3, 139-149.

Material from youtube on the production of *The Three penny Opera* by Robert Wilson.

11. Theater 1940-1968

(France, Germany, U.S.A. England, Russian, Eastern Europe)

Brockett, *History* ... 641-658, 668-683

12. S. Beckett, *Waiting for Godot* and the Theater of the Absurd

S. Beckett, *Waiting for Godot*, translated by A. Papathanassopoulou, Ypsilon Editions.

Martin Esslin, *The Theater of the Absurd* (excerpts)

Styan, J. L. *Modern Drama in Theory and Practice*. Vol. 2, 124-136.

13. Synopsis, revision

(27) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face												
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students												
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-</i>	<table border="1"><thead><tr><th><i>Activity</i></th><th><i>Semester workload</i></th></tr></thead><tbody><tr><td>Lecturing</td><td>30</td></tr><tr><td>Discussion-Interactive teaching</td><td>15</td></tr><tr><td>Essay</td><td>20</td></tr><tr><td>Oral practice in class</td><td>5</td></tr><tr><td>Oral exam</td><td>10</td></tr></tbody></table>	<i>Activity</i>	<i>Semester workload</i>	Lecturing	30	Discussion-Interactive teaching	15	Essay	20	Oral practice in class	5	Oral exam	10
<i>Activity</i>	<i>Semester workload</i>												
Lecturing	30												
Discussion-Interactive teaching	15												
Essay	20												
Oral practice in class	5												
Oral exam	10												

<p><i>directed study according to the principles of the ECTS</i></p>	<p>Written exam 20</p> <p>Course total 100</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Participation in class discussion, one paper on dramaturgy, oral mid-term exam, final exam (written)</p> <p>Language of instruction: Greek</p> <p>Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.</p>

(28) ATTACHED BIBLIOGRAPHY

Αλλαρντάυς, Ν. (χ.χ.) *Παγκόσμια ιστορία του θεάτρου*, μετάφραση Μαρία Οικονόμου, Αθήνα, Πνοή.

Bablet, D (2008). *Ιστορία Σύγχρονης Σκηνοθεσίας*, 1ος Τόμος: 1887-1914, μετάφραση: Δαμιανός Κωνσταντινίδης, University Studio Press, Θεσσαλονίκη.

_____ & Jacqueline (2009). *Jomaron, Ιστορία Σύγχρονης Σκηνοθεσίας*, 2ος Τόμος. Μετάφραση: Δαμιανός Κωνσταντινίδης, Θεσσαλονίκη, University Studio Press.

Brockett Oscar and Hildy Franklin J. (2007). *History of the Theatre*, 10η έκδ., Λονδίνο, Νέα Υόρκη, Allyn and Bacon.

Brockett, O. (2004). *The Essential Theatre*, Νέα Υόρκη, Harcourt Brace College Publishers.

Brockett Oscar και Hildy Franklin J. (2017). *Ιστορία του Θεάτρου*. Εκδόσεις Κοάν, Αθήνα.

Brown John-Russell (επιμ.) (2001). *The Oxford Illustrated History of Theatre*, Oxford, Oxford University Press.

Fischer-Lichte Erika (2002) *History of European Drama and Theatre*. London and New York, Routledge.

Καραϊσκού, Β. (2009). *Εικαστικές και Σκηνικές Πρωτοπορίες στο πρώτο μισό του 20ού αιώνα*. Αθήνα, Παπασωτηρίου.

Μποζιζιο Πάολο (2006) *Ιστορία του θεάτρου*, 2 τ., μετάφραση Ελίνα Νταρακλίτσα. Αθήνα, Αιγόκερως.

Ravis, P. (2006) *Λεξικό του Θεάτρου*, επιμέλεια: Κώστας Γεωργουσόπουλος, Μετάφραση: Αγνή Στρουμπούλη, Αθήνα, Gutenberg.

Χάρτνολ Φύλλις, (1980) *Ιστορία του θεάτρου*, μετάφραση Ρούλα Πατεράκη, Αθήνα, Υποδομή.

Zarilli Phillip B. κ. ά., (2008) *Theatre Histories: An Introduction*, Νέα Υόρκη, Λονδίνο, Routledge.

Styan, J. L (1983) *Modern Drama in Theory and Practice*. 3 Volumes. Cambridge University Press.
 Martin Esslin, (1996) *Το θέατρο του παραλόγου*. Αθήνα: Δωδώνη.
 Σ. Μπέκετ, (1994) *Περιμένοντας τον Γκοντό* μετάφραση Α. Παπαθανασοπούλου, εκδόσεις Ύψιλον.
 Μπ. Μπρεχτ (1995) *Η Όπερα της Πεντάρας*, Μτφ. Σ. Ματζίρη, Δωδώνη.
 Α. Τσέχωφ, (1989) *Ο Θείος Βάνιας*, Μτφ. Χρύσα Προκοπάκη, Εκδόσεις Άγρα
 Στρίντμπεγκ (1986) *Η σονάτα των φαντασμάτων*. Αθήνα, Δωδώνη.
 Ίψεν, *Το Κουκλόσπιτο*, Μτφ. Λέων Κουκούλας, Εκδόσεις Γκοβόστη.

2. Ioanna Papadopoulou

Ancient Greek Drama III: Old and New Comedy - 02YE040

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dept. of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE040	SEMESTER	4 (Spring)
COURSE TITLE	Ancient Greek Drama III: Old and New Comedy		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g., lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek / Greek (English or German for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2605/		

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Objectives

The aim of the course is

- to offer a systematic introduction to ancient Greek comedy, especially to Old and New Comedy, to the scholarly research on these subjects and the technical terminology used to assess these genres
- to relate the comedies to their social and political context
- to approach the dramatic texts of ancient Greek comedy as texts intended for performance.

Learning Outcomes

Upon completion of the course, students will be able to

- present the basic developments of the comedy genre from the 5th to the 3rd century and the basic characteristics and representatives of the Old and New Comedy
- read Aristophanes' and Menander's comedies as texts intended to be performed
- analyse dramatic texts of ancient comedy in their basic structures
- identify basic typical elements (characters and scenes) in Old and New Comedy
- recognise the phenomena of parody, metatheatre and obscenity and identify their functions in comedy
- assess the debate on the political functions of comedy (Old and New)
- use basic bibliography (Greek and English) related to ancient Greek comedy.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Criticism and self-criticism

Team work

Production of free, creative and inductive thinking

Working in an international environment

.....

Working in an interdisciplinary environment

Others...

Production of new research ideas

.....

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

- technology
- Working independently
- Team work
- Production of new research ideas
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Criticism and self-criticism
- Production of free, creative and inductive thinking

(29) SYLLABUS

Course Description

The general subject of the course is the broad genre of ancient Greek comedy, especially the Old and the New Comedy, their main representatives, especially Aristophanes and Menander, and their characteristics. The course is organised in 13 units, three of which are of an introductory nature. The remainder are devoted to the systematic study of Aristophanes' *Wasps* and Menander's *Samia*. Each unit of study of the dramatic text is combined with a general theme, which is approached by using parallel passages from other comedies.

Section titles	RECOMMENDED READING	Presentation link
1. Ancient Greek comedy as supragenre and its genres (theories about the birth of Attic comedy, Sicilian dramas, Old Comedy, Middle Comedy, New Comedy). Basic structural elements in Old and New Comedy	Csapo 2000 Hughes 2019, 17–58 Κωνσταντάκος 2005-2006 Σηφάκης 2007 Zimmermann 2011	COURSE WEBSITE (URL)
2. Old Comedy (poets, themes, plots, performance elements). Aristophanes: his life and work	Zimmermann 2002, σελ. 275–281, 201–214	COURSE WEBSITE (URL)
3. Aristophanes' <i>Wasps</i> I: Introduction to the play and vv. 1–229. Dramatic space and time; metatheater	Biles και Olson 2015 Dover 1978, 173–178 Διαμαντάκου-Αγαθού 2007, 310–376	COURSE WEBSITE (URL)
4. Aristophanes' <i>Wasps</i> II: vv. 230–525. Chorus.	Biles και Olson 2015 Hughes 2019, 81-105 Zimmermann 2002, 53-64	COURSEWEBSITE (URL)
5. Aristophanes' <i>Wasps</i> III: vv. 526-728. Parody	Biles και Olson 2015 Tsitsiridis 2010	COURSE WEBSITE (URL)
6. Aristophanes' <i>Wasps</i> IV: vv. 729–1000. Political satire and allegory in Old Comedy	Biles και Olson 2015 Henderson 2007	COURSE WEBSITE (URL)

7. Aristophanes' <i>Wasps</i> V: vv. 1009–1264. The comic heroes and the comic poet	Biles και Olson 2015 Dover 1978, 179–181 Παππάς 2012 Rosen 2014	COURSE WEBSITE (URL)
8. Aristophanes' <i>Wasps</i> VI: 1265–1537. Utopia and nostalgia	Biles και Olson 2015 Zimmermann 2007	COURSE WEBSITE (URL)
9. New Comedy (poets, themes, plots, performance elements). Menander: his life and work	Maurach 2009, 63–107 Zimmermann 2007, 229–234	COURSE WEBSITE (URL)
10. Menander's <i>Samia</i> I: Introduction to the play and vv. 1–205. Prologues in New Comedy	Δεδούση 2006 Hunter 1994, 45–59	COURSE WEBSITE (URL)
11. Menander's <i>Samia</i> II: vv. 206–420. Realism and typical characters in New Comedy	Δεδούση 2006 Hunter 1994, 91–121 Φουντουλάκης 2004	COURSE WEBSITE (URL)
12. Menander's <i>Samia</i> III: vv. 421–531. Women in New Comedy	Δεδούση 2006 Traill 2008	COURSE WEBSITE (URL)
13. Menander's <i>Samia</i> IV: vv. 532–737. Types of comic in New Comedy	Δεδούση 2006 Hunter 1994, 84–91	COURSE WEBSITE (URL)

(30) TEACHING and LEARNING METHODS - EVALUATION





DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Extended use of ICT in teaching and communication with students.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	39
	Study	61

<p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	<p>Course total 100</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Language of evaluation: Greek (English or German for Erasmus students)</p> <p>Method of evaluation: Written exams (Scholarly essay instead of exams for Erasmus students)</p>

(31) ATTACHED BIBLIOGRAPHY

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- 📖 Δεδούση, Χ. Β. 2006. *Μενάνδρου Σαμία. Εισαγωγή, κείμενο, μετάφραση, υπόμνημα*. Αθήνα: Κέντρον Ερεύνης της Ελληνικής και Λατινικής Γραμματείας.
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- 📖 Dover, K. J. 1978. *Η κωμωδία του Αριστοφάνη*. Αθήνα: ΜΙΕΤ.
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- 📖 Κωνσταντάκος, Ι.Μ. 2005. «Το κωμικό θέατρο από τον 4ο αιώνα στην ελληνιστική περίοδο: εξελικτικές τάσεις και συνθήκες παραγωγής», *ΕΕΦΣΠΕ* 37: 47–101.
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- 📖 Παππάς Θ. Γ. 2012, «Η δομή της αριστοφανικής κωμωδίας και ο κωμικός ήρωας», *Δωδώνη* 41: 375–424.
- 📖 Rosen, R. M. 2014. «The Greek “comic hero»». In: *The Cambridge Companion to Greek Comedy*, M. Revermann (ed.), 222–240. Cambridge: Cambridge University Press.
- 📖 Σηφάκης, Γ.Μ. 2007. «Η δομή της αριστοφανικής κωμωδίας». In: *Θάλεια. Αριστοφάνης: Δεκαπέντε μελετήματα*, Γ. Δ. Κατσής (ed.), 236–275. Αθήνα: Σμίλη.
- 📖 Traill, A. 2008. *Women and the Comic Plot in Menander*. Cambridge: Cambridge University

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-  Tsitsiridis, S. 2010. «On Aristophanic Parody: The Parodic Techniques». In: *Παραχορήγημα. Μελετήματα για το αρχαίο θέατρο προς τιμήν του καθηγητή Γρηγόρη Μ. Σηφάκη*, S. Tsitsiridis (ed.), 359–382. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.
-  Zimmermann, B. 2002. *Η αρχαία ελληνική κωμωδία*. Αθήνα: Παπαδήμας.
-  Zimmermann, B. 2007. «Ουτοπικά στοιχεία και ουτοπία στις κωμωδίες του Αριστοφάνη». In: *Θάλεια. Αριστοφάνης: Δεκαπέντε μελετήματα*, Γ. Δ. Κατσής (ed.), 341–371. Αθήνα: Σμίλη.
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3. Associate Tutor

Folk Theatre - 03TE002

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03TE002	SEMESTER	Spring
COURSE TITLE	Folk Theatre		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background,		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French or English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS195		

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: The course aims to get students to understand the concept of folk theatre and to know some of its various forms such as: (a) to be able to recognise them and to interpret them; (b) to use these forms as sources of inspiration and employ them in various projects relating to the theatre or other performing arts.

LEARNING OUTCOMES: Upon completion of the course, the students know in depth the meaning and content of Folk Theatre. They come into contact with its various forms in western and non-western societies briefly and in more detail with forms in Greece. They develop critical thinking and reflection through their contact with the main theoretical texts of this kind of theatre. By discovering the diversity and the creativity of the Folk Theatre they learn to respect difference, diversity and multiculturalism, to appreciate undervalued art forms, such as Folk Theatre, and to treat them equally with other artistic forms. They also discover the relationship between the Folk Theatre and contemporary theatre practice, the educational process and social action. Their contact with this theatrical form serves as an inspirational starting point for applications/creations in the field of theatrical and performing arts, in educational-learning processes and in social activities.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

(32) SYLLABUS

COURSE CONTENTS:Folk theatre is approached from the viewpoint of the discipline of Social Anthropology. In the beginning we analyse the concept of "folk theatre". Reference

is made to some of the better known kinds of folk theatre in the world, such as Shadow Theatre and Puppet Theatre, with a more detailed look into their Greek versions – “Karanghiozis’ and ‘Fassoulis’. Reference is also made to another form of Greek folk theatre, known as “Omilies” (“Discourses”) performed on the Ionian island of Zakynthos.

The course refers to the eponymous and anonymous creators, to their social provenance but also to the protagonists of the performances and especially to their onomatology and the semiotics of their names, to their gender and age, to kinship relations among them as well as to ethnic and national representations through them. The course analyses the folk theatre as acoustic performance (different kinds of voices, music, sound effects) and as visual performance (appearance of the protagonists, settings of the scene, movement, dance, lighting effects), the dialectic relationship between folk theatre and its audience, the differentiations of the audience according to social status, age and gender, the competition or the symbiosis of popular spectacles (i.e. Puppet Theatre-Shadow Theatre-Cinema).

(33) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face to face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching and in communication with students	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Activity	Semester workload
	lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students,	50
	<i>study and analysis of bibliography</i>	10
	museum and exhibitions visits and performances watching.	10
<i>essay writing</i>	30	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of</i></p>	100	

evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

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

Written exams, projects

(34) ATTACHED BIBLIOGRAPHY

Suggested bibliography

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- 📖 Βελιώτη-Γεωργοπούλου Μαρία, Η Μαγεία του Καραγκιόζη. Θέατρο Σκιών «Τα ΩρέαΒάτηκα», Εκπαιδευτικό φυλλάδιο της έκθεσης «Καραγκιόζης. Η μαγεία του θεάτρου σκιών στην Ελλάδα» Νεάπολη Βοιών. Σπάρτη: Νομικό Πρόσωπο Κοινωνικής Προστασίας & Αλληλεγγύης 3 Πολιτισμού & Αθλητισμού Δήμου Μονεμβασίας- Εκδόσεις ΙΔΙΟΜΟΡΦΗ, 2015.
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- 📖 Γουζέλης Δημήτριος, *Ο Χάσης (Το τζάκωμα και το φτιάσιμον)*. Κριτική έκδοση Συνοδινός Ζήσιμος, Ωκεανίδα Αθήνα 1997.
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4. Anna Tsihli

Theatre Directing: Theory and Practice - 02YE037

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dep. Of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE037	SEMESTER	Spring
COURSE TITLE	Theatre directing: Theory and Practice		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General Background		

PREREQUISITE COURSES:	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS235/

(35) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> 																			
<p>This course aims to give an introduction to the most important theories and schools of theatre directing, through the work of the most established and influential theatre directors of the 20th and 21st centuries. The students present in class the different directorial functions and at the end of the semester they are expected to present short performances based on the signature/tools of their chosen director and produce an individually or collaboratively written paper, focusing on the chosen directorial function and approach.</p>																			
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <table border="0"> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td><i>Team work</i></td> <td><i>Criticism and self-criticism</i></td> </tr> <tr> <td><i>Working in an international environment</i></td> <td><i>Production of free, creative and inductive thinking</i></td> </tr> <tr> <td><i>Working in an interdisciplinary environment</i></td> <td><i>.....</i></td> </tr> <tr> <td><i>Production of new research ideas</i></td> <td><i>Others...</i></td> </tr> <tr> <td></td> <td><i>.....</i></td> </tr> </table>		<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>	<i>Working in an interdisciplinary environment</i>	<i>.....</i>	<i>Production of new research ideas</i>	<i>Others...</i>		<i>.....</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>																		
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>																		
<i>Decision-making</i>	<i>Respect for the natural environment</i>																		
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>																		
<i>Team work</i>	<i>Criticism and self-criticism</i>																		
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>																		
<i>Working in an interdisciplinary environment</i>	<i>.....</i>																		
<i>Production of new research ideas</i>	<i>Others...</i>																		
	<i>.....</i>																		
<p>Analysis of information concerning theatre directing methods and tools</p> <p>Team work: presentations in the classroom, rehearsals and short performances</p> <p>Decision-making concerning artistic and organization choices</p> <p>Project planning and management: presentations and performances</p>																			

Criticism and self-evaluation

Production of new artistic work

Production of free, creative and inductive thinking

(36) SYLLABUS

The course concentrates on some of the most important directors of the 20th century including Konstantin Stanislavsky, Bertolt Brecht, Peter Brook, Jerzy Grotowski, Eugenio Barba and Wlodzimierz Staniewski and aims to introduce the students to the most important directorial schools and methods of the 20th and 21st century. The methods, the core theories and characteristics of the above directors will be explored through discussion, research, practice and papers. Students will practise the theories and methods through their projects, based upon the “signature” of their chosen director.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the theatre directing history	Innes, Christopher and Shevstsova, Maria, <i>The Cambridge Introduction to Theatre</i> Directing, Cambridge University Press, Cambridge, 2013	
2. Introduction to the 20 th and 21 st Century Theatre Directing training and to “signature” directors	-Hodge, Alison (ed.), <i>Twentieth Century Actor Training</i> , Routledge, London and NY, 2000 -Sidiropoulou, Avra, <i>Authoring Performance, The Director in Contemporary Theatre</i> , Palgrave Macmillan, Basingstoke, 2011	COURSE WEBSITE (URL)

		COURSE WEBSITE (URL)
<p>3. Konstantin Stanislavsky (1863-1938) Bertolt Brecht (1898-1956) - Berliner Ensemble 1949, Peter Brook (1925-) - Centre International de Recherche Théâtrale (CIRT) - Théâtre des Bouffes du Nord</p>	<p>Mitter, Shomit, <i>Systems of Rehearsal, Stanislavsky, Brecht, Grotowski and Brook</i>, Routledge, London and NY, 1992</p> <p>-Brook, Peter, <i>Ο Άδειος Χώρος</i>, Κοάν, Αθήνα, 2016</p>	
<p>4. Jerzy Grotowski (1933-1999) - TeatrLaboratorium, Tadeusz Kantor (1915-1990) – Cricot 2, Eugenio Barba (1936-) – Θέατρο Οντίν (Odin Theatret) 1964, International School of Theatre Anthropology (ISTA)</p>	<p>-Γκροτόφσκι, Γέρζι, <i>Για ένα Φτωχό Θέατρο</i>, Κοροντζής, Αθήνα, 2010</p> <p>-Barba, E., <i>On Directing and Dramaturgy, Burning the House</i>, London, Routledge, 2010</p> <p>-Μπάρμπα, Ε., <i>Η Γη της Στάχτης και των Διαμαντιών</i>, OMMASTUDIO, Γαβριηλίδης, Αθήνα, 2004</p> <p>-Μπάρμπα, Ε., <i>Το Χάρτινό Κανό, Ένας Οδηγός προς τη Θεατρική Ανθρωπολογία</i>, Δωδώνη, Αθήνα, 2007</p>	
<p>5. Richard Schechner (1934-) – The Performance Group 1967, Pina Bausch (1940-2009) – Tanztheater Wuppertal</p>	<p>Schechner, Richard, <i>Η Θεωρία της Επιτέλεσης</i>, Τελέθριο, Αθήνα, 2011</p>	

<p>6. Augusto Boal (1931-2009) –Center for the Theatre of the Oppressed, Ariane Mnouchkine (1939 -) - Théâtre du Soleil</p>	<p>-Boal, Augusto, <i>Θεατρικά Παιχνίδια για Ηθοποιούς και μη Ηθοποιούς</i>, Σοφία, Θεσσαλονίκη, 2013</p> <p>-ΠασκώΦαμπιέν, <i>ΑριάνΜνουσκίν, Η Τέχνη του Τώρα</i>, Κοάν, Αθήνα, 2011</p>	
<p>7. Robert Wilson (1941 -) The Watermill Center: a Laboratory for Performance, WlodzimierzStaniewski (1950-) - Gardzienice Centre of Theatrical Practices - OśrodekPraktykTeatralnychGardzienice</p>	<p>Zarrilli, Philip, <i>Acting (Re)Considered: Theories and Practices</i>, Routledge, London, 1995</p>	<p>COURSE WEBSITE (URL)</p>
<p>8. Tadashi Suzuki (1939-) – Suzuki Company of Toga (SCOT) 1976, Forced Entertainment 1984, Tim Etchells (1962-)</p>	<p>-Allain, Paul, <i>The Art of Stillness, The Theatre of Tadashi Suzuki</i>, Palgrave, NY, 2003</p> <p>-Etchells, T., <i>Certain Fragments, Contemporary Performance and Forced Entertainment</i>, London, Routledge, 1999</p>	
<p>9. The Wooster Group 1980, Elizabeth LeCompte (1944-), Complicite 1983, Simon McBurney (1957-)</p>	<p>Wisniewski, Tomasz, <i>Complicite, Theatre and Aesthetics</i></p> <p><i>From Scraps of Leather</i>, Palgrave, 2016</p>	<p>COURSE WEBSITE (URL)</p>

10. Robert Lepage (1957-) – Ex Machina 1994, DV8 Physical Theatre 1986, Lloyd Newson (1956-)	DV8, <i>The Cost of Living</i> , Video, 2004	https://vimeo.com/74966965
11. Performances (Part A')		
12. Performances (Part B')		
13. Evaluation/Feedback		

(37) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Workshops, lectures, tutorials	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Video projection, photographs, light and sound designing, on line platforms and media, e-class	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	35
	Laboratory practice	30
	Presentations/Tutorials	30
	Performances/papers	30
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language: English/Greek/French/ German Weekly assessment, in-class presentation, rehearsals, performances, personal portfolios	

(38) ATTACHED BIBLIOGRAPHY

- Allain, P. (2002). *The Art of Stillness, The Theater Practice of Tadashi Suzuki*. London: Methuen.
- Hodge, A. (2000). *Twentieth Century Actor Training*, London: Routledge.
- Μπάρμπα, Ε. (2004). *Η Γη της Στάχτης και των Διαμαντιών*, OMMASTUDIO, Αθήνα: Γαβρηλίδης.
- Μπάρμπα, Ε. (2007). *Το Χάρτινό Κανό, Ένας Οδηγός προς τη Θεατρική Ανθρωπολογία*. Αθήνα: Δωδώνη.
- Μπρουκ, Π. (2016). *Η αρετή της συγγνώμης, Σκέψεις πάνω στον Σαίξπηρ*, Αθήνα: Εκδόσεις Σοκολή
- Barba, E. & Savarese. N. (2008). *Η Μυστική Τέχνη του Ηθοποιού*. Αθήνα: Κοαν.
- Mitter, S. (1992). *Systems of Rehearsal, Stanislavsky, Brecht, Grotowski and Brook*. London: Routledge.
- Μνουσκίν, Α. (2010). *Η Τέχνη του Τώρα, Συζητήσεις με την Φαμπιέν Πασκώ*. Αθήνα: Κοαν.
- Μπόγκαρτ, Α. (2008). *Ένας σκηνοθέτης προετοιμάζεται*. Αθήνα: Παπακώστα Άλκηστis.
- Brook, P. (2008). *The Empty Space*. London: Penguin.
- Zarrilli, P. (1995). *Acting (Re)Considered: Theories and Practices*, London: Routledge.

OR

4. Maria Mikedaki

Ancient Theatre - 02YE035

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE035	SEMESTER	4 th
COURSE TITLE	Ancient Theatre		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background	
PREREQUISITE COURSES:	No	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek(including English or German tutorials addressed to Erasmus students)	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS275/	

2. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

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

- Learn the fundamental aspects of the ancient Greek theatre, such as the festivals of Dionysus in ancient Athens, the music competitions, the institution of the *Khoregia*, the actors of ancient Greek theatre etc.
- Be familiar with the iconography (vase-painting, mosaic, wall-paintings etc.) of the ancient Greek theatre and to be able to read and interpret it.
- Consolidate and memorize the terminology of the ancient Greek theatre.
- To practice in research (search and use of bibliography), through the writing of a compulsory assessment.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

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

- Working independently
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Working in an interdisciplinary environment
- Production of new research ideas

3. SYLLABUS

COURSE CONTENTS

This lesson provides a brief introduction to the ancient Greek theatre and a good starting point for further research in the field, enhanced by the rich bibliography available. The introductory lesson presents all relevant archaeological and literary sources that offer a snapshot on the ancient Greek theatre. In the following lessons, reference is drawn on Dionysus and the Dionysian festivals, the music competitions – part of which were the dramatic competitions-, the institution of the *Khoregia*, the actors of ancient Greek theatre.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Course overview - essay instructions.	Blume, H. D. (1999). <i>Εισαγωγή στο αρχαίο θέατρο</i> , 4η έκδ. Αθήνα: MIET. Μαυρολέων, Α. (2010). <i>Η έρευνα στο θέατρο. Ζητήματα Μεθοδολογίας</i> . Αθήνα: εκδ. Σιδέρης.	COURSE WEBSITE (URL)
2. Literary sources for the ancient theatre I	Moretti, J. C. (2004). <i>Θέατρο και κοινωνία στην αρχαία Ελλάδα</i> . Αθήνα: Πατάκη. McDonald. M. – Walton. J.M. (eds) (2007). <i>The Cambridge Companion to Greek and Roman Theatre</i> . Cambridge: Cambridge University Press.	COURSE WEBSITE (URL)
3. Literary sources for the	Seeck, G.A. (ed.) (1979). <i>Das griechische</i>	COURSE WEBSITE

ancient theatre II	<p><i>Drama</i>, Darmstadt: Wissenschaftliche Buchgesellschaft.</p> <p>Lesky, A. (1990). <i>Ιστορία της αρχαίας ελληνικής λογοτεχνίας</i>. Θεσσαλονίκη: Αφοί Κυριακίδη.</p>	(URL)
4. Archaeological sources for the ancient theatre	<p>Μποσνάκης, Δ. – Γκαγκτζής, Δ. (1996). <i>Αρχαία θέατρα... θέατρα θεάς άξια</i>. Αθήνα: Ιτανός.</p> <p>Hart, M. L. (2010). <i>The Art of Ancient Greek Theater</i>. Los Angeles: J. Paul Getty Museum.</p>	COURSE WEBSITE (URL)
5. Dionysus and the “myths of reaction”	<p>Albini, U. (2000). <i>Προς Διόνυσον. Το θέατρο στην Αθήνα των κλασικών χρόνων</i>. Αθήνα: Εκδόσεις του Εικοστού Πρώτου.</p> <p>Isler-Kerényi, C. (2015). <i>Dionysos in classical Athens: an understanding through images</i>. Leiden Boston: Brill.</p>	COURSE WEBSITE (URL)
6. The dramatic festivals of Athens: Rural Dionysia and Lenaia	<p>Pickard-Cambridge, A. W. (1968). <i>The Dramatic Festivals of Athens. 2nd ed.</i> Oxford: Clarendon Press.</p> <p>Wilson, P. (ed.) (2007). <i>The Greek Theatre and Festivals</i>. Oxford: Oxford University Press.</p>	COURSE WEBSITE (URL)
7. The dramatic festivals of Athens: Anthesteria and City Dionysia	<p>Pickard-Cambridge, A. W. (1968). <i>The Dramatic Festivals of Athens. 2nd ed.</i> Oxford: Clarendon Press.</p> <p>Hamilton, R. (1992). <i>Choes and Anthesteria. Athenian Iconography and Ritual</i>. Ann Arbor: University of Michigan Press.</p>	COURSE WEBSITE (URL)
8. The Athenian institution of the <i>Khoregia</i> and the khoregic monuments	<p>Wilson, P. (2000). <i>The Athenian Institution of the Khoregia</i>. Cambridge: Cambridge University Press</p> <p>Agelidis, S. (2009). <i>Choregische Weihgeschenke in Griechenland</i>. Bonn: Bernstein-Verlag.</p>	COURSE WEBSITE (URL)















9. The profession of the actor in ancient times	Aneziri, S. (2003). <i>Die Vereine der dionysischen Techniten im Kontext der hellenistischen Gesellschaft: Untersuchungen zur Geschichte</i> . Stuttgart: F. Steiner. Dupont, F. (2007). <i>Η αυτοκρατορία του ηθοποιού</i> . Αθήνα: MIET.	COURSE WEBSITE (URL)
10. Presentation of essays		
11. Presentation of essays		
12. Presentation of essays		
13. Repetition		

14. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Power point presentations, lectures	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	35
	Tutorials	30
	study and analysis of bibliography	30
	Self-study	30
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions,</i>	Language of evaluation: Greek (including English or German tutorials addressed to Erasmus students) Methods of evaluation: <ul style="list-style-type: none"> • Written exams • Short-answer questions 	

<p><i>open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> • Written essay (50 %)
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15. ATTACHED BIBLIOGRAPHY

<p> Ashby, C. 1999. <i>Classical Greek Theatre. New Views of an Old Subject</i>. Iowa City, Iowa: University of Iowa Press.</p> <p> Bieber, M. (1961). <i>The History of the Greek and Roman Theater</i>. Princeton N. J.: Princeton University Press.</p> <p> Blume, H. D. (1999). <i>Εισαγωγή στο αρχαίο θέατρο</i>, 4η έκδ. Αθήνα: MIET.</p> <p> Csapo, E. & Miller, M.C. (2007). <i>The Origins of Theater in Ancient Greece and Beyond</i>. Cambridge: University Press.</p> <p> Dupont, F. (2007). <i>Η αυτοκρατορία του ηθοποιού</i>. Αθήνα: MIET.</p> <p> Green, J. R. (1996). <i>Theatre in Ancient Greek Society</i>. London and New York: Routledge.</p> <p> Γώγος, Σ. & Πετράκου, Κ. (2012). <i>Λεξικό του αρχαίου θεάτρου. Όροι, Έννοιες, Πρόσωπα</i>. Αθήνα: Μίλητος.</p> <p> McDonald, M. –Walton, J.M. (eds) (2007). <i>The Cambridge Companion to Greek and Roman Theatre</i>. Cambridge: Cambridge University Press.</p> <p> Moretti, J. C. (2004). <i>Θέατρο και κοινωνία στην αρχαία Ελλάδα</i>. Αθήνα: Πατάκη.</p> <p> Pickard-Cambridge, A. W. (1962). <i>Dithyramb, Tragedy and Comedy</i>. Oxford: Clarendon Press.</p> <p> Pickard-Cambridge, A. W. (1968). <i>The Dramatic Festivals of Athens. 2nd ed.</i> Oxford: Clarendon Press.</p> <p> Σηφάκης, Γ.Μ. (2007). <i>Μελέτες για το αρχαίο θέατρο</i>. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.</p> <p> Taplin, O. (2007). <i>Pots and Plays</i>. Los Angeles: J. Paul Getty Museum.</p> <p> Wilson, P. (2000). <i>The Athenian Institution of the Khoregia</i>. Cambridge: Cambridge University Press</p>
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5. E. Vogiatzaki-Krukowski

INTRODUCTION TO SCENIC DESIGN: THEORY AND PRACTICE - 02YE006

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE006	SEMESTER	SPRING
COURSE TITLE	INTRODUCTION TO SCENIC DESIGN: THEORY AND PRACTICE		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the</i>	WEEKLY TEACHING	CREDITS	

<i>whole of the course, give the weekly teaching hours and the total credits</i>	HOURS	
lectures, workshops	3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background	
PREREQUISITE COURSES:	No	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (French - English)	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS273/	

2.LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<ul style="list-style-type: none"> • COURSE OBJECTIVES: The objective of this introductory course is to introduce students to the basic concepts and techniques of stage design. The course is organized around two axes: theoretical and practical and aims to present and analyse the evolutionary course of the theatrical and stage space and to acquaint students with its creative approach. The approach and emphasis given to the contemporary stage scene is aimed at helping students to analyse and understand the relationship of the scenic space with the theatrical performance and its visual approach. Also, in the practice-laboratory, students have the opportunity to create a real dimension space and by any means, divided into groups and in collaboration with other teachers without necessarily referring to a specific play. Practical training aims to stimulate their creative and visual potential, to connect space, time with stage performance and stage performance. The references are based on the problems of modern art • LEARNING OUTCOMES: Upon successful completion of the course students will be able to: identify, apply, develop, and reproduce the creative methods of scenic and

theatre design. Apply the methods and the completion of the techniques to combine the scenography study with the direction (mise en scene), the artistic explanations and technical details necessary for realisation. Also, they will be able to know, recall, analyze and synthesize diverse elements proper to approach the presenting of the final proposal. They also will be able to approach the contemporary art (installations, performance, site specific). The students due to this course will be able to approach, analyze and finally create an elementary scenic design through a play and support the visualization of the theatrical text.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to artistic issues
- Respect for the natural environment
- Production of free, creative and inductive thinking
- Exploring artistic skills
- Respect for the urban environment

3.SYLLABUS

- **COURSE CONTENTS**

- Evolutionary course of stage-theatre from the Italian Renaissance scene to the modern forms of the twentieth and twenty-first century.
- Theatre space and text.
- Dramaturgy - directing and set design.

- Introduction to the creative scenic approach.
- Time, space, concepts and contemporary artwork.
- The approach and emphasis given to contemporary stage trends and aims to help students to approach, analyze and understand the relationship between the scenic space, the theatrical performance and its visual approach.

Section titles	RECOMMENDED READING	Presentation link
1. - Scenic and theatrical space - Definitions and links - How the set designer creates.	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
2. - The tools of the set designer	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
3. - From the scene of the Middle Ages to the Renaissance and Elizabethan scene	Athanasopoulos, Ch. (1976): <i>Provlimata stis exelixis tou sixronou theatrou</i> , Athens.	
4. - From Baroque to Melodrame.	Athanasopoulos, Ch. (1976): <i>Provlimata stis exelixis tou sixronou theatrou</i> , Athens.	
5. - 19th to 20th century and the search for a "new" scenography	Martinidis, P., (1999): <i>Metamorfosis tou theatrikou horou Tipikes fasis kata tin exelixi tis architectonikis ton theatron sti Disi</i> , Athens.	
6. - The "revolution" of the stage scene at the dawn of the 20th century, part I	Lesson Plan Template - Power Point	COURSE WEBSITE (URL)
7. - The "revolution" of the stage scene at the dawn of the 20th century, part II	Athanasopoulos, Ch. (1976): <i>Provlimata stis exelixis tou sixronou theatrou</i> , Athens.	
8. - From BAUHAUS to the 1960s - Reforming the scene	Athanasopoulos, Ch. (1976): <i>Provlimata stis exelixis tou sixronou theatrou</i> , Athens.	







9. - Conceptual art and scene - Practice.	Godfrey, T. (1998): <i>Conceptual art</i> , London.	
10. - Plastic Arts and Scenography - Practice.	Godfrey, T. (1998): <i>Conceptual art</i> , London.	
11. - Scenic space and image from the second half of the 20th century up today.	Athanasopoulos, Ch. (1976): <i>Provlimata stis exelixis tou sixronou theatrou</i> , Athens.	
12. - New technologies on stage - Practice	Lesson notes Lesson Plan Template - Power Point	COURSE WEBSITE (URL)
13. - Significant contemporary stage designers - Practice.	Lesson Plan Template - Power Point	COURSE WEBSITE (URL)

4.TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	48
	Art Workshop	30
	Project	30
	Interactive teaching	17

	Course total 125
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> - Formative evaluation(40 %): - Individual written exams. - Laboratory work (50 %) - Public presentation (10%) <p>Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.</p>

5. ATTACHED BIBLIOGRAPHY

<p> Athanasopoulos, Ch. (1976): <i>Provlimata stis exelixis tou sixronou theatrou</i>, Athens (in Greek).</p> <p> Fohr, R. (2014): <i>Du décor à la scénographie</i>, Montpellier.</p> <p> Godfrey, T. (1998): <i>Conceptual art</i>, London.</p> <p> Howard, P. (2006): <i>What is scenography?</i>, New York.</p> <p> Martinidis, P., (1999): <i>Metamorfosis tou theatrikou horou Tipikes fasis kata tin exelixi tis architectonikis ton theatron sti Disi</i>, Athens (in Greek)</p> <p> Ubersfeld, A. (1981): <i>L'école du spectateur</i>, Paris.</p>

6. Associate Tutor

History and Dramaturgy of Modern Greek Theatre III: 1920-today - 02YE012

SCHOOL	SCHOOL OF FINE ARTS- DEPARTMENT OF THEATRE STUDIES
ACADEMIC UNIT	University of the Peloponnese
LEVEL OF STUDIES	<ul style="list-style-type: none"> • Undergraduate

COURSE CODE	02YE012	SEMESTER	Spring
COURSE TITLE	<i>History and Dramaturgy of Modern Greek Theatre III: 1920- today</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	4 ECTS
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<ul style="list-style-type: none"> • Compulsory -<i>general background,</i> 		
PREREQUISITE COURSES:	<ul style="list-style-type: none"> • No prerequisites 		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS240/		

7. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- Students: Acquire a basic knowledge of the significant periods of the Modern Greek theatre, the interwar and post-war period. They are exercised in recognition of the important forms of theatrical art, and analyse their evolution. Recognize and describe the theatrical places, kinds of theatre, the methods of acting art, writers and the

public and in general the conditions of theatrical practice. Alongside with the dramaturgical analysis of representative texts of the time students are in direct contact with the theatrical writing, writers and dramaturgical conventions of the time. Realize the continuity of styles and patterns and understand the relationship of the theatrical past and the present. They are exercised in creative scientific dialogue and realize their role in the social and historical contexts.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

8. SYLLABUS

- Introduction to the Inter-war theatre
 - Aesthetic and ideological in the dramaturgy
 - Terms and shapes of theatrical act (1920-1940)
 - Introduction to the post-war theatre
 - Currents and representatives in the dramaturgy
 - Terms and shapes of the theatrical act (1940-today)
- Drama analysis

9. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face</i>	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>		
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	50
	study and analysis of bibliography	10
	Educational visits- watching performances	20
	Work-study writing (optional)	20
	Course total	100
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<i>Language of evaluation: greek</i> Final written work • Develop a theme in a test format Works and presentation during lesson	

10. ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Related academic journals:

- 📖 Georgopoulou, B. (2010). *The theatrical criticism in Athens between the Wars*, Vol. A, Vol. B, Athens: Aigokeros (in Greek).
- 📖 Grammatas, Th. (2000). *The Greek theatre in the 20th century, Cultural norms and originality*, Vol. A, B, Athens: Exandas (in Greek).
- 📖 Georgousopoulos, K. (1984), *Keys and codes of theatre II: The Greek theatre*. Athens: Hestia (in Greek).
- 📖 Kambanellis, I. (1998). *Theatre*, Vol. G. Athens: Kedros (in Greek).
- 📖 Mavromoustakos, P. (2005). *Theatre in Greece 1940-2000*. Athens: Kastaniotis (in Greek).
- 📖 Pefanis, G. (2001) *Topics of post-war and contemporary Greek theatre*. Athens: Kedros (in Greek).
- 📖 Petrakou, K. (2004). *Theatrical Miscellanea*. Athens: Diavlos (in Greek).
- 📖 Puchner, W. (1988). *Greek Theatreology*. Athens: Theatre Company of Crete (in Greek).
- 📖 Vasiliou, A. (2005). *The theatre prose in Athens between the Wars*. Athens: Metaichmio (in Greek).

7. Eleni Papalexioi

Theatre Research Methodology - 01YE101

GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dept. of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	01YE101	SEMESTER	Spring: 4 th
COURSE TITLE	Theatre Research Methodology		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills</i>	Compulsory		

<i>development</i>	
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek / Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS294/

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Objectives

The objective of this course is to introduce students to the basic research methodology in theatre and performing arts. Through the teaching of the course the student will understand how to approach a research topic and to apply the appropriate research methodology. Students are expected to assimilate the following units: a) The basic concepts of research methodology b) The types of scientific inquiry c) The categories of student - research tasks d) The grouping, processing and synthesis of research data, e) The building of an argument, f) the use of citations and footnotes, g) The syntax of a bibliography and an index.

Learning Outcomes

Upon successful completion of the course students will be able to understand the basic concepts of the scientific research methodology in the field of theatre and performing arts. They will be able to distinguish the types of research and construct appropriate content of an undergraduate working and collect, bundle and process research data. Also, they will be able to proceed to produce a properly documented text on issues related to theatre and performing arts.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Showing social, professional and ethical

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

<ul style="list-style-type: none"> - Search for, analysis and synthesis of data and information, with the use of the necessary technology - Working independently - Team work - Working in an international environment - Working in an interdisciplinary environment - Production of new research ideas - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking
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SYLLABUS

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to scientific research	Goddard, W. & Stuart, M. (2001). <i>Research methodology: An introduction</i> . Lansdowne: Jutta.	COURSE WEBSITE (URL)
2. Introduction to Performing Arts Studies. Methodological concerns.	Πούχνερ, Β. (1995). «Μεθοδολογικοί προβληματισμοί και ιστορικές πηγές για το ελληνικό θέατρο του 18ου και του 19ου αιώνα. Προοπτικές και διαστάσεις, περιπτώσεις και παραδείγματα», <i>Δραματουργικές αναζητήσεις, Πέντε μελετήματα</i> . Αθήνα: Καστανιώτη, 141-344. Πούχνερ, Βάλτερ (2010), <i>Μία εισαγωγή στην επιστήμη του θεάτρου</i> , Αθήνα: Παπαζήση, 59-70, 201-243 και 289-299.	COURSE WEBSITE (URL)
3. Primary/Direct sources: Audiovisual material	Πούχνερ, Βάλτερ (2021), «Η πηγή, το τρεχούμενο νερό της γνώσης. Αναστοχασμοί για την ιστοριογραφία του θεάτρου», <i>Πηγές της έρευνας στη σύγχρονη ελληνική θεατρολογία</i> , Α. Αλτουβά (επιμ.), Αθήνα: ΕΚΠΑ-Τμήμα Θεατρικών Σπουδών, 61-77.	COURSE WEBSITE (URL)
4. Primary/Direct sources:	Σταματογιαννάκη, Κωνσταντίνα	COURSE WEBSITE

Photographs	(2007), "Η διαχείριση θεατρικών φωτογραφικών τεκμηρίων. Η περίπτωση της συλλογής του Ε.Λ.Ι.Α.", Στέφανος. Τιμητική προσφορά στον Βάλτερ Πούχνερ, Ιωσήφ Βιβιλάκης (επιμ.), Αθήνα,: Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών - Τμήμα Θεατρικών Σπουδών / Εκδόσεις Ergo, 1143-1155. Classroom notes 2	(URL)
5. Primary/Direct sources: Engravings, drawings and sketches	Classroom notes 3	COURSE WEBSITE (URL)
6. Primary/Direct sources: Evening programmes	Κασιώτη, Ηρώ (2021), «Ο θησαυρός των θεατρικών προγραμμάτων», Πηγές της έρευνας στη σύγχρονη ελληνική θεατρολογία, Α. Αλτουβά (επιμ.), Αθήνα: ΕΚΠΑ-Τμήμα Θεατρικών Σπουδών, 663-680.	COURSE WEBSITE (URL)
7. Primary/Direct sources: Librettos	Classroom notes 5	COURSE WEBSITE (URL)
8. Primary/Direct sources: Regiebucher and other notebooks. Production material.	Cassiers, E. & T. De Laet & L. Van den Dries (2019). "Text: The Director's Notebook", στο <i>Postdramatic Theatre and Form</i> , Michael Shane Boyle & Matt Cornish & Brandon Woolf (επιμ.), London: Methuen Drama, 33-47 Papalexίου, Eleni (2020), "Towards a digital narration of the creative process of performance", <i>European Journal of Theatre and Performance</i> , 2, 376-423.	COURSE WEBSITE (URL)
9. Theatre Genetics	Féral, J. (2008-ed.) "Genetics of Performance", <i>Theatre Research international</i> , no 33.3, October 2008. Papalexίου, E. (2020). "Towards a Model of Digital Narration of the Creative Process of Performance", <i>European Journal of Theatre and Performance</i> , 2, 376-423.	COURSE WEBSITE (URL)
10. Secondary/Indirect sources:	Γεωργίου, Ελένη (2021), «Τα θεατρικά περιοδικά ως	COURSE WEBSITE

Reviews and criticism	Θεατρολογικές πηγές και η μετάβαση από τον έντυπο στον ηλεκτρονικό θεατρικό Τύπο», <i>Πηγές της έρευνας στη σύγχρονη ελληνική θεατρολογία</i> , Α. Αλτουβά (επιμ.), Αθήνα: ΕΚΠΑ-Τμήμα Θεατρικών Σπουδών, 653-661.	(URL)
11. Secondary/Indirect sources: Diaries, chronicles, biographies, literary and other sources	Classroom notes 8	COURSE WEBSITE (URL)
12. Secondary/Indirect sources: Bibliography	Σταματοπούλου-Βασιλάκου, Χρυσόθεμις (2006), <i>Εισαγωγή στη θεατρική βιβλιογραφία και πληροφόρηση</i> , Αθήνα: Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών-Τμήμα Θεατρικών Σπουδών.	COURSE WEBSITE (URL)
13. Archival research and documentation	Μπάγιας, Ανδρέας (1998). <i>Αρχειονομία. Βασικές αρχές και έννοιες</i> . Αθήνα: Κριτική. Μαυρολέων, Άννα Ν. (2010). <i>Η έρευνα στο θέατρο. Ζητήματα Μεθοδολογίας</i> . Αθήνα: Ι. Σιδέρης. Παπαλεξιού, Ε. (2021-επιμ.). <i>Δημιουργικά αρχεία ως ζωντανά τοπία μνήμης στην ψηφιακή εποχή</i> , Αθήνα: Fagottobooks.	COURSE WEBSITE (URL)

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face (or via distance learning platforms in case of COVID 19 restrictions)	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Extended use of ICT in teaching and communication with students.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop,</i>	Activity	Semester workload
	Lectures	30
	Seminars	20
	Research exercises in classroom	30
	Study / exams	45
	Course total	125

<p><i>interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Method of evaluation: Papers and Written exams</p>

ATTACHED BIBLIOGRAPHY

Bell, Judith (2007). *Πώς να συντάξετε μία επιστημονική εργασία. Οδηγός ερευνητικής μεθοδολογίας* (μετάφραση: Ελεάννα Πανάγου). Αθήνα: Μεταίχμιο.

Cassiers, Edith & Timmy De Laet & Luk Van den Dries (2019). "Text: The Director's Notebook", in *Postdramatic Theatre and Form*, Michael Shane Boyle & Matt Cornish & Brandon Woolf (eds), London: Methuen Drama, 33–47.

Chalmers, A.F. (2007). *Τι είναι αυτό που το λέμε επιστήμη; Μία προσέγγιση της φύσης, του καθεστώτος και των μεθόδων της επιστήμης* (απόδοση: Γιώργος Φουρτούνης, επιστημονική επιμέλεια: Αριστείδης Μπαλτάς). Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.

Cohen, L. Manion, L. & K. Morrison (2008). *Μεθοδολογία εκπαιδευτικής έρευνας*. Αθήνα: Μεταίχμιο.

Copans, J. (2004). *Η επιτόπια εθνολογική έρευνα*. Αθήνα: Gutenberg.

Eco, Umberto (1994). *Πώς γίνεται μια διπλωματική εργασία* (μετάφραση & εισαγωγή: Μαριάννα Κονδύλη). Αθήνα: Νήσος.

Féral, Josette (2008-ed.) "Genetics of Performance", *Theatre Research international*, no 33.3,

October 2008.

Grafton, Anthony (2001). *Η υποσημείωση. Μία παράξενη ιστορία* (μετάφραση: Γκόλφω Μαγγίνη). Αθήνα: εκδ. Πατάκη.

Howard, Keith & Sharp JohnA. (1994). *Η επιστημονική μελέτη. Οδηγός σχεδιασμού και διαχείρισης πανεπιστημιακών ερευνητικών εργασιών* (μετάφραση: Βασιλική Π. Νταλάκου, πρόλογος-επιμέλεια: Κώστας Μαν. Σοφούλης). Αθήνα: Gutenberg.

Papalexiou, Eleni (2020), "Towards a Model of Digital Narration of the Creative Process of Performance", *European Journal of Theatre and Performance*, 2, 376–423.

Γεωργίου, Ελένη (2021), «Τα θεατρικά περιοδικά ως θεατρολογικές πηγές και η μετάβαση από τον έντυπο στον ηλεκτρονικό θεατρικό τύπο», *Πηγές της έρευνας στη σύγχρονη ελληνική θεατρολογία*, Α. Αλτουβά (επιμ.), Αθήνα: ΕΚΠΑ-Τμήμα Θεατρικών Σπουδών, 653-661.

Ζαφειρόπουλος, Κ. (2005). *Πώς γίνεται μια επιστημονική εργασία; Επιστημονική έρευνα και συγγραφή εργασιών*. Αθήνα: Κριτική.

Μαυρολέων, Άννα Ν. (2010). *Η έρευνα στο θέατρο. Ζητήματα Μεθοδολογίας*. Αθήνα: Ι. Σιδέρης.

Μπάγιας, Ανδρέας (1998). *Αρχειονομία. Βασικές αρχές και έννοιες*. Αθήνα: Κριτική.

Παπαλεξίου, Έλενα (2021-επιμ.). *Δημιουργικά αρχεία ως ζωντανά τοπία μνήμης στην ψηφιακή εποχή*, Αθήνα: Fagottobooks.

Παπαλεξίου, Έλενα (2022-επιμ.). *Δημιουργικά αρχεία ως ζωντανά τοπία μνήμης στην ψηφιακή εποχή*, Αθήνα: CREARCH-Fagottobooks.

Παππάς, Θεόδωρος Γ. (2002). *Μεθοδολογία της επιστημονικής έρευνας στις Ανθρωπιστικές Επιστήμες*. Αθήνα: Καρδαμίτσα.

Πούχνερ, Βάλτερ (1995). «Μεθοδολογικοί προβληματισμοί και ιστορικές πηγές για το ελληνικό θέατρο του 18ου και του 19ου αιώνα. Προοπτικές και διαστάσεις, περιπτώσεις και παραδείγματα», *Δραματουργικές αναζητήσεις, Πέντε μελετήματα*. Αθήνα: Καστανιώτη, 141-344.

Σταματογιαννάκη, Κωνσταντίνα (2007), "Η διαχείριση θεατρικών φωτογραφικών τεκμηρίων. Η περίπτωση της συλλογής του Ε.Λ.Ι.Α.", *Στέφανος. Τιμητική προσφορά στον Βάλτερ Πούχνερ*, Ιωσήφ Βιβιλάκης (επιμ.), Αθήνα,: Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών - Τμήμα Θεατρικών Σπουδών / Εκδόσεις Ergo, 1143-1155.

Σταματοπούλου-Βασιλάκου, Χρυσόθεμις (2006), *Εισαγωγή στη θεατρική βιβλιογραφία και πληροφόρηση*, Αθήνα: Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών-Τμήμα Θεατρικών Σπουδών.

Σταυρίδη-Πατρικίου, Ρένα (1984). *Οδηγίες για την εκπόνηση και παρουσίαση μιας εργασίας*. Αθήνα: Gutenberg.

ELECTIVE COURSES FOR THE THEATRE STUDIES SPECIALIZATION

YEARS THREE AND FOUR

WINTER SEMESTER

1. Marina Kotzamani

Directorial Approaches to Ancient Greek Drama - 03TE001

SCHOOL	Fine Arts		
ACADEMIC UNIT	Theater Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03TE001	SEMESTER	WINTER
COURSE TITLE	Directorial Approaches to Ancient Greek Drama		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background		
PREREQUISITE COURSES:	Core curriculum of the first two years		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes. Synopsis of lectures in English, tutorials, written work in English.		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS321/		

1. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
<ul style="list-style-type: none"> • LEARNING OUTCOMES: Upon completing this course, students will be able to distinguish between basic approaches in the directorial interpretation of Greek drama

since the 1970s and to discuss them comparatively, taking into account both ideology and aesthetics. Moreover, they will be able to determine how the aesthetic choices in a production serve the ideological interpretation, with detailed references to all elements of a production such as acting style, scenic design or the choices of sound. They will also be able to include in their analysis scenic elements particular to the directing of ancient drama, such as the chorus or the mask. Moreover, they will be in a position to evaluate important contemporary productions, by placing them in the context of interpretative traditions since the 1970. Students will also be able to appreciate in a comprehensive way the work of artists who have presented extensive and multi-faceted work on Greek drama, including Tony Harrison and A. Serban.

General Competences

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

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

2. SYLLABUS

- **COURSE OBJECTIVES:** An introduction to interpretative traditions in the staging of Greek drama internationally from the 1970's to the present. The course explores both landmark productions such as Andrei Serban's Trilogy of Greek Plays or Richard Schechner's *Dionysus 69*, as well as contemporary staging, placed in historical perspective. Students are introduced to a wide range of directorial approaches to Greek

drama from productions focusing on the text to productions emphasizing physicality or the visual composition. Ideologically the productions to be discussed also exhibit great variety, ranging from psychoanalytic to Marxist or feminist interpretations. Particular emphasis is also placed on how directors deal with features unique to Greek drama such as the chorus or the mask. Even though focus is on theatre some examples of directing ancient Greek drama in film are also considered.

SYLLABUS

Directorial Approaches to Ancient Greek Drama

1. Introduction. Overview of the history of interpretative approaches to Greek drama (19th and 20th centuries).

F. Macintosh, "Greek tragedy on the stage: theater production in the 19th and 20th centuries" in P. Easterling, *Guide to Ancient Greek Tragedy*. Heracleion, Crete, University of Crete Editions, 2007.

<https://eclass.uop.gr/courses/TS321/>

2. Contemporary directorial trends. The *Lysistrata* Project (2003)

Simon Goldhill, "Modern Critical Approaches to Greek Tragedy" in P. Easterling, *Guide to Ancient Greek Tragedy*. Heracleion, Crete, University of Crete Editions, 2007.

<https://eclass.uop.gr/courses/TS321/>

M. Kotzamani, "Citizen Artists on the Web: The *Lysistrata* Project" (*Theater* 36.2, 2006, 103-110)

L. Hardwick, "*Lysistratas* on the Modern Stage" in D. Stuttard, ed. *Looking at Lysistrata*. Bristol: Bristol Classical Press, 2010.

M. Kelly, *Operation Lysistrata* (documentary film).

<https://eclass.uop.gr/courses/TS321/>

- 3, 4,5 K. Koun and Aristophanes. Overview. *The Birds* (1962), *The Acharnians* (1975), D. Savvopoulos, *The Acharnians* (1977).

Koun's Art Theater. Half a century of Aristophanes. Documentary of ET1 public TV on Koun's approach. www.youtube.com/watch?v=PxQu42tQaZg

Koun's *Birds* (1975) at www.youtube.com/watch?v=ob885ki2IRs

M. Kotzamani, "Karolos Koun, Karaghiozis and *The Birds*: Aristophanes as Popular Theater," in David Robb, editor, *Clowns, Fools and Picaros. Popular Forms in Theatre, Fiction and Film*. Rodopi, 2007.

G. Van Steen, "From Scandal to Success Story: Aristophanes' *Birds* as Staged by Karolos Koun," in *Aristophanes in Performance 421 BC-AD 2007: Peace, Birds and Frogs*, ed. E. Hall and A. Wrigley, London: Legenda, 2007.

K. Koun, "The ancient theater" and "The social position and the aesthetic line of the

Art Theater” in *We do theater for our soul*. Kastaniotis, 1987.

P. Mavromoustakos, D. Spathis and N. Papandreou, “The Art Theater” in Karolos Koun. Eleftherotypia Editions.

Koun’s *The Acharnians* on www.youtube.com/watch?v=HGP7ad2a6I4

Katerina Arvaniti, “The Aristophanic approaches of Karolos Koun. The example of *The Birds* and *The Acharnians*” *Philologiki*, 75 (April-June 2001) 19-28.

D. Savvopoulos, *The Acharnians* on
www.youtube.com/watch?v=Ws0qbnDaxao&t=472s
www.youtube.com/watch?v=nYLIJ07shyw

D. Savvopoulos, *The sum* (selections).

D. Papanikolaou, Chapter 3, «The 1960s, the Singer-Songwriter, and his Way to A-void» in *Singing Poets* σελ. 102-152.

Achtarmix, production based on D. Savvopoulos’s *The Acharnians*, by Aktis Aeliou.
www.youtube.com/watch?v=3NAuLOToQJk&t=132s
www.youtube.com/watch?v=4kpUwrakXpc
www.youtube.com/watch?v=lmDAsxnb06o

<https://eclass.uop.gr/courses/TS321/>

6 Richard Schechner, *Dionysus '69*, in the film version by Brian de Palma.
Froma Zeitlin, “Dionysus in 69” στο Edith Hall, F. Macintosh and A. Wrigley, *Dionysus since 69*. London: OUP, 2004.
<https://eclass.uop.gr/courses/TS321/>

7 8 Andrei Serban A Trilogy of Greek Plays (*Medea, Electra, Trojan Women*)

M. Kotzamani, “Andrei Serban and the Theater of Cruelty: Greek Drama as Primal Expression” in Proceedings of the European Cultural Center of Delphi, IX International Meeting on Ancient Greek Drama. Athens 2003.

Ed. Menta, “Serban and the Greeks” in *The Magic World Behind the Curtain. Andrei Serban in the American Theater*. New York, Peter Lang, 1997.

Andrei Serban, *A Trilogy of Greek Plays* (video of the production).

<https://eclass.uop.gr/courses/TS321/>

9 Theodora Skipitaris, *The Trojan Women*.

R. Hinojosa, “The Travelling Players Present the *Women of Troy*”
nytheatre.com review

A. McDavitt, “Feminist Activism through Greek History”
www.dailycsmpus.com

K. Jaworowski, κριτική της παράστασης στο NY Times, 16/10/2009.

B. Cohen, “Women of Troy” στο <http://newyork.timeout.com>

Theodora Skipitaris, *The Trojan Women* (video of the production)

<https://eclass.uop.gr/courses/TS321/>

10 11, *Oedipo Re* by P. P. Pasolini (film, 1967)

Schironi, Francesca. "Tiresias, Oedipus, and Pasolini: the Figure of the Intellectual in the *Edipo Re*." *International Journal of the Classical Tradition* (2009).

The film at www.youtube.com/watch?v=Z9dtIl65WZQ
<https://eclass.uop.gr/courses/TS321/>

Attendance of a performance of Greek drama with associated bibliography

Prometheus (film), directed by T. Harrison.

T. Harrison, "Fire and Poetry" and "Prometheus" in *Prometheus*. London, Faber and Faber, 1998.

Edith Hall, "Tony Harrison's *Prometheus*: A view from the Left" in *Arian*, 10

M. McDonald, "Tony Harrison: *Trackers*. A popular reading" and "*Media* by Tony Harrison. An opera on the war of the sexes" "Interview with Tony Harrison" in *Ancient Sun, New Light*. Athens, Estia, 1993.

<https://eclass.uop.gr/courses/TS321/>

12 Oral Presentations by the students in class

13. Overview

3. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lecturing	25
	Discussion-Interactive teaching, educational visit	27
	First essay	21
	Second essay plus oral presentation	32
	Final oral exam	20

	<p>Course total 125</p>
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Participation in class discussion, two papers, , oral presentaion, final exam (written)</p> <p>Language of instruction: Greek</p> <p>Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.</p>

4. ATTACHED BIBLIOGRAPHY

<p>📖 Chioles, J. (1993). "TheOresteiaandtheAvant-garde: ThreeDecadesofDiscourse.",<i>PAJ</i> 15.</p> <p>📖 Decreus, F. & Kolk, M. (2004). <i>Rereading Classics in 'East' and 'West.'</i> <i>Post-colonial perspectives on the Tragic.</i> Documenta Jaargang XXII, 4.</p> <p>📖 Easterling, P. (2007). <i>ΟδηγόςγιατηνΑρχαίαΕλληνικήΤραγωδία</i>. Ηράκλειο: ΠανεπιστημιακέςΕκδόσειςΚρήτης.</p> <p>📖 Hall, E. andWrigley, A. (2007). <i>Aristophanes in Performance 421 BC-AD 2007</i>. London: Legenda, 2007.</p> <p>📖 Hall, E., Macintosh, F and Wrigley, A. (2004). <i>Dionysus since '69</i>. London: Oxford University Press.</p> <p>📖 Harrison, T. (1998). <i>Prometheus</i>. London: Faber and Faber.</p> <p>📖 Kolk, M and Decreus, F. (2005).<i>The Performance of the Comic in Arabic Theater</i>. DocumentaJaargangXXIII, 3.</p> <p>📖 Κουν, Κ. (1987). <i>Κάνουμε θέατρο για την ψυχή μας</i>. Αθήνα: Καστανιώτης.</p> <p>📖 McDonald, M. (2003). <i>The Living Art of Greek Tragedy</i>. Bloomington: Indiana UniversityPress.</p> <p>📖 McDonald, M. (2003).<i>ΑρχαίοςΗλιοςΝέοΦως</i>. Αθήνα: Εστία.</p>
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- 📖 Patsalidis S.& Sakellaridou, E. (1999). *(Dis) Placing Classical Greek Theatre*. Θεσσαλονίκη: University Studio Press.
- 📖 Prenowitz, E. (2004). *Selected Plays of H. Cixous*. London and New York: Routledge.
- 📖 Robb, D. ed. (2007). *Clowns, Fools and Picaros. Popular Forms in Theater, Fiction and Film*. Amsterdam: Rodopi.
- 📖 Stuttard, D. (2010). *Looking at Lysistrata*. Bristol: Bristol Classical Press.
- 📖 T. Harrison (1998) “Fire and Poetry” και “Prometheus” στο *Prometheus*. London, Faber and Faber.
- 📖 Ed. Menta (1997) *The Magic World Behind the Curtain. Andrei Serban in the American Theater*. New York, Peter Lang, 1997.
- 📖 Βαροπούλου, Ε. (2003). *Το ζωντανό θέατρο. Δοκίμιο για τη σύγχρονη σκηνή*, Αθήνα: Άγρα
- 📖 Schechner, Richard (2011). *Η θεωρία της επιτέλεσης*, Αθήνα: Τελέθριον.
- 📖 Schechner, Richard (2011). *Η θεωρία της επιτέλεσης*, Αθήνα: Τελέθριον.
- 📖 Goldhill, Simon (2007). *How to Stage Greek Tragedy Today*. Chicago: University of Chicago Press
- 📖 Ioannidou, Eleftheria & Hanratty Conor (eds-2011). *Epidaurus Encounters: Greek Drama, Ancient Theatre and Modern Performance*. Berlin: Parodos Verlag.
- 📖 Hardwick, L. (2012) *Πρόσληψη: Ερευνητικές Προσεγγίσεις*. Παπαζήσης, Αθήνα
- 📖 Hardwick, L. & Stray, C. (2008) *A Companion to Classical Receptions*. Blackwell, Οξφόρδη
- 📖 Μαυρομούστακος, Πλ. (1999) *Παραστάσεις αρχαίου ελληνικού δράματος στην Ευρώπη κατά τους νεότερους χρόνους*. Καστανιώτης, Αθήνα

2. Angeliki Spiropoulou

Theatre and Literature: Adaptation and Creative Writing – 03TX250

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03TX250	SEMESTER	5 th or 7 th

COURSE TITLE	<i>Theatre and Literature: The Practice of Theatrical Adaptation</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background, skill development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS220/		

2. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <ul style="list-style-type: none"> • The course is a combination of theoretical investigation and laboratorial work. It aims at exploring the relationship between literary texts and contemporary theatre through the examination of the wide-spread practice of the adaptation of literature for the stage and screen over the last decades. It introduces the students to a wide range of classical literary texts which have been adapted for the stage by contemporary Greek and international directors. It also poses crucial questions about the aesthetics and politics of the transformation of literature to theatre today. Finally, through the close analysis of selected examples of such transformations, the course aims at developing the students' critical thought and adaptation , creative writing
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skills.

- By the end of this course students are expected:
 - to be aware of the historical and theoretical implications of the increasing current theatre trend of drawing on literary rather than dramatic texts
 - to make connections between this trend and developments in the drama genre as well as wider contemporary artistic and cultural contexts
 - to be able to analyse and present examples of theatre literarisation and dramatization of literature closely and critically the work of major theatre theorists and practitioners
 - to compare theatre and film adaptations of literary texts focusing on the medium specificity
 - to have experimented with dramatizing a literary text as a creative process, also pinpointing the theoretical issues raised in the process and discussing in class
 - to have acquired skills in research and presentation as well as in creative writing

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- Working independently
 - Team work
 - Search for, analysis and synthesis of data and information, with the use of the necessary technology
 - Criticism and self-criticism
 - Production of free, creative and inductive thinking
 - Working in an interdisciplinary environment
 - Project Planning and Management
 - Showing social, professional and ethical responsibility and sensitivity to gender issues
- And also:
- Working across the arts
 - Critical thinking
 - Creative writing

- Working across disciplines and the arts

3. SYLLABUS

COURSE CONTENTS

The course examines the relationship between theatre and literature during the last three decades when there is witnessed a growing tendency of theatrical adaptation of literature or its evocation in the theatrical event in contemporary avant-garde theatre. More specifically, the course makes a comparative examination of different attempts at a literary adaptation of classic texts, such as Virginia Woolf's *Orlando*, Dostoyevsky's *The Idiot*, Shakespeare's *Sonnets*, and stories by Kafka, among others.

The phenomenon of theatrical adaptation of literature in contemporary performance is examined in theoretical terms, in the framework of postmodern theatre and the rise of the political in contemporary theatre and art, and also in practice, with reference to selected adaptations of literary texts in theatre as well as the screen.

The course will look into the contemporary 'literalisation' of theatre, called for by Brecht, concurrent with the breakdown of drama conventions ever since the early 20thC experimentations within modernism and the European *avantgarde* resulting in so-called hybrid 'post-dramatic' theatre since the 70s. In this context the new synergy between the arts within the theatrical events is also considered.

The questions raised by the course concern the ways in which notions of author, audience, the originality and the meaning of the work become complicated in the process of this transformation from literary text to theatrical performance, also focusing on the relationship between image and word, narration and dialogue.

The course develops in 13 lessons as outlined below.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the Phenomenon of Adaptation	<ul style="list-style-type: none"> • Carlson M. (2014). <i>Performance</i> • Hutcheon, L. (2006). <i>A Theory of Adaptation</i> 	https://eclass.uop.gr/courses/TS220/
2. Theatre and Literature	Notes on Critical Analysis of Performances	-//-
3. Theoretical Issues of Adaptation: The Postmodern Condition (adaptation, emulation, imitation, parody, variation,	<ul style="list-style-type: none"> • Harvey, D. (2009). <i>The Condition of Postmodernity</i> 	-//-





etc)	• Lehmann, <i>Postdramatic Theatre</i>	
4. Theatre Adaptations of literature: Case studies : Modernism	Case Study 1 Adaptations of Virginia Woolf's <i>Orlando</i> <i>Kafka's e Penal Colony</i>	-//-
5. Case Studies: Poetry	Case Study 2 Shakespeare's <i>Sonnets</i>	-//-
6. Case Studies: Realism	Case Study 3 Dostoyevsky's <i>The Idiot</i>	-//-
7. Watching of Performance	Questionnaire of critical analysis	-//-
8. Presentation of Performance reviews by students		-//-
9. Introduction to dramatization/adaptation a.	Guidelines to dramatization Narration, Image, Scene	-//-
10. Dramatization b.	Guidelines to dramatization: History and Interculturalism	-//-
11. Workshop	Selected short stories	-//-
12. Presentation of workshop results		-//-
13. Presentation of workshop results		-//-

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> • Face-to-face teaching (lectures/tutorials) • Interactive teaching • Educational visits • Guest lectures/seminars • workshops
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> • Power point presentations • E-class • Audio-visual aids • Internet • Email
TEACHING METHODS	Activity Semester workload

<p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="0"> <tr> <td>Lectures</td> <td></td> <td>20</td> </tr> <tr> <td>Presentations-Tutorials</td> <td>20</td> <td></td> </tr> <tr> <td>Educational Visits</td> <td></td> <td>10</td> </tr> <tr> <td>Bibliography research</td> <td></td> <td>15</td> </tr> <tr> <td>Self-study</td> <td></td> <td>30</td> </tr> <tr> <td>workshop</td> <td></td> <td>25</td> </tr> <tr> <td>Course total</td> <td></td> <td>125</td> </tr> </table>	Lectures		20	Presentations-Tutorials	20		Educational Visits		10	Bibliography research		15	Self-study		30	workshop		25	Course total		125
Lectures		20																				
Presentations-Tutorials	20																					
Educational Visits		10																				
Bibliography research		15																				
Self-study		30																				
workshop		25																				
Course total		125																				
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek (and English tutorials addressed to Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment (review) • Individual oral presentation • Individual dramatization project 																					

5. SELECTED RECOMMENDED BIBLIOGRAPHY

<p>• RECOMMENDED READING</p> <p> Harvey, D. (2009). <i>The Condition of Postmodernity</i>. Athens: Metaichmio (in Greek).</p> <p> Cartmell, D. (2008). <i>The Cambridge Companion to Literature on Screen</i>. Cambridge: Cambridge University Press.</p> <p> Fischer-Lichte, E. (2011-12). <i>The History of the Theatrical drama</i>, vols 2. Athens: Plethron(in Greek).</p> <p> Hutcheon, L. (2006). <i>A Theory of Adaptation</i>. London: Routledge.</p>

- 📖 Lehmann, H. T. (2006). *Postdramatic Theatre*. London: Routledge.
- 📖 Patsalides, S. (2012). *Theatre and Globalisation*, Athens: Papazisis(in Greek).
- 📖 Patsalides, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Patsalides, S. (2004). *From Representation to Performance*. Thessaloniki: University Studio Press (in Greek).
- 📖 Sakellaridou, E. (2006). *Contemporary Women's Theatre*. Athens: Greek Letters (in Greek).
- 📖 Sanders, J. (2005). *Adaptation and Appropriation*. London: Routledge.
- 📖 Whelelan, I. (1999). *Adaptations: from text to screen, screen to text*. London: Routledge.
- 📖 Varopoulou, E. (2003). *Living Theatre: An Essay on the Contemporary Stage*. Athens: Agra (in Greek).

3.Maria Mikedaki

Ancient Theatre: Theatrical Space and Scenography - 34TX030

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34TX030	SEMESTER	WINTER
COURSE TITLE	Ancient Theatre: Theatrical Space and Scenography		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE	special background		

<i>general background, special background, specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	No
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English and German for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS232/

5. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

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

- Understand the different meanings defined by the term "scenography" then and now.
- Recognize and describe in architectural terms the different types of *skene* (scene-building) shown in classical, Hellenistic and Roman periods.
- Date each type of *skene* on the basis of its architectural features.
- Recognize the different types of painted backdrops and stage properties used in the ancient theatre.
- Transfer their knowledge towards the revival of an ancient drama.
- Finally, they will have acquired a basic knowledge of ancient Greek painting.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Working in an interdisciplinary environment

6. SYLLABUS

COURSE CONTENTS

The objective of this course is to introduce students to the problematic regarding the research upon the scenic space and decorative scenery of the ancient Greek theatre. Through this course, students shall acquire valuable knowledge on the ancient scenography, its inventor and the profession of the ancient scenographer. At the same time, students shall learn to discriminate among various types of *skene* (scene-building), that appeared in the ancient Greek theatre during a time period of five centuries (5th-1st century BC) as well as the sets that probably decorated its façade.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. The primary performance space in Attica	Moraw, S. & Nölle, E. (eds) (2002). <i>Die Geburt des Theaters in der griechischen Antike</i> . Mainz: Philipp von Zabern. Moretti, J. C. (2004). <i>Θέατρο και κοινωνία στην αρχαία Ελλάδα</i> . Αθήνα: Πατάκη.	COURSE WEBSITE (URL)
3. The <i>skene</i> of <i>Oresteia</i> The "Pagos-Bühne"	Hammond, N.G.L. (1972). «The Conditions of Dramatic Production to the Death of Aeschylus», <i>GrRomByzSt</i> 13, 387-450. Melchinger, S. (1974). <i>Das Theater der Tragödie. Aischylos, Sophokles, Euripides auf der Bühne ihrer Zeit</i> . München: Beck.	COURSE WEBSITE (URL)
4. The ancient Greek theatre of Dionysus in Athens	Pickard-Cambridge, A.W. (1946). <i>The Theatre of Dionysus at Athens</i> , Oxford: Clarendon Press.	COURSE WEBSITE (URL)

	Γώγος, Σ. (2005). <i>Το αρχαίο θέατρο του Διονύσου</i> . Αθήνα: Μίλητος.	
5. The stage building with projecting wings (the so-called <i>paraskenia</i>) The so-called “Pfeilerskene” Theatres with movable <i>skene</i> (Sparta, Messene, Thouria)	Gogos, S. (1983). «Bühnenarchitektur und antike Bühnenmalerei – zwei Rekonstruktionsversuche nach griechischen Vasen», <i>ÖJh</i> 54, 59-86. Γώγος, Σ. (2005). <i>Το αρχαίο θέατρο του Διονύσου</i> . Αθήνα: Μίλητος.	COURSE WEBSITE (URL)
6. The <i>phlyax</i> stage	Trendall, A.D. (1967). <i>Phlyax Vases</i> , London: University of London. Taplin, O. (1993). <i>Comic Angels: And Other Approaches to Greek Drama Through Vase-Paintings</i> , Oxford: Clarendon Press.	COURSE WEBSITE (URL)
7. Ancient Greek theatre: Stage Machinery	Γώγος, Σ. & Πετράκου, Κ. (2012). <i>Λεξικό του αρχαίου θεάτρου. Όροι, Έννοιες, Πρόσωπα</i> . Αθήνα: Μίλητος.	COURSE WEBSITE (URL)
8. Ancient scenography and scenographers	Rouveret, A. (1989). <i>Histoire et imaginaire de la peinture ancienne (V^e siècle av. J.C. – I^{er} siècle ap. J.C.)</i> , Paris: Ecole Française de Rome. Μικεδάκη, Μ. (2005). «Αρχαία σκηνογραφία και σκηνογράφοι», <i>Παράβαση</i> 6, 123-132.	COURSE WEBSITE (URL)
9. The painted backdrops of the Classical theatre - The so-called “Würzburger Skenographie”	Γώγος, Σ. (2005). <i>Το αρχαίο θέατρο του Διονύσου</i> . Αθήνα: Μίλητος.	COURSE WEBSITE (URL)
10. The Hellenistic theatre	Green, J.R. (1994). <i>Theatre in Ancient Greek Society</i> , London, New York: Routledge. Fraise, Ph. – Moretti, J.-Ch. (2007). <i>Exploration archéologique de Délos. XLII, Le théâtre</i> , Athènes: Ecole française d’Athènes.	COURSE WEBSITE (URL)

11. The painted backdrops of the Hellenistic theatre: the pinakes	Μικεδάκη, Μ. (2015). <i>Τα σκηνικά του θεάτρου της ελληνιστικής εποχής</i> . Αθήνα: Φίλντισι.	COURSE WEBSITE (URL)
12. Periaktoi, skenai, othonai	Καλλιγερόπουλος, Δ. (1996). <i>Αυτοματοποιητική Ήρωνα του Αλεξανδρινού. Η τέχνη της κατασκευής των αυτομάτων</i> . Αθήνα (ιδιωτική έκδοση). Μικεδάκη, Μ. (2015). <i>Τα σκηνικά του θεάτρου της ελληνιστικής εποχής</i> . Αθήνα: Φίλντισι.	
13. Repetition		

14. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> • Face-to-face • Visits to archaeological sites • Interactive teaching 														
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> • Power point presentations • Eclass 														
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>35</td> </tr> <tr> <td>Educational visits</td> <td>30</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td>20</td> </tr> <tr> <td>Interactive teaching</td> <td>20</td> </tr> <tr> <td>Self-study</td> <td>20</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	35	Educational visits	30	Study and analysis of bibliography	20	Interactive teaching	20	Self-study	20	Course total	125
<i>Activity</i>	<i>Semester workload</i>														
Lectures	35														
Educational visits	30														
Study and analysis of bibliography	20														
Interactive teaching	20														
Self-study	20														
Course total	125														
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	Language of evaluation: Greek (including English or German tutorials addressed to Erasmus students)														

<p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Written exams • mid term oral exam. • Short-answer questions
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15. ATTACHED BIBLIOGRAPHY

<p>📖 Ashby, C. 1999. <i>Classical Greek Theatre. New Views of an Old Subject</i>, Iowa City, Iowa: University of Iowa Press.</p> <p>📖 Bieber, M. (1961). <i>The History of the Greek and Roman Theater</i>, Princeton N. J.: Princeton University Press.</p> <p>📖 Blume, H. D. (1999). <i>Εισαγωγή στο αρχαίο θέατρο</i>, 4η έκδ. Αθήνα: MIET.</p> <p>📖 Csapo, E. & Miller, M.C. (2007). <i>The Origins of Theater in Ancient Greece and Beyond</i>. Cambridge: University Press.</p> <p>📖 Csapo, E. & Goette, H.R. & Green, J.-R. & Wilson P. (eds.) (2014). <i>Greek Theatre in the Fourth Century BC.</i>, Berlin – Boston: De Gruyter.</p> <p>📖 Dupont, F. (2007). <i>Η αυτοκρατορία του ηθοποιού</i>. Αθήνα: MIET.</p> <p>📖 Frederiksen, R. & Gebhard, E.R. & Sokolicek, A. (eds) (2015). <i>The Architecture of the Ancient Greek Theatre. Acts of an International Conference at the Danish Institute at Athens 27-30 January 2012</i>. Athens: Danish Institute at Athens; Aarhus: Aarhus University Press.</p> <p>📖 Fraisse, Ph. & Moretti, J.-Ch. (1998). <i>Exploration archéologique de Délos. XLII, Le théâtre</i>, Athènes: Ecole française d'Athènes.</p> <p>📖 Green, J. R. (1996). <i>Theatre in Ancient Greek Society</i>. London and New York: Routledge.</p> <p>📖 Γώγος, Σ. & Πετράκου, Κ. (2012). <i>Λεξικό του αρχαίου θεάτρου. Όροι, Έννοιες, Πρόσωπα</i>. Αθήνα: Μίλητος.</p> <p>📖 McDonald. M. –Walton. J.M. (eds) (2007). <i>The Cambridge Companion to Greek and Roman Theatre</i>. Cambridge: Cambridge University Press.</p> <p>📖 Kolb, F. (1981). <i>Agora und Theater, Volks- und Festversammlung</i>. Berlin: Mann.</p> <p>📖 Μικεδάκη, Μ. (2015). <i>Τα σκηνικά του θεάτρου της ελληνιστικής εποχής</i>. Αθήνα: Φίλντισι.</p> <p>📖 Moretti, J. C. (2004). <i>Θέατρο και κοινωνία στην αρχαία Ελλάδα</i>. Αθήνα: Πατάκη.</p> <p>📖 Pickard-Cambridge, A. W. (1962). <i>Dithyramb, Tragedy and Comedy</i>. Oxford: Clarendon Press.</p> <p>📖 Pickard-Cambridge, A. W. (1968). <i>The Dramatic Festivals of Athens. 2nd ed</i>. Oxford: Clarendon Press.</p> <p>📖 Σηφάκης, Γ.Μ. (2007). <i>Μελέτες για το αρχαίο θέατρο</i>. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.</p> <p>📖 Taplin, O. (2007). <i>Pots and Plays</i>. Los Angeles: J. Paul Getty Museum.</p>
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4. Maria Velioti (the course will not be offered in 2023-2024)

Ritual and Ancient Drama: An Anthropological Reading - 34EX790

SCHOOL	OF FINE ARTS
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES
LEVEL OF STUDIES	Undergraduate

COURSE CODE	34EX790	SEMESTER	6th/8 th
COURSE TITLE	Ritual and Ancient Drama: An Anthropological Reading		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<i>special background</i>		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French or English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS215/		

3. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<ul style="list-style-type: none"> • COURSE OBJECTIVES: The course aims to get students to understand the intrinsic relationship of ritual and ancient Greek drama, in order to localize, analyse and approach its presence in various ways (i.e. interpretation, stage direction, costume) through the texts of ancient Greek dramaturgy. • LEARNING OUTCOMES: Upon completion of the course, the students know in depth the notion of ritual. They understand the intrinsic relationship between ritual and ancient drama. They connect the rituals of ancient Athens with democracy and relate them to the theatrical texts of ancient Greek drama (tragedy and comedy). They

develop critical thinking and reflection through their contact with theoretical texts about the relationship between ritual and ancient drama. They achieve to identify, analyse, interpret and approach artistically the ritual scenes in the plays of ancient Greek drama. They are able to use the acquired knowledge as an asset for the teaching of ancient Greek drama and to apply them in the theatrical / performing arts. Upon completion of the course, the students know in depth the notion of ritual. They understand the intrinsic relationship between ritual and ancient drama. They connect the rituals of ancient Athens with democracy and relate them to the theatrical texts of ancient Greek drama (tragedy and comedy). They develop critical thinking and reflection through their contact with theoretical texts about the relationship between ritual and ancient drama. They achieve to identify, analyse, interpret and approach artistically the ritual scenes in the plays of ancient Greek drama. They are able to use the acquired knowledge as an asset for the teaching of ancient Greek drama and to apply them in the theatrical / performing arts.

General Competences

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

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

4. SYLLABUS

- **COURSE CONTENTS:** In the beginning of the course the students analyse the notions of “ritual” and “performance”. Then, they study the ritual performances of classical times (i.e. Thesmophoria, Dionysia, Panathinaia, Arkteia) in relation to the theatrical texts of ancient Greek drama (tragedy and comedy) in which the rituals play a very important role (i.e. Thesmophoriasoussae, Bacchae, Lyssistrata).

The ritual performances and their reflections in ancient drama are studied from the perspective and the analytical tools of Social Anthropology. They are examined in the socio-cultural context of the time. The course refers to the kind, the content and the meaning of rituals under study (rituals related to the fertility, magical/religious and/or civil rituals, and rites of passage). We study the relationship between gender and ritual performances in ancient Greek society. A special reference is made to women and their role as protagonists in ritual performances but also in drama noting

the contradictory nature of their prohibition from the political life and the stage as actresses.

5. TEACHING and LEARNING METHODS - EVALUATION

6.

<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Activity	Semester workload
	Lectures,	50
	Study and analysis of suggested bibliography	30
	Educational visits	10
	Project	35
	Course total	125

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to Face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students	
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Activity	Semester workload
	The course takes the form of lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students, museum and exhibition visits and performances watching.	
STUDENT PERFORMANCE EVALUATION		

<p>Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<ul style="list-style-type: none"> • Written exams, projects
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7. ATTACHED BIBLIOGRAPHY

<p>Suggested bibliography:</p> <p>📖 Alexiou, M., <i>Ο τελετουργικός θρήνος στην ελληνική παράδοση</i>. Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, Αθήνα 2002.</p> <p>📖 Cartledge, P., «Θεατρικά έργα με βάθος»: το θέατρο ως διαδικασία στη ζωή των πολιτών της αρχαίας Ελλάδας», στο Easterling, P. E. (επιμ.), <i>Οδηγός για την αρχαία ελληνική τραγωδία από το Πανεπιστήμιο του Καίμπριτζ</i>, μτφ.-επιμ. Λ. Ρόζη & Κ. Βαλάκας, Ηράκλειο: ΠΕΚ, 2007, σελ.3-52.</p> <p>📖 Colley Jean – Paul, <i>Στοιχεία κοινωνικής και πολιτισμικής ανθρωπολογίας</i>. Μτφρ. Μαρία Κουμπούρα, Πλέθρον, 2005</p> <p>📖 Dodds E.R., <i>Εισαγωγή στις Βάκχες</i>, Εταιρεία Σπουδών Νεοελληνικού Πολιτισμού και Γενικής Παιδείας, Αθήνα 1977.</p> <p>📖 Douglas Mary, <i>Καθαρότητα και κίνδυνος. Μια αναάλυση της μιαιρότητας και των ταμπού</i>. Εκδ. Πολύτροπον 2007.</p> <p>📖 Durkheim Emile, <i>The elementary forms of religious life</i>, Oxford University Press, 2008</p> <p>📖 Frazer James, <i>Ο χρυσός κλώνος. Μελέτη για τη μαγεία και τη θρησκεία</i>, Εκότη, 1998</p> <p>📖 Geertz Clifford, «Βαθύ παιχνίδι: σημειώσεις πάνω στην μπαλινεζική κοκορομαχία». Στο Geertz Clifford, <i>Η ερμηνεία των πολιτισμών</i>, εκδ. Αλεξάνδρεια, Αθήνα 2003.</p> <p>📖 Καλτσάς, Ν. και Shapiro, Α. (επιμ.), <i>Τελεουργίες και καθημερινότητα στην κλασική Αθήνα</i>. New York: Κοινοφελές Ίδρυμα Α. Ωνάσης-Υπουργείο Πολιτισμού-Εθνικό Αρχαιολογικό Μουσείο, 2009.</p> <p>📖 Laburthe-Tolra, Ph. και Warnier, J.P., <i>Εθνολογία-Ανθρωπολογία</i>. Κριτική, Αθήνα 2003.</p> <p>📖 Mauss Marcel -Hubert Henri, «Essai sur la nature et la fonction du sacrifice », in M. Mauss, <i>Œuvres I, Les fonctions sociales du sacré</i>, Ed. Minuit, Paris 1968.</p> <p>📖 Scullion S., “Nothing to do with Dionysus’: Tragedy misconceived as ritual”, <i>Classical Quarterly</i>, 52.1, 2002, p.p.102-137.</p> <p>📖 Seaford, R., <i>Ανταπόδοση και τελεουργία. Ο Όμηρος και η τραγωδία στην αναπτυσσόμενη πόλη-κράτος</i>, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, Αθήνα 2003.</p> <p>📖 Van Gennep Arnold, <i>Τελεουργίες διάβασης. Συστηματική μελέτη των τελετών</i>. Μτφρ. Θ. Παραδέλλης, Ηριδανός 2016</p> <p>📖 Vernant Jean-Pierre και Vidal-Naquet Pierre, <i>Μύθος και Τραγωδία στην Αρχαία Ελλάδα</i>, τόμος I και II, Ι. Ζαχαρόπουλος, Αθήνα 1991</p> <p>📖 Wiles, D., <i>Το αρχαίο ελληνικό δράμα ως παράσταση. Μια εισαγωγή</i>, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, Αθήνα 2009.</p>	
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5.The course will not be offered in 2023-2024

Aspects of Modernism and Postmodernism in Modern Greek Theatre - 03TX240

SCHOOL	SCHOOL OF FINE ARTS- DEPARTMENT OF THEATRE STUDIES		
ACADEMIC UNIT	University of the Peloponnese		
LEVEL OF STUDIES	<ul style="list-style-type: none"> Undergraduate 		
COURSE CODE	<ul style="list-style-type: none"> 03TX240 	SEMESTER	WINTER
COURSE TITLE	<i>Aspects of Modernism and Postmodernism in Modern Greek Theatre</i>		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	3	5 ECTS	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE	<i>special background</i>		
<i>general background, special background, specialised general knowledge, skills development</i>			
PREREQUISITE COURSES:	<ul style="list-style-type: none"> No prerequisites 		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		

16. LEARNING OUTCOMES**Learning outcomes**

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

Consult Appendix A

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

- Students understand the relationship of the Modern Greek Theatre with European, examining the emergence, development and consolidation of the aesthetic movements of modernism and postmodernism in the Greek area. Also deepen the impact of social and political conditions on the theatrical scene. Recognize and treat critically the manifestations of the aforementioned aesthetic trends in dramaturgy and theatrical practice.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Respect for the natural environment

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

17. SYLLABUS

- Introduction to the term Modernism
- The emergence of Modernism in Modern Greek Theatre
- Women issue and women's dramaturgy
- The dialogue with antiquity
- The use of popular tradition
- The influence of psychoanalysis
- Expressions of modernism in stage operation: (directing, acting)
- Introduction to the term postmodernism
- Expressions in dramaturgy
- The meta-theatro
- The dialogue with antiquity
- Theatre and other arts
- Intertextuality
- Expressions of postmodernism in stage operation: (directing, acting)

18. TEACHING and LEARNING METHODS - EVALUATION









DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face,</i>	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<i>Use of ICT in teaching, laboratory education, communication with students</i>	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of</i>	Activity	Semester workload
	lectures	50
	study and analysis of bibliography	20
	Educational visits- watching performances	30

<i>the ECTS</i>	<p>Work-study writing 25 (optional)</p> <p>Course total 125</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p><i>Language of evaluation: Greek</i></p> <p>Final written work</p> <ul style="list-style-type: none"> • Essay type questions in final exam <p>Works and presentation during lesson</p>

19. ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Related academic journals:

-  Balme, Christopher B. (2012). *Introduction to Theatre Studies*. Athens: Plethron.
-  Vasiliou, Ar.(2005). *Modernization and tradition, in the prose theatre in Athens between the Wars*. Athens: Metaichmio.
-  Georgopoulou, B. (2009, 2010). *The theatre criticism in interwar Athens*. vol. A, B. Athens: Aigokeros.
-  Georgopoulou, B. (2011). *Female Routes. Galatia Kazantzakis and the theatre*. Athens: Aigokeros.
-  Glytzouris, A. (2001). *The rise and consolidation of stage- direction in Greece*. Athens: Ellinika Grammata.
-  Grammatas, Th. (2000) *The Greek theatre in the 20th century, cultural norms and originality*, vol. A, B. Athens: Exantas.
-  Koun, K.(1981). *For the theatre. Texts and interviews*. Athens: Ithaca.
-  *Modernism: The time of the valuation*, Lecture series, Studies of Modern Greek

Culture and General Education, Athens, 1996.

- 📖 Pavis, P. (2006). *Dictionary theatre*. Athens: Gutenberg.
- 📖 Patsalidis, S.(2012). *Theatre and Globalisation*. Athens: Papazisis.
- 📖 Patsalidis, S.,(2013).*Theatrical interventions*. Thessaloniki.
- 📖 Patsalidis, S., (2014). "The theatre and the new spectator after modernism",*Theatre City, TX. 1* (ed. B. Georgopoulou- Ang. Spiropoulou), Department of Theatre Studies, Faculty of Arts, University of the Peloponnese, Nafplion 2014, p. 32 -37.
- 📖 Puchner, W.(1988). *Greek Theatre*. Athens, Crete: ed. Theatre Company.
- 📖 Puchner W.(2004). *Poetry and Fiction in the plays of B. Ziogas*. Athens: Polytropon.
- 📖 Puchner, W. (2003). *The Conflict of the sexes in archetypal world of Margaret Lymberaki*. Athens: Diavlos.
- 📖 *Proceedings of the first Theatrologists Panhellenic Conference*, (ed. I. Vivilakis-2002), *Relations of the European with the Greek theatre*, Theatre Studies Department, Athens: Ergo.
- 📖 *Proceedings of the Second Panhellenic Conference Theatrologists*, (2004). Ergo, Athens
- 📖 *The theatre in the 20th century. The theatre of ideas in postmodernism*, Theatre Studies Alumni Association, Athens: Ergo.
- 📖 *Stage practice in post-theatre. Continuities and ruptures*, (2014). Dedicated to Nikiphoros Papandreou, Thessaloniki: Theatre Department, School of Fine Arts, Aristotle University of Thessaloniki.

6. Nikolaos Mamalis

Opera and Theater Music in the Nineteenth Century - 34EE600

SCHOOL	SCHOOL OF FINE ARTS DEPARTMENT OF THEATRE STUDIES		
ACADEMIC UNIT	5 ECTS Credits		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE600	SEMESTER	WINTER
COURSE TITLE	<i>Opera and Theater Music in the Nineteenth Century</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures, interactive lecturing,		3	5
power-point presentations, audio-visual aids, written assessments			
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			

COURSE TYPE	General background
PREREQUISITE COURSES:	No prerequisite
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (and English for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS362/

2. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: The objective of the course is to familiarize students with the forming and evolution of the opera and in general with the Music Theater of the 19th century.

The lectures will be focused on presenting the beginning of Romanticism, the types of musical theatre that thrived and were established in the major urban centres of Europe; in conjunction with the historical and social developments, the theoretical and aesthetic principles through the enrichment and renewal of the romantic musical language of the most important musicians of that period.

LEARNING OUTCOMES:

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

- _ acquire the fundamental knowledge of connecting the Music with the Theatre of the 19th century.
- _ analyze the types of musical theatre using musical-dramatic terms and to justify the applied techniques
- _ combine a musical-dramatic work with the historical-social context in which it occurs
- _ acquire the ability to recognize and analyze the great stylistic periods of the opera and musical theatre
- _ recognize the music formats

General Competences

Decision-making
Working independently
Team work
Production of new research ideas
Respect for difference and multiculturalism
Respect for the natural environment
Criticism and self-criticism
Showing social, professional and ethical responsibility and sensitivity to gender issues
Production of free, creative and inductive thinking

3. SYLLABUS

COURSE CONTENTS

- the types of the opera and the main types of musical theatre as they were formed and established in the 19th century, while taking into account the way of interpretation and the reception halls.
- Details of the evolution and shaping of the musical theatre types from the period of the French Revolution to the end of the 19th century and the culmination of the Italian opera
- The prevalence of Wagner's musical drama, the operetta and the national opera
- musical works, projections of episodes of performances, musical manuscripts, bibliography and articles

Section titles	RECOMMENDED READING	Presentation link
1. Introduction.	Lesson Plan Template – Section 1: Power Point slides (1-30)	
2.French Opera and the French Revolution	Section 2: Power Point slides (1-30) Lesson notes (Section 1 Section 2: pp. 1-16)	
3.Rescue opera	Section 3: Power Point slides (1-30) Lesson notes (Section 1, Section 2: pp. 17-25).	
4.Grand opera	Section 4: Power Point slides (1-30) Lesson notes «Section 3, Section 4» (pp. 1-16)	
5.Italian opera in the 19 th century: The Romantic PeriodGoacchino Rossini	Section 5: Power Point slides (1-30) Lesson notes (Section 3 Section 4 pp. 17-39)	
6.Romantic Opera composers:Donizetti and Bellini	Section 6: Power Point slides (1-30) Lesson notes (Section 3 and 4» Section pp. 40-51)	
7. Opera as drama: Giuseppe Verdi (I).	Section 7: Power Point slides (1-30) Lesson notes (Section 6pp. 53-70)	
8..Giuseppe Verdi (II)	Section 8: Power Point slides (1-30) Lesson notes (Section 6 pp. 71-86)	
9. German Opera	Section 9: Power Point slides (1-30) Lesson notes (Section 7pp. 53-68)	
10. The Operas of Richard Wagner (I).	Section 10: Power Point slides (1-30) Lesson notes (Section 7 pp. 69-88)	

11. Wagner's Conception of Musical Drama (II)	Section 11: Power Point slides (1-30) Lesson notes (Section 7 pp. 89-95)	
12. The National Opera, Operetta, Epic Opera	Section 12: Power Point slides (1-30) Lesson notes (Section 9 pp. 96-115).	
13. Melodrama and verismo	Section 13: Power Point slides (1-30)	












4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face												
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, ear training exercises, communication with students												
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures,</td> <td>40</td> </tr> <tr> <td>interactive teaching</td> <td>20</td> </tr> <tr> <td>Ear training practice</td> <td>25</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td>40</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures,	40	interactive teaching	20	Ear training practice	25	Study and analysis of bibliography	40	Course total	125
<i>Activity</i>	<i>Semester workload</i>												
Lectures,	40												
interactive teaching	20												
Ear training practice	25												
Study and analysis of bibliography	40												
Course total	125												
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (30 %): <ul style="list-style-type: none"> - Individual response to musical examples - Written work, public presentation • Written examination (70%) 												

5. ATTACHED BIBLIOGRAPHY

Suggested bibliography:

- 📖 Budden, J. (1992), *The operas of Verdi* (3 vol.). New York: Oxford University Press.
- 📖 Carnegie, P. (2006). *Wagner and the art of the theatre*. New Haven: Yale University Press.
- 📖 Clark, M. R. (2009), *Singing, acting and movement in opera*, Indiana University Press, Bloomington
- 📖 Collective (1992). *Wagner and Greece*. (Translated by T. Mastoraki). Athens: Megaro Mousikis.

 Drossos, G. (1995), *Verdi* (2 vol) Athens: Zacharopoulos.(in Greek)
 Dahlhaus C. (1989). *Nineteenth-Century Music*. Berkeley, Los Angeles: University of California Press.
 Dahlhaus, C. (2010). *Richard Wagner's Music Dramas*. Translated by Th. Paraskevopoulos. Athens Alexandria. (in Greek)
 Dent, E. J., (1976). *The rise of romantic opera*, London: Cambridge University Press.
 Gerhard, A.(1998). *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*, Chicago: University of Chicago Press.
 Gossett, Philip (1983). *The New Grove masters of Italian opera: Rossini, Donizetti, Bellini, Verdi, Puccini*, New York: W.W. Norton Company, <https://archive.org/details/newgrovemasterso00phil>
 Grout, Donald Jay & Hermine Weigel Williams, *A short history of opera*, 4th edition, Columbia University Press, 2003, ISBN: 978023111950
 Kerman, J. (1959, 1988). *Opera as Drama*, Berkeley, Los Angeles: University of California Press.
 Millington, B., (2006), *The New Grove guide to Wagner and his operas*: Oxford University Press.
 Sadie, S. (1992). *The New Grove dictionary of opera* (4v). New York: Macmillan Press.
 Wilson, Alexandra, *The Puccini problem: opera, nationalism and modernity*, Cambridge University Press, 2009, ISBN: 9780521106375

7. Ioanna Papadopoulou

Roman Drama - 34EE701

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE701	SEMESTER	Winter
COURSE TITLE	Roman Drama		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			

COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	special background
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English or German for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2282/

(39) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

• COURSE OBJECTIVES

The objective of this course is the acquaintance with the Roman drama (birth, Greek influence, Italian drama) and the exploitation of Roman Comedy of the archaic era (dramaturgy of Plautus and Terence) and of Roman Tragedy of the silver era (dramaturgy of Seneca the younger). Concurrent aims are: a) the gain of knowledge in the Plautine – “barbaric” comedy, through the study of *The Miles Gloriosus*, b) in the Terentian – humanistic- comedy, through the study of *The Eunuch*, c) in the Senecan tragedy, through the study of *Medea*, d) in connection to Greek plays (New Comedy and *Medea* of Euripides) , and e) emphasizing on the technical features of the plays and the stagecraft of the writers.

• LEARNING OUTCOMES

Through this course the students will be able to:

- 1) use the comic terminology (Greek and Latin)
- 2) interpret the dramaturgical features of Plautus, Terence and Seneca
- 3) discuss on the theme, the motives and the distinctive features of Roman Comedy
- 4) comment on subjects related to Roman drama, such us, serious comedy, comic types,

comic motives (e.g. relation of father-son, counter of city-village), the parallel and the converse scenes, the meta-theatre, the double-motiv etc.

5) use the bibliography on New and Roman Comedy and on the tragedy of Seneca

6) understand the challenges and the difficulties connected to the translation of the Latin comic and tragic language to modern Greek (and other languages)

7) decode the rules of the technique of each play writer and the ways the comic of tragic outcome is produced

8) discuss on the performative aspect of the Senecan dramas

• **PREREQUISITES**

None

General Competences

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

Search for, analysis and synthesis of data and information

Production of free, creative and inductive thinking

Critical analysis of dramatic texts

Constructive dialogue between teacher and students

Production of new research ideas

(40) SYLLABUS

• **COURSE CONTENTS**

This course focuses on the dramatic theatre in Rome, its features and his representatives through the dramaturgy of Plautus, Terence and Seneca the younger. The approach is based on plays of the three writers: *Miles Gloriosus*, *Eunuch* and *Medea* respectively. Thematic center: "Games of power and luck", the comic, the tragicomic and the tragic view of the Roman dramatists on the subject.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to Roman Drama I	Lesson notes	COURSE WEBSITE (URL)
2. a) Introduction to Roman Comedy and b) to Plautus	Lesson notes	COURSE WEBSITE (URL)

3. Plautus <i>The Braggant Soldier</i> I: dramaturgical analysis	Lesson notes Bianco M. (2020), <i>Plauto, Menecmi</i> , Rusconi Libri, Santarcangelo di Romagna	COURSE WEBSITE (URL)
4. Plautus <i>The Braggant Soldier</i> II: dramaturgical analysis	Lesson notes Bianco M. (2020), <i>Plauto, Menecmi</i> , Rusconi Libri, Santarcangelo di Romagna	COURSE WEBSITE (URL)
5. Plautus <i>The Braggant Soldier</i> III: dramaturgical analysis	Lesson notes Bianco M. (2020), <i>Plauto, Menecmi</i> , Rusconi Libri, Santarcangelo di Romagna	COURSE WEBSITE (URL)
6. Plautus <i>The Braggant Soldier</i> IV: dramaturgical analysis	Lesson notes Bianco M. (2020), <i>Plauto, Menecmi</i> , Rusconi Libri, Santarcangelo di Romagna	COURSE WEBSITE (URL)
7. Introduction to Terence and <i>The Eunuch</i>	Lesson notes	COURSE WEBSITE (URL)
8. Terence <i>The Eunuch</i> I: dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)
9. Terence <i>The Eunuch</i> II: dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)
10. Terence <i>The Eunuch</i> III: dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)
11. Terence <i>The Eunuch</i> IV: dramaturgical analysis	Lesson Notes Hanes M. (2020), <i>The life of comedy after the death of Plautus and Terence.</i> University of Michigan	COURSE WEBSITE (URL)

	Press , Ann Arbor	
12. Introduction to Roman Tragedy and to Seneca the younger	Lesson Notes	COURSE WEBSITE (URL)
13. Seneca <i>Medea</i> I: dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)
14. Seneca <i>Medea</i> II: dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)
15. Seneca <i>Medea</i> III: dramaturgical analysis	Lesson notes	COURSE WEBSITE (URL)

20. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	45
	Invited speaker/lecture	5
	Study, analysis of bibliography, and essay/project	75
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i>	Language of evaluation : Greek (English or German for Erasmus students) Methods of evaluation: <ul style="list-style-type: none"> • Essay/project 	

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

21. ATTACHED BIBLIOGRAPHY

See lesson notes in eClass, extended related bibliography for every chapter

8. Kostoula Kaloudi Film History - 04TX003

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04TX003	SEMESTER	WINTER
COURSE TITLE	FILM HISTORY		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialized general knowledge, elective		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS332/		

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: The course approaches the film history in chronological sections. The students discover the birth of filmic language in Europe and in USA, the big technical developments and their influences in film language, the avant-gardes, the film genres.

LEARNING OUTCOMES: The students are able to recognize the aesthetic and narrative shifts from the beginnings of cinema to Italian neorealism and Nouvelle Vague. Through screenings and film excerpts they develop their knowledge of film history and classification of cinematic art.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- Working independently
- Production of new research ideas
- Decision-making
- Respect for difference and multiculturalism

(41) SYLLABUS

• COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. -The beginnings/ The Lumiere	Βαλούκος Στάθης, <i>Ιστορία</i>	COURSE WEBSITE

brothers	του κινηματογράφου Α' τόμος, εκδόσεις Αιγόκερως, Αθήνα 2003	(URL)
2. –George Melies, The French production until 1919	Βαλούκος Στάθης, <i>Ιστορία του κινηματογράφου Α' τόμος</i> , εκδόσεις Αιγόκερως, Αθήνα 2003	COURSE WEBSITE (URL)
3. –The birth of Hollywood/D.W.Griffith	Ρίντερ Κιθ, <i>Ιστορία του παγκόσμιου κινηματογράφου</i> , εκδόσεις Αιγόκερως, Αθήνα 2000 Σούλπεργκ Μπαντ, <i>Κινούμενες Εικόνες</i> , εκδόσεις Χατζηνικολή, Αθήνα 1991	COURSE WEBSITE (URL)
4. Silent comedy	Βαλούκος Στάθης, <i>Η κωμωδία</i> , Αιγόκερως, Αθήνα 2001	COURSE WEBSITE (URL)
5. German expressionism	Άισερ Λόττε, <i>Η δαιμονική οθόνη</i> , εκδόσεις Αιγόκερως, Αθήνα 1987	COURSE WEBSITE (URL)
6. Soviet editing/ Cinema and politics	Σαντούλ Ζορζ, <i>Η Ιστορία του παγκόσμιου κινηματογράφου</i> , εκδόσεις Φέξη, Αθήνα 1960	COURSE WEBSITE (URL)
7. The arrival of sound// Hollywood classicism	Capra Frank, <i>Hollywood story</i> , Éditions Ramsay Poche cinema, Paris 2006 Chion Michel, <i>Το μιούζικαλ</i> , εκδόσεις Πατάκη, Αθήνα 2007	COURSE WEBSITE (URL)
8. Avant-gardes in Europe	<i>Κινηματογράφος ντανταϊσμός σουρρεαλισμός</i> , επιμέλεια: Γιάννης Σολδάτος, εκδόσεις Αιγόκερως, Αθήνα 1992	COURSE WEBSITE (URL)

	Κύρου Άδωνις, <i>Ο σουρρεαλισμός στον κινηματογράφο</i> , εκδόσεις Κάλβος, Αθήνα	
9. Poetic realism	Σαντούλ Ζορζ, <i>Η Ιστορία του παγκόσμιου κινηματογράφου</i> , εκδόσεις Φέξη, Αθήνα 1960	COURSE WEBSITE (URL)
10. Hollywood during the second world war	<i>Cinéaction no 73, Histoire du cinéma</i> , collectif sous la direction de Guy Hennebelle, Éditions Corlet-Télérama, Paris 1994,	COURSE WEBSITE (URL)
11. Film noir	Bordwel Dav., Thompson Chr., <i>Η Ιστορία του κινηματογράφου</i> , εκδόσεις Πατάκη, Αθήνα 2011,	COURSE WEBSITE (URL)
12. Italian neorealism	Μπαζέν Αντρέ, <i>Μια αισθητική του ρεαλισμού και του νεορεαλισμού</i> , Αιγόκερως, Αθήνα 1989	COURSE WEBSITE (URL)
13. Nouvelle Vague	Marie Michel, <i>La nouvelle vague une école artistique</i> , Éditions Nathan Université, Paris 1997	COURSE WEBSITE (URL)

(42) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students						
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography,</i>	<table border="1"> <thead> <tr> <th><i>Activity</i></th> <th><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>50</td> </tr> <tr> <td>Projection of cinematic</td> <td>25</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	50	Projection of cinematic	25
<i>Activity</i>	<i>Semester workload</i>						
Lectures	50						
Projection of cinematic	25						

<p>tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	<p>extracts</p> <p>Analysis and study of cinematic extracts 25</p> <p>Independent study 25</p> <p>Course total 125</p> <p>Course total</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation: written exams, written work</p>

(43) ATTACHED BIBLIOGRAPHY

Auzel Dominique, *Le cinéma*, Les essentiels Milan, Toulouse 2004

Capra Frank, *Hollywood story*, Éditions Ramsay Poche cinema, Paris 2006

Chion Michel, *Το μουζικαλ*, εκδόσεις Πατάκη, Αθήνα 2007

Cinémaction no 73, Histoire du cinéma, collectif sous la direction de Guy Hennebelle, Éditions Corlet-Télérama, Paris 1994,

De Baecque Antoine, *Histoire et cinéma*, Cahiers du cinéma, SCEREN-CNDP, Paris 2008

Gomery Douglas, *Η Ιστορία του κινηματογράφου*, εκδόσεις Έλλην, Αθήνα 1991

Kral Petr, *Le burlesque ou morale de la tarte à la crème*, Éditions Ramsay Poche cinéma, Paris 1984

Marie Michel, *La nouvelle vague une école artistique*, Éditions Nathan Université, Paris 1997

Nacache Jaqueline, *Le film hollywoodien classique*, Éditions Nathan Université, Paris 2001

Swanson Gloria, *Rêve d' une femme*, Éditions Ramsay Poche cinéma, Paris 2007

Veillon- René Olivier, *Le cinéma américain les années trente*, Éditions du seuil, Paris 1986

Άισνερ Λόττε, *Η δαιμονική οθόνη*, εκδόσεις Αιγόκερως, Αθήνα 1987

Άνγκερ Κέννεθ, *Το Χόλλυγουντ*, εκδόσεις Αιγόκερως, Αθήνα 1984

Βαλούκος Στάθης, *Ιστορία του κινηματογράφου Α' τόμος*, εκδόσεις Αιγόκερως, Αθήνα 2003

Βαλούκος Στάθης, *Ιστορία του κινηματογράφου Β' τόμος, οι δημιουργοί*, εκδόσεις Αιγόκερως, Αθήνα

2003

Bordwel Dav., Thompson Chr., *Η Ιστορία του κινηματογράφου*, εκδόσεις Πατάκη, Αθήνα 2011,

Dick Ber., *Ανατομία του κινηματογράφου*, εκδόσεις Πατάκη, Αθήνα 2010

Καλούδη Κωστούλα, *Φιλμικές επιρροές και αναφορές*, εκδόσεις Παπαζήση, Αθήνα 2014

Κινηματογράφος ντανταϊσμός σουρρεαλισμός, επιμέλεια: Γιάννης Σολδάτος, εκδόσεις Αιγόκερως, Αθήνα 1992

Κύρου Άδωνις, *Ο σουρρεαλισμός στον κινηματογράφο*, εκδόσεις Κάλβος, Αθήνα

Ρίντερ Κιθ, *Ιστορία του παγκόσμιου κινηματογράφου*, εκδόσεις Αιγόκερως, Αθήνα 2000

Σαντούλ Ζορζ, *Η Ιστορία του παγκόσμιου κινηματογράφου*, εκδόσεις Φέξη, Αθήνα 1960

Σούλμπεργκ Μπαντ, *Κινούμενες Εικόνες*, εκδόσεις Χατζηνικολή, Αθήνα 1991

Φερρό Μαρκ, *Κινηματογράφος και Ιστορία*, εκδόσεις Μεταίχμιο, Αθήνα 2001

Συλλογικό, (2003), *Το μοντάζ*, Αθήνα, εκδόσεις Αιγόκερως

ELECTIVE COURSES FOR THE THEATRE STUDIES SPECIALIZATION

YEARS THREE AND FOUR

SPRING SEMESTER

1. Angeliki Spiropoulou

Modern and Contemporary Drama: From the Absurd to Postmodernism - 04TX002

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04TX002	SEMESTER	6 th or 8th
COURSE TITLE	<i>Modern and Contemporary Drama: From the Absurd to Postmodernism</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS201/		

22. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- The course aims at introducing students to European and American post-war drama, focusing of close readings of selected texts by key dramatists as well as placing these works in historical and aesthetic context. At the end of the course the students are expected to be familiar with the developments of post-war drama from absurd to postmodern theatre, to know major post-war dramatists and representative work of theirs, and to be able to analyse and place selected drama texts in their historical context as well as in the context of theatre history on the basis of their formal style and thematic subject/approach.

At the end of the course the students are expected

- to be familiar with the developments of post-war drama from absurd to postmodern theatre
- to know major post-war dramatists and representative work of theirs
- to be able to analyse and place selected drama texts in their historical context as well as in the context of theatre history on the basis of their formal style and thematic subject/approach
- to be aware of the major themes and stylistic features of modern and contemporary European and American drama
- to have acquired skills in research and presentation
- to have developed their skill in academic essay writing in their field of specialisation (theatre studies).

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

- Working independently
 - Search for, analysis and synthesis of data and information, with the use of the necessary technology
 - Criticism and self-criticism
 - Production of free, creative and inductive thinking
 - Project Planning and Management
 - Showing social, professional and ethical responsibility and sensitivity to gender issues
- And also:

- Critical thinking

4. SYLLABUS

COURSE CONTENTS

This course reviews the various developments that have taken place mainly in European and North American drama since WW2. It focuses on close readings of seminal plays in recent drama history, from the theatre of the absurd to postmodern drama. More specifically, we look at the formal features and the historical contexts of selected plays by such key modern and contemporary Western dramatists as, Samuel Beckett, Eugene Ionesco, Jean Genet, Harold Pinter, Fernando Arrabal, Edward Albee, Dario Fo, David Mamet, Tom Stoppard, Heiner Müller, Peter Handke, Sarah Kane, Caryl Churchill, and Howard Barker, among others.

The course develops in 13 lessons as outlined below.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to Post-War Drama		https://eclass.uop.gr/courses/TS220/
Introduction to Absurd Drama	M. Esslin, <i>The Theatre of the Absurd</i>	-//-
3. Absurd Drama Europe	J. Genet, <i>The Balcony</i>	-//-
4. Absurd Drama Europe Absurd Drama Europe	Eu. Ionesco, <i>The Bold Soprano</i>	-//-
5. Absurd Drama Europe	S. Beckett <i>Waiting for Godot</i>	-//-
6. Absurd Drama Europe	S. Beckett 'Not I'	-//-
7. Absurd Drama Europe	H. Pinter <i>The Birthday Party</i>	-//-
8. Absurd Drama USA	E. Albee <i>Who is Afraid of Virginia Woolf</i>	-//-
9. Political Theatre	J. Osborne <i>Look Back in Anger</i>	-//-

10. Political Theatre	D. Mammet <i>Oleanna</i>	-//-
11. Postmodern Drama	Heiner Muller <i>The Hamlet Machine</i>	
12. Postmodern Drama	<i>Caryl Churchill</i> <i>Far Away</i>	-//-
13. Postmodern Drama	T. Stoppard <i>Travesties</i>	-//-


5. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> • Face-to-face teaching (lectures/tutorials) • Interactive teaching • Educational visits • Guest lectures/seminars • workshops 	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> • Power point presentations • E-class • Audio-visual aids • Internet • Email 	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	20
	Presentations-Tutorials	20
	Educational Visits	10
	Bibliography research	15
	Self-study	30
	Assignments	25
	Course total	125

STUDENT PERFORMANCE EVALUATION	
<p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek (and English tutorials addressed to Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment • Individual oral presentation • Final written examination

6. SELECTED RECOMMENDED BIBLIOGRAPHY

- 📖 Bakonikola, Ch. (1991). *Visions and Perspectives of Drama*. Athens: Smili (in Greek).
- 📖 Bakonikola, Ch. (2003). *Aspects of European Drama*. Athens: Eptalofos (in Greek).
- 📖 Brockett, O. & Findlay, R. (1991). *Century of Innovation*. Massachusetts: Alyson and Bacon.
- 📖 Docherty, B. (1994). *Twentieth Century European Drama*. London: Macmillan.
- 📖 Esslin, M. (1970). *The Theatre of the Absurd*, (trans.). Athens: Arion (in Greek).
- 📖 Fischer-Lichte, E. (2011-12). *The History of the Theatrical drama*, vols 2, (in trans.) Athens: Plethron (in Greek).
- 📖 Innes, C. (2002). *Modern British Drama*. Cambridge: Cambridge University Press.
- 📖 Lehmann, H. T. (2006). *Postdramatic Theatre*. London: Routledge.
- 📖 Patsalides, S.(2004). *From Representation to Performance*. Thessaloniki: University Studio Press (in Greek).
- 📖 Patsalides, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Sakellaridou, E. (2006). *Contemporary Women's Theatre*. Athens: Greek Letters (in Greek).

 Varopoulou, E. (2003). *Living Theatre: An Essay on the Contemporary Stage*. Athens: Agra (in Greek).

2. Athanasios Blesios

Issues in the History & Dramaturgy of Modern Greek Theatre - 03TX001

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03TX001	SEMESTER	6 th or 8 th
COURSE TITLE	Issues in the History & Dramaturgy of Modern Greek Theatre		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	specialised general knowledge		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/1658/		

(13) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- *Guidelines for writing Learning Outcomes*

- **COURSE OBJECTIVES:** The course examines selected key issues in the history and dramaturgy of Modern Greek Theatre. The objective of this course is to familiarize the students with these keys issues and with the analysis of the dramatic texts. They have to get used to examining them closely, to comparing the texts of the plays, with the utilization of the comparative method, and to ending in the proper conclusions.
- **LEARNING OUTCOMES:** Students will gain insight into issues of Modern Greek theatre history for which updated a little the first year of study. They will learn and be able to apply basic methodological tools so as to approach and analyse plays through selected sections. Through comparative and synthetic approach they are exerted to compose the elements of the plays in order to reach firm conclusions on key topics or on key considerations and basic conditions promoted in Modern Greek Drama.

General Competences

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

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Respect for the natural environment

(14) SYLLABUS

• COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. The issue of avarice in the Greek dramaturgy of the 19 th century. The issue of money in relation to other notions (for instance wealth- poverty) in the modern Greek dramaturgy. Analysis of the plays. The personality of the avaricious heroes.	<p>- Lesson notes (pp. 17-23, 262-269)</p> <p>- Power Point slides (2-3)</p> <p>- Athanassios Blessios, "Miser, avarice- prodigality in the Greek comedies of the first half of the 19th century and their relation mainly to <i>Avare</i> by Moliere", in G. Pefanis (ed.) <i>The shine of money in the Modern Greek literature. From the Cretan Renaissance to the dawn of the 21st century</i>, Foundation of Costas and Helen Ouranis, Athens 2014, p. 262-289.</p>	COURSE WEBSITE (URL)

<p>2. Their relation with their environment. Comic strategies- techniques.</p>	<ul style="list-style-type: none"> - Lesson notes (pp. 23-42, 269-284) - Power Point slides (4-6) - Athanassios Blessios, "Miser, avarice- prodigality in the Greek comedies of the first half of the 19th century and their relation mainly to <i>Avare</i> by Moliere", in G. Pefanis (ed.) <i>The shine of money in the Modern Greek literature. From the Cretan Renaissance to the dawn of the 21st century</i>, Foundation of Costas and Helen Ouranis, Athens 2014, p. 262-289. 	<p>COURSE WEBSITE (URL)</p>
<p>3. The ending of the plot of the plays. Conclusions.</p>	<ul style="list-style-type: none"> - Lesson notes (pp. 42-47, 284-289) - Power Point slides (7) - Athanassios Blessios, "Miser, avarice- prodigality in the Greek comedies of the first half of the 19th century and their relation mainly to <i>Avare</i> by Moliere", in G. Pefanis (ed.) <i>The shine of money in the Modern Greek literature. From the Cretan Renaissance to the dawn of the 21st century</i>, Foundation of Costas and Helen Ouranis, Athens 2014, p. 262-289. 	<p>COURSE WEBSITE (URL)</p>
<p>4. The modern Greek theatre of the end of the 19th century and of the beginning of the 20th. Theatrical evolutions during this period. "New Scene" by K. Christomanos. Magazines and perception of the European movements. Performances of European plays in Greece. H. Ibsen and the other pioneer playwrights.</p>	<ul style="list-style-type: none"> - Lesson notes (pp. 2-7) - Power Point slides (2-9) - Athanassios Blessios, "The «theatre of ideas» and the perception of Ibsen in Greece at the end of the 19th century and the beginning of the 20th: Theoretical Searches", <i>Mentor</i> (A Journal of Scientific and Educational Research), Hellenic Pedagogical Institute, Vol. 2, 	<p>COURSE WEBSITE (URL)</p>

	<p>2000, p. 64-76.</p> <p>- Athanassios Blessios, "The labour and social drama in Greece from the end of the 19th century to 1922. Reflections concerning the delimitation and the extent of the terms", <i>Utopia</i>, No 27, November- December 1997, p. 143-149.</p>	
<p>5. The reactions of the Greek intellectuals. The Greek "theatre of ideas" as a special category of the bourgeois and rural drama of this period. Theoretic texts of Greek authors concerning theatre. Their analysis. Palamas, Xenopoulos, Tangopoulos, Kambisis. Contemporary researchers.</p>	<p>- Lesson notes (pp. 7-10)</p> <p>- Power Point slides (10-12)</p>	<p>COURSE WEBSITE (URL)</p>
<p>6. Analysis of extracts of characteristic plays of the Greek bourgeois drama. Conclusions.</p>	<p>- Lesson notes (pp. 10-16)</p> <p>- Power Point slides (13-15)</p>	<p>COURSE WEBSITE (URL)</p>
<p>7. The issue of the female et feminist consciousness- attitude in the Greek dramaturgy of the 20th century. The female position in the Greek society. The Greek feminist movement. The male attitude. Greek literature. <i>New (Modern) woman</i> by K. Parren.</p>	<p>- Lesson notes (pp. 60-65)</p> <p>- Power point slides (2-8)</p>	<p>COURSE WEBSITE (URL)</p>
<p>8. <i>Myriella</i> by D. Tangopoulos. <i>The emancipated</i> of Chr. Papazafiroopoulos.</p>	<p>- Lesson notes (pp. 65-66)</p> <p>- Power Point slides (9-12)</p>	<p>COURSE WEBSITE (URL)</p>
<p>9. <i>Stella with the red gloves</i> by I. Kambanellis. Conclusions.</p>	<p>- Lesson notes (pp. 67-83)</p> <p>-Power Point slides (13-15)</p>	<p>COURSE WEBSITE (URL)</p>
<p>10. The myth of Helen in the Modern Greek Dramaturgy.</p>	<p>- Lesson notes</p> <p>- Textbook (Athanassios Blessios, <i>Ancient myths in the Modern Greek Dramaturgy. Trojan circle- Theban circle. The myth of Lavdakides</i>, Grigoris, Athens 2021)</p> <p>- Power Point slides</p>	<p>COURSE WEBSITE (URL)</p>
<p>11. The myth of Philoctetes in the Modern Greek Dramaturgy.</p>	<p>- Lesson notes</p> <p>- Textbook (Athanassios Blessios, <i>Ancient myths in the Modern Greek Dramaturgy. Trojan circle- Theban circle.</i></p>	<p>COURSE WEBSITE (URL)</p>

	<p><i>The myth of Lavdakides</i>, Grigoris, Athens 2021)</p> <p>- Power Point slides</p>	
12. The myth of Odysseus in the Modern Greek Dramaturgy.	<p>- Lesson notes</p> <p>- Textbook (Athanasios Blessios, <i>Ancient myths in the Modern Greek Dramaturgy. Troyan circle- Theban circle. The myth of Lavdakides</i>, Grigoris, Athens 2021)</p> <p>- Power Point slides</p>	COURSE WEBSITE (URL)
13. The myth of Lavdakides in the Modern Greek Dramaturgy.	<p>- Lesson notes</p> <p>- Textbook (Athanasios Blessios, <i>Ancient myths in the Modern Greek Dramaturgy. Troyan circle- Theban circle. The myth of Lavdakides</i>, Grigoris, Athens 2021)</p> <p>- Power Point slides</p>	COURSE WEBSITE (URL)

Ways of evaluation of the students:	
Proposition 1	Oral examination through internet platform or written class examination
Proposition 2	Optional essay
Proposition 3	Participation in the presentation of the courses
Proposition 4	
Other	

(15) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Through internet platform	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<i>Activity</i>	<i>Semester workload</i>
	Lectures	39
	Autonomous study and analysis of bibliography	73
	Essay writing, public presentation during the courses	13
Course total	125	
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation, written works, contribution to the presentation of a course, essays(10 %) • Written or oral Examinations through internet platform (90 %) which includes: <p>Subjects for elaboration and analysis from the material</p>	

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>- Chasapi-Christodoulou, E. (2002). <i>The Greek Mythology in the Modern Greek Drama</i>, Vol. I and II, Foreword by Walter Puchner. Thessaloniki: University Studio Press (in Greek).</p> <p>- Grammatas, Th. (1994), <i>From the tragedy to drama. Essays of comparative</i></p>
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Theatrology. Theatrical Research 4. Athens: Tolidis (in Greek).

- Grammatas, Th. (2001). *Modern Greek Theatre and society. The conflict of the young people with the system in the Greek Theatre of the 20th century*. Athens: Typothito (in Greek).
- Grammatas, Th. (2002). *The Greek Theatre in the 20th century. Models of civilization and originality*, Vol. I, II. Athens: Exantas (in Greek).
- Petrakou, K. (2007). *Theatrical stops and routes*. Athens: Papazisi (in Greek).
- Vasiliou, A. (2004-2005). *Modernization or tradition? The prose Theatre in Athens of the period between the two world wars*. Athens: Metechmio (in Greek).
- Sakellaridou, E. (2006). *Contemporary women's Theatre. From the post / Brechtian in post / feminist representation*. Athens: Hellenic Grammata (in Greek).
- Blessios, A. (2010). *The plays of D. K. Vyzantios*. Athens: Papazisi (in Greek).
- Blessios, A. (2019). *Le "théâtre d' idées" en Grèce de 1895 à 1922*. **Athens:** S. Saripolos Library 134, School of Philosophy, National and Kapodistrian University of Athens (in French).
- Spathis, D. (2015). *From Chortatsis to Koun. Essays concerning the Modern Greek Theatre*. Athens: MIET (in Greek)
- Kambisis, Y. (1992). *The Kurds-The ring of the mother*. Athens-Giannina: Dodoni (in Greek).

3. Marina Kotzamani

Critical Analysis of Productions - 04TX005

SCHOOL	Fine Arts		
ACADEMIC UNIT	Theater Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04TX005	SEMESTER	Spring
COURSE TITLE	<i>Critical Analysis of Productions</i>		
INDEPENDENT TEACHING ACTIVITIES	if credits are awarded for separate components of the course, e.g. lectures,		WEEKLY
			CREDITS

<i>laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	TEACHING HOURS	
	3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background	
PREREQUISITE COURSES:	Core curriculum of the first two years	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes. Synopsis of lectures in English, tutorials, written work in English.	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS324/	

7. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i>
<ul style="list-style-type: none"> LEARNING OUTCOMES: Upon completing this course, the students will be able to appreciate the complex character of a theatre production and to interpret it, taking into account the diverse elements composing it. Moreover, they will be able to determine how aesthetic choices contribute to the overall production of meaning in a work. They will also be able to distinguish and make comparisons between different kinds of productions, such as word and image centred, improvisational or interactive

productions. Moreover, they will be in a position to appreciate finer distinctions between productions of a similar orientation. Through analysis of diverse examples, students also appreciate the range of tendencies prevalent in contemporary theatre and acquire the ability to identify these them in productions they see or prepare themselves. On a philosophical level, the experimental contemporary trends discussed in class also practice the ability of students to develop arguments as to the nature of theatre.

General Competences

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

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

8. SYLLABUS

- **COURSE OBJECTIVES:** Focusing on contemporary theatre the course helps students to learn how to ‘read’ a theatre production. Students are introduced to the great variety of approaches in contemporary directorial work with examples from the Greek and the international scene, including artists like Robert Wilson, Ariane Mnouchkine, Peter Brook and Sophie Calle. A production may ‘serve’ the text, subvert it, or it may be improvisational. How does a conventional production, where the actor plays a central role, compare with others where the actor forms part of an almost visual composition, as in the Theatre of Images? What is the role of the audience in a performance? There is a world of difference between a show where the spectators are passive recipients and new collective forms of theatre in which the audience functions as co-creator. The course considers theatre’s relation to life or to the other arts and explores how new, hybrid forms of theatre challenge the boundaries of theatre. Students are encouraged to get to know better and to participate in the theatrical developments of our time.

Syllabus

- 1 Introduction. Developments in theater from the 1960s. Contemporary trends in directing.

P. Pavis, *Dictionary of the Theater* (excerpts)

E. Varopoulou, “Towards a new consciousness of time and of the gaze” and “The twilight of the great directors” in *Living Theater* 17-52

2. *The Electra* of Sophocles by Antoine Vitez (1986)

S. Chaviaras, *The Electra* of Sophocles by Antoine Vitez (excerpts)

G. Kokkos, *The scenic designer ...* (excerpts)

Video of the production of Vitez (1966) at

<https://www.youtube.com/watch?v=rv038ytJShM>

Video of the production in the 1986 version (1986)

G. Kokkos, interview *Lifo* 18/02/2012 www.lifo.gr/mag/features/3067

3. S. Kakkalas, *Golfo 2.3 beta* (production based on *Golfo*, by Sp. Peresiadis)
Theater Program and reviews of the production
M. Kotzamani “Athens Ancient and Modern” in *PAJ* 92, σ. 26-34.
I. Pipinia and A. Dimitriadis, “Refashioning Dramaturgy: A Stage Rewriting of a 19th-c Play in 2013 Greece, *Gramma* 22 (2), 2014, σ. 135-144.

4, 5 Eleni Sikelianos, *The Book of Jon* as environmental theater

Iannis Xenakis, *Mycenae Polytopon* (1978)

Eleni Sikelianos, *The Book of Jon*. Patakis, 2014.

Angelos Sikelianos, "The Sacred Way" in

http://users.uoa.gr/~nektar/arts/tributes/aggelos_sikelianos/iera_odos.htm

Olga Touloumi, "The Politics of Totality. Iannis Xenakis' Polytope *de Mycenes*"

M. Kotzamani, "Greek History as Environmental Performance: Iannis Xenakis' *Mycenae Polytopon* and Beyond" *Gramma* 22(2) 2014, σ. 163-178.

K. Ferris, *Mycenae Polytopon* by Iannis Xenakis at

https://www.youtube.com/watch?v=Yzfn_TC9GO0&t=3s

6. G. Strehler, (dir) *The Servant of Two Masters*, by C. Goldoni (1973)

E. Varopoulou, "The theater text as a monument of the word" in *Living Theater*.

_____. "Giorgio Strehler", *Vema* 04/01/1998.

M. Delgado and P. Heritage, "Giorgio Strehler" in *In contact with the Gods? Directors Talk Theater* 260-276.

Maria Sheftsova, "Giorgio Strehler" στο *Fifty Key Theater Directors*.

G. Strehler and P. Grassi, "The program of Piccolo Teatro" in *From Art Theaters to the art of the theater*.

Video of Strehler's 1986 production of *The Servant of Two Masters*.

7, 8 Robert Wilson, *Les Fables de La Fontaine* based on La Fontaine's homonymous book.

A Aronson, "Robert Wilson" in *American Avant-garde Theatre: A History*, 122-133

B. Brantley, "On the surface the Moral: Beneath that, the Blood." *The New York Times* July 12, 2007.

B. Marranca, "Introduction" in *The Theatre of Images*

E. Varopoulou, “Wilson of pantomime” in *Living Theater* 108-112.

www.robertwilson.com

K. Otto-Bernstein, *Absolute Wilson* (2006). Documentary on R. Wilson’s work. Video of Wilson’s production.

9, 10 A. Mnouchkine, *Le Dernier Karavanserail*

Ph. Wehle, “*Théâtre du Soleil*. Dramatic Response to the Global refugee Crisis” PAJ 80, May 2005

A. Mnouchkine, “Hand-made art” in *From Art Theaters to the art of the theater*, 108-110.

“Arianne Mnouchkine” in *In Contact with the Gods?*

M. Shevtsova, “Arianne Mnouchkine” in *Fifty Key Theater Directors* 160-166.

C. Vilpoux 2009) *L’aventure du Théâtre du Soleil*.

The video of the production *Le Dernier Karavanserail*

11. Sophie Calle, “Prenez Soins de Vous” και Emily Jacir “Where we come from”

E. Jacir, “Where we come from” *Grand Street 72 Detours* (2003), 95-105.

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

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

12. Oral presentations by the students in class.





13. Overview

9. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS <i>The manner and methods of teaching are</i>	<table border="1" style="width: 100%;"> <tbody> <tr> <td style="text-align: center;"><i>Activity</i></td> <td style="text-align: center;"><i>Semester workload</i></td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>
<i>Activity</i>	<i>Semester workload</i>		

<p><i>described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table> <tr> <td>Lecturing</td> <td>25</td> </tr> <tr> <td>Discussion-Interactive teaching</td> <td>27</td> </tr> <tr> <td>First essay</td> <td>21</td> </tr> <tr> <td>Second essay plus oral presentation</td> <td>32</td> </tr> <tr> <td>Final oral exam</td> <td>20</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	Lecturing	25	Discussion-Interactive teaching	27	First essay	21	Second essay plus oral presentation	32	Final oral exam	20	Course total	125
Lecturing	25												
Discussion-Interactive teaching	27												
First essay	21												
Second essay plus oral presentation	32												
Final oral exam	20												
Course total	125												
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Participation in class discussion, two papers, , oral presentaion, final exam (written)</p> <p>Language of instruction: Greek</p> <p>Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.</p>												

10. ATTACHED BIBLIOGRAPHY

<p> Aronson, A. (2000). <i>American Avant-garde Theater: A History</i>. London and New York: Routledge.</p> <p> Βαροπούλου, Ε. (2002). <i>Το ζωντανό θέατρο</i>. Αθήνα: Άγρα.</p> <p> Brook, P. (1968). <i>The Empty Space</i>. New York: Atheneum.</p> <p> Carlson, M. 1996). <i>Performance: A Critical Introduction</i>. London and New York: Routledge.</p>

- 📖 Delgado, M. & Heritage, P. (1996). *In Contact with the Gods? Directors Talk Theater*. Manchester and New York: Manchester University Press.
- 📖 Hirst, D. (1993). *Giorgio Strehler*. Cambridge and New York: Cambridge University Press.
- 📖 Kiernander, A. (1993). *Ariane Mnouchkine and the Theatre du Soleil*. Cambridge and New York: Cambridge University Press.
- 📖 Kotzamani (2014) “Greek History as Environmental Performance: Iannis Xenakis’ *Mycenae Polytopon* and Beyond” *Gramma* 22(2) 2014, 163-178.
- 📖 Kotzamani, M. (2009). “Athens Ancient and Modern. Special Issue on the Contemporary Arts in Athens”. *PAJ: A Journal of Performance and Art*, May 2009, Vol. 31, No. 2 (PAJ92): 11-44.
- 📖 Lehmann, H. T. (2006). *Postdramatic Theater*. London and New York: Routledge.
- 📖 Marranca. B. (1977). *The Theater of Images*. Baltimore and London: Johns Hopkins University Press.
- 📖 Mitter, Sh. & Shevtsova, M. (2005). *Fifty Key Theatre Directors*. London and New York: Routledge.
- 📖 Πατσαλίδης, Σ. (2012). *Θέατρο και Παγκοσμιοποίηση*. Αθήνα: Παπαζήσης.
- 📖 Πατσαλίδης, Σ. (2004). *Από την αναπαράσταση στην παράσταση*. Αθήνα: Ελληνικά Γράμματα.
- 📖 Shevtsova, M. (2007). *Robert Wilson*. London and New York: Routledge.
- Τσατσούλης, Δ. (2011). *Διάλογος Εικόνων*. Αθήνα: Παπαζήσης.
- 📖 Lehmann, Hans-Thies, *Postdramatic Theatre*, London: Routledge, 2006.

4. The course will not be offered in 2023-2024

Theatre Criticism - 04TE002

SCHOOL	SCHOOL OF FINE ARTS- DEPARTMENT OF THEATRE STUDIES		
ACADEMIC UNIT	University of the Peloponnese		
LEVEL OF STUDIES	• Undergraduate		
COURSE CODE	04TE002	SEMESTER	Spring
COURSE TITLE	Theatre Criticism		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g.</i>	WEEKLY TEACHING	CREDITS	

<i>lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	HOURS	
	3	5 ECTS
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<i>special background</i>	
PREREQUISITE COURSES:	No prerequisites	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS248/	

11. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <p>Students: They are exercised to think rationally on the theoretical issues related to the existence, role and function of theatre criticism and its representatives. They are perceived with practical exercises and examples the importance of theatre criticism as a general intellectual factor and substantial component of theatrical science and art. They acquire knowledge of the historical development and operation of modern Greek theatre criticism from 1900-1940 with emphasis on the interwar period.</p> <p>General Competences</p>
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Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

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

Decision-making

Working independently

Team work

Working in an international environment

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

12. SYLLABUS

- Introduction to the concepts, objectives of theatrical criticism.
- Terms of writing and function of theatre criticism. Important texts in theatre criticism.

- Operation and representatives of the Greek theatre criticism 1900-1940.
- The theatrical criticism as a historical source.
- Criticism of criticism.

Production of critical writing

13. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face,</i>	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<i>Use of ICT in teaching, laboratory education, communication with students</i>	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	lectures	50
	study and analysis of bibliography	20
	Educational visits- watching performances	30
	Work-study writing (optional)	25
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	<i>Language of evaluation: Greek</i>	

<p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Final written work</p> <ul style="list-style-type: none"> • Develop a theme in a test format <p>Works and presentation during lesson</p>
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14. ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Related academic journals:

 Aristotle's *Poetics*, translation Dromazos Stathis, Athens: Kedros, 1982, (in Greek).

 Dromazos.S. (1981). *Problems of theatre criticism*. Athens: Kedros (in Greek).

 Georgopoulou, V. (2009). *The critical theatre in Athens between the Wars*, Vol.A, B. Athens: Aigokeros (in Greek).

 Georgousopoulos. K. (1984). *Keys and codes of theatre, II: The Greek Theatre*. Athens: Hestia (in Greek).

 Patsalides, S. (1989). "The modern theatrical criticism in Greece", *Politis* 102, pp.65-71 (in Greek).

 Pefanis G. (2007). *Scenes of theory*. Athens: Papazisis (in Greek).

 Politis, *Selection of critical articles*, Vol. A, B, Theatre, Athens 1984 (in Greek).

 Puchner, W. (1995). *Palamas and the Theatre*, Athens: Kastaniotis (in Greek).

 *The criticism in modern Greece, Greek Culture and General Education*, Athens 1981 (collective volume).

 Thylos, A. (1978). *The Greek Theatre*. A, B. Athens: Ouranis Foundation (in Greek).

 Wild, O. (1984). *The Critic as Creator*. Athens: Stigma (in Greek).

5. Antonia Mertyri

Art and Society: Perceptions of modernity by Romantic artists – 34EE036

COURSE OUTLINE

School: School of Fine Arts

Academic Unit: Department of Theater Studies

Level of Studies: Undergraduate

Course code: 34EE036

Semester: Spring Semester

Course Title: Art and Society: Perceptions of modernity by Romantics artists.

Weekly Teaching Hours: 3 hours

Credits: ECTS 5

Course Type: General background

Prerequisite courses: No Prerequisite

Language of Instruction and Examination: Greek

Is the course offered to *Erasmus* Students: No

Course Website (URL): -

Learning outcomes: This course aims to offer an overall view of Modernity reception by Romantics artists, in the period from the France Revolution (1789) to the end of the 19th century.

General Competences:

- Production of new research ideas
- Criticism and self – criticism
- Production of free, creative and inductive thinking

Syllabus:

More specifically, we look at the formal features and the historical contexts of selected paintings by such key artists as, Francisco de Goya, Eugene Delacrois, Theodore Gericault, John Constable, William Turner, Caspar David Friedrich, Philipp Otto Runge, Franz Pferr, Carl Pilipp Fohr, Friedrich Overbeck, Peter von Cornelius, Karl Blechen, Ludwig Richter, Carl Spitzweg, Carl Rotmann, Camille Corot, Gustav Courbet and Adolph Menzel.

Delivery: Face – to – face

Teaching Methods: Lectures

Semester Workload: 125 hours

Student Performance Evaluation: essay/report

Attached Bibliography:

Χατζηνικολάου, Ν., (2003), *Από τον Μολιέρο στον Γκόγια*. Ηράκλειο (In Greek).

Μερτύρη, Α., (2012), *Η Κληρονομιά της Ιένας. Όψεις της Γερμανικής Ζωγραφικής την περίοδο του Ρομαντισμού. Από τον Caspar David Friedrich στον Adolph Menzel*. Αθήνα (In Greek).

6. Maria Mikedaki

The Architecture of the Ancient Theatre - 34EE060

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE060	SEMESTER	Spring
COURSE TITLE	The Architecture of the Ancient Theatre		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background,</i>	special background		

<i>special background, specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	No
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English and German for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS226/

LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Upon successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> • Identify and describe the architectural features of the ancient Greek theatre, applying the relevant terminology. • Read and describe the plan of an ancient Greek theatre. • Distinguish the architectural differences of ancient Greek and Roman theatre. • Recognize the Odeum ie. a small roofed theatre, used for concerts and other musical performances. • Consolidate the different building phases of the ancient Greek theatre of Dionysus in Athens, a key reference, considered as the architectural prototype of all Greek territory theatres. • Consolidate the development of the architecture in the ancient theatre from the classical to the Roman era.
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></p> <p><i>Project planning and management</i></p> <p><i>Adapting to new situations</i></p> <p><i>Respect for difference and multiculturalism</i></p>

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

- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Working in an interdisciplinary environment
- Production of new research ideas

15. SYLLABUS

COURSE CONTENTS

This course presents the architectural evolution of the ancient theatre from the classical to the roman era. This development is being examined with regard to the ancient Greek theatre of Dionysus in Athens, a key reference, considered as the architectural prototype of all Greek territory theatres. Special attention is drawn on the Hellenistic theatre and the most outstanding theatres of the era (e.g. theatres of Epidaurus, Delos, Priene, Argos, and Dodoni). Special attention is also drawn on *odeum*, i.e. a small roofed theatre, used for concerts and other musical performances. Through visiting various ancient Greek theatres - to be fulfilled during this course – students shall have the opportunity to deepening their knowledge in the theoretical aspects of the course and also recognise the various construction phases of the monuments.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. The three major parts of the theatre: skene, orchestra, koilon	Hellmann, M. C. (1992). <i>Recherches sur le vocabulaire de l'architecture grecque, d'après les inscriptions de Délos.</i>	COURSE WEBSITE (URL)

	Athènes: Ecole Française d'Athènes.	
3. The ancient Greek theatre of Dionysus in Athens	Pickard-Cambridge, A.W. (1946). <i>The Theatre of Dionysus at Athens</i> , Oxford: Clarendon Press. Γώγος, Σ. (2005). <i>Το αρχαίο θέατρο του Διονύσου</i> . Αθήνα: Μίλητος.	COURSE WEBSITE (URL)
4. Rectilinear theatres	Moretti, J. C. (2004). <i>Θέατρο και κοινωνία στην αρχαία Ελλάδα</i> . Αθήνα: Πατάκη. Frederiksen, R. & Gebhard, E.R. & Sokolicek, A. (eds) (2015). <i>The Architecture of the Ancient Greek Theatre. Acts of an International Conference at the Danish Institute at Athens 27-30 January 2012</i> . Athens: Danish Institute at Athens; Aarhus: Aarhus University Press.	COURSE WEBSITE (URL)
5. The architecture of the Greek and Roman theatre: a <i>synkrisis</i>	Sear, F. (2006). <i>Roman Theatres. An Architectural Study</i> . Oxford, New York: Oxford University Press.	COURSE WEBSITE (URL)
6. The architecture of the Hellenistic theatre. The ancient theatre at Priene.	Μικεδάκη, Μ. (2015). <i>Τα σκηνικά του θεάτρου της ελληνιστικής εποχής</i> . Αθήνα: Φίλντισι.	COURSE WEBSITE (URL)
7. The ancient theatre of Delos.	Fraisse, Ph. – Moretti, J.-Ch. (2007). <i>Exploration archéologique de Délos. XLII, Le théâtre</i> , Athènes: Ecole française d'Athènes.	COURSE WEBSITE (URL)
8. The ancient odeia. The odeon of Pericles at Athens	Γώγος, Σ. (2008). <i>Τα αρχαία ωδεία της Αθήνας</i> . Αθήνα: Παπαζήση.	COURSE WEBSITE (URL)
9. The odeon of Agrippa and the odeon of Herodes Atticus	Κορρές, Μ. (2014). <i>Η στέγη του Ηρώδειου και άλλες γιγάντιες γεφυρώσεις</i> . Αθήνα: Μέλισσα.	COURSE WEBSITE (URL)

10. The ancient theatres of Epidaurus (visit to the archaeological site)	Γεωργουσόπουλος, Κ. – Γώγος, Σ. (2002). <i>Επίδαυρος. Το Αρχαίο Θέατρο, οι Παραστάσεις</i> , Αθήνα: Μίλητος.	
11. The ancient theatres of Argos (visit to the archaeological site)	Moretti, J.-Ch. (1993). <i>Théâtres d'Argos</i> , Athènes: École française d' Athènes.	
12. The ancient theatre of Mycenae (visit to the archaeological site)	Παπαδημητρίου, Α. (2015). <i>Μυκήνες</i> . Εκδόσεις Ιδρύματος Λάτση. Αθήνα.	
13. Repetition		

16. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> • Face-to-face • Visits to archaeological sites • Interactive teaching 										
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> • Power point presentations • eclass 										
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: #d9ead3;"> <th style="text-align: left;"><i>Activity</i></th> <th style="text-align: right;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: right;">35</td> </tr> <tr> <td>Educational visits</td> <td style="text-align: right;">40</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td style="text-align: right;">20</td> </tr> <tr> <td>Self-study</td> <td style="text-align: right;">30</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	35	Educational visits	40	Study and analysis of bibliography	20	Self-study	30
<i>Activity</i>	<i>Semester workload</i>										
Lectures	35										
Educational visits	40										
Study and analysis of bibliography	20										
Self-study	30										

	Course total	125
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek (including English or German tutorials addressed to Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Written exams • Short-answer questions • mid term oral exam. 	

17. ATTACHED BIBLIOGRAPHY

<p>📖 Csapo, E. & Goette, H.R. & Green, J.-R. & Wilson P. (eds.) (2014). <i>Greek Theatre in the Fourth Century BC.</i>, Berlin – Boston: De Gruyter.</p> <p>📖 Dörpfeld, W. & Reisch, E. (1896). <i>Das griechische Theater.</i> Athen: Barth & von Hirst.</p> <p>📖 Fraisse, Ph. & Moretti, J.-Ch. (1998). <i>Exploration archéologique de Délos. XLII, Le théâtre.</i> Athènes: Ecole française d’Athènes.</p> <p>📖 Frederiksen, R. & Gebhard, E.R. & Sokolicek, A. (eds) (2015). <i>The Architecture of the Ancient Greek Theatre. Acts of an International Conference at the Danish Institute at Athens 27-30 January 2012.</i> Athens: Danish Institute at Athens; Aarhus: Aarhus University Press.</p> <p>📖 Γώγος, Σ. (2005). <i>Το αρχαίο θέατρο του Διονύσου.</i> Αθήνα: Μίλητος.</p> <p>📖 Γώγος, Σ. (2008). <i>Τα αρχαία ωδεία της Αθήνας.</i> Αθήνα: Παπαζήση.</p> <p>📖 Hellmann, M. C. (1992). <i>Recherches sur le vocabulaire de l’architecture grecque, d’après les inscriptions de Délos.</i> Athènes: Ecole Française d’Athènes.</p> <p>📖 Kolb, F. (1981). <i>Agora und Theater, Volks- und Festversammlung.</i> Berlin: Mann.</p> <p>📖 Moretti, J. Ch. (2004). <i>Θέατρο και κοινωνία στην αρχαία Ελλάδα.</i> Αθήνα: Πατάκη.</p> <p>📖 Sear, F. (2006). <i>Roman Theatres. An Architectural Study.</i> Oxford, New York: Oxford University Press.</p> <p>📖 Σηφάκης, Γ.Μ. (2007). <i>Μελέτες για το αρχαίο θέατρο,</i> Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.</p> <p>📖 Μποσνάκης, Δ. – Γκαγκτζής, Δ. (1996). <i>Αρχαία θέατρα... θέατρα θεάς άξια.</i> Αθήνα: Ιτανός.</p>
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7. Maria Velioti

Ritual, Performance and Theatre: Anthropological Approaches - 34TX242

SCHOOL	FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34TX242	SEMESTER	WINTER
COURSE TITLE	Ritual, Performance and Theatre: Anthropological approaches		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French or English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS346/		

23. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- **COURSE OBJECTIVES:** The course aims to get students to know and understand the ritual performances and their relationship with the theatre, so as to:

18. become able to recognise and interpret the ritual performances which they encounter in everyday life, or which are present in theatrical texts and plays as well as in visual recordings (e.g. cinema), and

19. Use these forms as sources of inspiration, so that they can use them creatively in theatre and other performing arts.

- **LEARNING OUTCOMES:** Upon completion of the course, the students know in depth the notion of ritual – as the common component of the archaic/atypical forms of theatre. They understand the range of rituals (magic/religious/secular/political) and the relationship between ritual and theatre through the presentation and analysis of examples from Western and non-Western societies diachronically. They develop critical thinking and reflection through their contact with theoretical texts on ritual from the perspective of Theatre Studies and mainly of Social Anthropology. They learn to respect difference, diversity and multiculturalism in art, to recognize and appreciate anonymous collective ritual creations as equivalent. Their contact with this (pre)theatrical form serves as an inspirational starting point for applications/creations in the field of theatrical and performing arts, in educational-learning processes and in social activities.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

24. SYLLABUS

- COURSE CONTENTS:** The course examines the notion of rite – as the common component of the archaic forms of theatre - using mainly Social Anthropology analysis as well as Greek Folklore Theory (Laographia) and Theatre Theory. Rites are examined along dimensions of time (from ancient to modern times), social context (e.g. “Western” and “non-Western” societies) and content (e.g. magical/religious or other rites, rites of passage...).

25. TEACHING and LEARNING METHODS – EVALUATION

TEACHING METHODS	<i>Activity</i>	<i>Semester workload</i>
<p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Lectures,	50
	Study and analysis of suggested bibliography	30
	Educational visits	10
	Project	35
	Course total	125

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face,
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students
TEACHING METHODS	<i>Activity</i> <i>Semester workload</i>

<p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>The course takes the form of lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students, museum and exhibition visits and performances watching.</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> • Written exams, projects

26. ATTACHED BIBLIOGRAPHY

Suggested bibliography

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- 📖 Βελιώτη-Γεωργοπούλου, Μ. (2013), «"Ο δρόμος της μάσκας" του Claude Lévi-Strauss και οι δρόμοι της Τέχνης». Στο Δ. Φίλιας, Μ. Βελιώτη-Γεωργοπούλου, Α. Βλαβιανού και Χρ. Οικονομοπούλου (επιμ.), *Πολύχρωμες Ψηφίδες. Γαλλοφωνία και Πολυπολιτισμικότητα*, Αθήνα: Τμήμα Θεατρικών Σπουδών Παν/μίου Πελοποννήσου-Γρηγόρης, σελ. 276-288.
- 📖 Βελιώτη-Γεωργοπούλου, Μ. (2013), «Η πόλη και ο βασιλεύς. Εορτές και τελετές για τον Όθωνα στο Ναύπλιο». Στο Τριαντ. Σκλαβενίτης και Μ. Βελιώτη-Γεωργοπούλου (επιμ.), «150 χρόνια Ναυπλιακή Επανάσταση. 1 Φεβρουαρίου-8 Απριλίου 1862». *Πρακτικά Επιστημονικού Συμποσίου*. Ναυπλιακά Ανάλεκτα VIII, Ναύπλιο: έκδ. Δήμος Ναυπλιέων-Πνευματικό Ίδρυμα «Ι. Καποδίστριας», σελ. 469-485.
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- Δημητρίου, Σωτήρης (2009). *Η πολιτική διάσταση της Τέχνης. Μια ανθρωπολογική προσέγγιση*, Αθήνα: Σαββάλας.
- 📖 Danforth, Loring (1995). *Τα Αναστενάρια της Αγίας Ελένης. Πυροβολασία και θρησκευτική θεραπεία*. Αθήνα: Πλέθρον.
- 📖 Geertz, Clifford (2003). *Η ερμηνεία των πολιτισμών*, Αθήνα: Αλεξάνδρεια.
- 📖 *Η ελληνική μουσική παράδοση της Κάτω Ιταλίας*, Πελοποννησιακό Λαογραφικό Ίδρυμα, CD1, 1994.
- 📖 Κάβουρας Π. (2010), «Δρώμενο και δραματολογία. Η ιδέα του φολκλόρ στην εποχή του έθνικ», Στο: Παύλος Κάβουρας (επιμ.), *Φολκλόρ και παράδοση: Ζητήματα Αναπαράστασης και επιτέλεσης της μουσικής και του χορού*, Αθήνα: Νήσος, σελ. 227-250.
- 📖 Κακούρη, Κατερίνα (1963), *Διονυσιακά*, Αθήνα.
- 📖 Κακούρη, Κατερίνα (1974). *Προϊστορία του θεάτρου. Από τη σκοπιά της Κοινωνικής Ανθρωπολογίας*, Αθήνα: Υπουργείον Πολιτισμού και Επιστημών.
- 📖 Κακούρη Κατερίνα, (1978), «Χορός και πομπή του Αη-Γιώργη στη Νεσπάνη Αρκαδίας», *Εθνογραφικά*, 1, σελ. 93-104.
- 📖 Κακούρη, Κατερίνα (1998). *Προαισθητικές μορφές θεάτρου*, Αθήνα: Εστία.
- 📖 Κέντρο Λαϊκών Δρωμένων Κομοτηνής (1997). *Πρακτικά Α΄ Διεθνούς Συνεδρίου με θέμα: Δρώμενα. Σύγχρονα μέσα και τεχνικές καταγραφής τους*, Κομοτηνή: Κέντρο Λαϊκών Δρωμένων Κομοτηνής-Δήμος Κομοτηνής-Υπουργείο Πολιτισμού-Εθνικό Πολιτιστικό Δίκτυο Πόλεων.
- 📖 Κυριακίδου-Νέστορος Άλκη (2007), *Η θεωρία της ελληνικής λαογραφίας. Κριτική ανάλυση*, Αθήνα: Ίδρυμα Μωραΐτη, Βιβλιοθήκη Γενικής Παιδείας
- 📖 Laburthe-Tolra, Ph. & Warnier J.P. (2003). *Εθνολογία-Ανθρωπολογία*, Αθήνα: Κριτική.
- 📖 Λιαλιάτσης Π., (1979), « Το κάψιμο του Ιούδα, Πασχαλινό έθιμο της Ασίνης», στα *Πρακτικά του Α΄ Συνεδρίου Αργολικών Σπουδών (Ναύπλιον 4-6 Δεκεμβρίου 1976)*, *Πελοποννησιακά* (Παράρτημα 4), σελ. . 139-160.
- 📖 Πούχχερ, Βάλτερ (1985). «Θεωρία του Λαϊκού Θεάτρου. Κριτικές παρατηρήσεις στο γενετικό κώδικα της θεατρικής συμπεριφοράς του ανθρώπου», *Λαογραφία* (Παράρτημα 9), Αθήνα.

- 📖 Πούχνερ, Βάλτερ (1989). *Λαϊκό Θέατρο στην Ελλάδα και στα Βαλκάνια. Συγκριτική Μελέτη*, Αθήνα: Πατάκης.
- 📖 Schechner, Richard (2011). *Η θεωρία της επιτέλεσης*, Αθήνα: Τελέθριον.
- 📖 Turner, Victor (2015). *Από την τελετουργία στο θέατρο. Η ανθρώπινη βαρύτητα του παιχνιδιού*, Αθήνα: Ηριδανός
- 📖 VanGennepArnold, (2016), *Τελετουργίες διάβασης. Συστηματική μελέτη των τελετών*. Μτφρ. Θ. Παραδέλλης, Αθήνα: Ηριδανός.
- 📖 Wiles, D., (2009), *Το αρχαίο ελληνικό δράμα ως παράσταση. Μια εισαγωγή*. Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.

8. Eleni Papalexiou

Contemporary Stage Directors - 04TX250

COURSE OUTLINE

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dept. of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04TX250	SEMESTER	Winter
COURSE TITLE	Contemporary Stage Directors		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
Lectures	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised</i>	Compulsory Elective		

<i>general knowledge, skills development</i>	
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek / Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes [in Greek, English and French]
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS338/

(44) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Objectives

The aim of the course is the multifaceted approach of the artistic and theoretical work of leading creators and performers who have renewed the contemporary stage art.

Learning Outcomes

Upon completing this course the students are expected:

- Be familiar with the trends, currents, schools and leading representatives of the contemporary stage.
- Understand and be able to critically approach a contemporary theatrical creation.
- Know in depth the work and artistic contribution of leading theatre creators and performers.

General Competences

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

Search for, analysis and synthesis of data and information, with the use of the necessary technology *Project planning and management*
Respect for difference and multiculturalism

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

<ul style="list-style-type: none"> - Search for, analysis and synthesis of data and information, with the use of the necessary technology - Working independently - Team work - Working in an international environment - Working in an interdisciplinary environment - Production of new research ideas - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking
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(45) SYLLABUS

This course involves the presentation and critical analysis of the work and artistic contribution of contemporary leading theatre creators and performers, as well as the interpretation of their theatre productions and theoretical work.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to 20 th and 21 st c. worldwide theatre	Artaud, Antonin (1997). <i>The theatre and its double</i> . New York: Grove Press. Carlson, Marvin (1996). <i>Performance. A Critical Introduction</i> . London & New York: Routledge. Drain, Richard (ed.-1995). <i>Twentieth-century theatre. A sourcebook</i> . London / New York: Routledge. Féral, Josette (1998). <i>Mise en scène et Jeu de l'acteur: Entretiens</i> , tome 2. Montréal / Carnières : Editions Jeu/Editions Lansman.	COURSE WEBSITE (URL)

	<p>Krasner, David (ed.-2008). <i>Theatre in Theory, 1900-2000: An Anthology</i>. Malden / Oxford / Carlton-Victoria: Blackwell.</p> <p>Lehmann, Hans-Thies (2006). <i>Postdramatic Theatre</i> (trans. Karen Jórs-Munby). London / New York: Routledge.</p> <p>Mitter, Shomit & Shevtsova, Maria (eds-2005). <i>Fifty Key Theatre Directors</i>. London / New York: Routledge</p> <p>Pavis, Patrice, (2007). <i>La mise en scène contemporaine: Origines, tendances, perspectives</i>. Paris: Armand Colin.</p> <p>Varopoulou, Eleni (2002). <i>The Living Theatre: Essay on contemporary stage</i>. Athens: Agra.</p>	
2. Robert Wilson I	Homberg, A. (1998). <i>The theatre of Robert Wilson</i> , Cambridge; New York: Cambridge University Press.	COURSE WEBSITE (URL)
3. Robert Wilson II	Shevtsova, M. (2007). <i>Robert Wilson</i> , London; New York: Routledge.	COURSE WEBSITE (URL)
4. Theodoros Terzopoulos	<p>Chatzidimitriou, Penelope (2010). <i>Theodoros Terzopoulos. From personal to international</i>. Thessaloniki: University Studio Press.</p> <p>Sampatakakis, George (2007). <i>The Theatre of Theodoros Terzopoulos</i>. Athens: Metechmio.</p> <p><i>Theodoros Terzopoulos and Attis Theatre: Retrospective, method, comments</i> (2000). Athens: Agra.</p>	COURSE WEBSITE (URL)
5. Ariane Mnouchkine I	Picon-Vallin, Béatrice, (2009). <i>Ariane Mnouchkine</i> . Paris: Actes Sud-Papiers.	COURSE WEBSITE (URL)
6. Ariane Mnouchkine II	Mnouchkine, Ariane (2005). <i>L'art du présent: entretiens avec Fabienne Pascaud</i> . Paris : Plon.	COURSE WEBSITE (URL)

	Miller, G. Judith (2007). <i>Ariane Mnouchkine</i> . London / New York: Routledge.	
7. Romeo Castellucci I	Papalexidou, Eleni (2009). <i>Romeo Castellucci / Societas Raffaello Sanzio: When the Words Turn into Matter</i> . Athens: Plethron. Papalexidou, E. (2012), "The Body as Dramatic Material in the Theatre of Romeo Castellucci", <i>Utopia and Critical Thinking in the Creative Process</i> (Besançon: Les Solitaires Intempestifs), 75–88.	COURSE WEBSITE (URL)
8. Romeo Castellucci II	Papalexidou, E. (2015), "The Dramaturgies of the Gaze: Strategies of Vision and Optical Revelations in the Theatre of Romeo Castellucci and the Societas Raffaello Sanzio", στο <i>Theatre as Voyeurism. The Pleasures of Watching</i> , George Rodosthenous (ed.), London: Palgrave–Macmillan, 50–68. Papalexidou, E. (2018). "Romeo Castellucci or the Visionary of the Non-Visual", in <i>The Great Stage Directors</i> , (ed. By L. Van den Dries & T. De Laet), London: Bloomsbury., 120-169.	COURSE WEBSITE (URL)
9. Robert Lepage	Dundjerovic, A. (2007), <i>The Theatricality of Robert Lepage</i> , Montreal: McGill-Queen's University Press.	COURSE WEBSITE (URL)
10. Marina Abramovic	Abramovic, M. (2016). <i>Walk Through Walls: A Memoir</i> . New York: Crown Archetype. Westcott, J. (2010). <i>When Marina Abramovic dies. A Biography</i> , Cambridge & London: MIT Press	COURSE WEBSITE (URL)
11. Jan Fabre	Van den Dries, L. (2018). "Becoming something else. The transformative power of Jan Fabre's Aesthetics", in <i>The Great Stage Directors</i> , (ed. By L. Van	COURSE WEBSITE (URL)










	den Dries & T. De Laet), London: Bloomsbury, 210-249.	
12. Pina Bausch	Diagne, M. (2018). "Directing bodies in dance. A Visit to Pina Bausch, now and then", in <i>The Great Stage Directors</i> , (ed. By L. Van den Dries & T. De Laet), London: Bloomsbury, 34-74.	COURSE WEBSITE (URL)
13. Dimitris Papaioannou	Papalexidou, E. (2020), "Towards a Model of Digital Narration of the Creative Process of Performance", <i>European Journal of Theatre and Performance</i> , 2, 376-423	COURSE WEBSITE (URL)

(46) TEACHING and LEARNING METHODS – EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Extended use of ICT in teaching and communication with students.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study</i>	Activity	Semester workload
	Lectures	35
	Assignments	90
	Course total	125

<i>according to the principles of the ECTS</i>	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek, English, French</p> <p>Method of evaluation: 7 assignments, final presentation, written essay.</p>

(47) ATTACHED BIBLIOGRAPHY

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-  Kelleher, Joe & Ridout, Nicholas & Castellucci, Claudia & Guidi, Chiara & Castellucci, Romeo (2007). *The Theatre of Societas Raffaello Sanzio*. London / New York: Routledge.
-  Krasner, David (ed.-2008). *Theatre in Theory, 1900-2000: An Anthology*. Malden / Oxford /

- Carlton-Victoria: Blackwell.
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- Mitter, Shomit & Shevtsova, Maria (eds-2005). *Fifty Key Theatre Directors*. London / New York: Routledge.
- Papalexiou, Eleni (2012), "The Body as Dramatic Material in the Theatre of Romeo Castellucci", *Utopia and Critical Thinking in the Creative Process* (Besançon: Les Solitaires Intempestifs), 75–88.
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- Papalexiou, Eleni (2020), "Towards a Model of Digital Narration of the Creative Process of Performance", *European Journal of Theatre and Performance*, 2, 376–423
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- Picon-Vallin, Béatrice, (2009). *Ariane Mnouchkine*. Paris: Actes Sud-Papiers.
- Βαροπούλου, Ελένη (2002). *Το ζωντανό θέατρο: δοκίμιο για τη σύγχρονη σκηνή*. Αθήνα: Άγρια.
- Θεόδωρος Τερζόπουλος και Θέατρο Άττις: *Αναδρομή, μέθοδος, σχόλια*. (2000). Αθήνα: Άγρια, 2000.
- Μνουσκίν, Αριάν (2011). *Η τέχνη του τώρα*. Αθήνα: Κοάν.
- Παπαλεξίου, Έλενα (2009). *Romeo Castellucci / Societas Raffaello Sanzio: Όταν ο λόγος μετατρέπεται σε ύλη*. Αθήνα: Πλέθρον.
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- Χατζηδημητρίου, Πηνελόπη (2010). *Θεόδωρος Τερζόπουλος: Από το προσωπικό στο παγκόσμιο*. Αθήνα: University Studio Press.a.

ELECTIVE COURSES FOR THE THEATRE PRACTICE SPECIALIZATION

YEARS THREE AND FOUR

WINTER SEMESTER

1. Anna Tschli

Theatre Directing I - 03ZX002

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dep. Of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03ZX002	SEMESTER	5 or 7
COURSE TITLE	Theatre Directing I		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS241/		

20. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

The objective of this course is to introduce students to the basic concepts and techniques of theatre directing.

General Competences

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

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

Analysis of information concerning theatre directing methods and tools

Team work: rehearsals and short performances

Decision-making concerning artistic and organization choices

Project planning and management: rehearsals and performances + collaboration with other groups

Criticism and self-evaluation

Production of new artistic work

Production of free, creative and inductive thinking

21. SYLLABUS

COURSE CONTENTS

From dramaturgical analysis to practice. Starting with the reading of the text and making references to the possible aesthetic forms and to the ideas of the play as well as to the possible directorial approaches aiming at the final performances. The course introduces the organisation of rehearsals and production meetings aiming at the performance, analysis of the different roles and acting practices, the stories and how they are presented at the performance. Grouping out scenes and blocking. Rehearsals and performance at the theatre venue on a specific date.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation
1. Introduction to theatre directing	Innes, Christopher and Shevstsova, Maria, <i>The Cambridge Introduction to Theatre Directing</i> , Cambridge University Press, Cambridge, 2013	
2. The directorial function at the different production stages	Mitchell, Katie, <i>The Director's Craft</i> , Routledge, Abingdon and New York, 2008	
3. Choosing the theatre play		
4. Dramaturgy as directing	-Lehmann, Hans-Thies, <i>Postdramatic Theatre</i> , Routledge, London and NY, 2006 -Barba, Eugenio, <i>On Directing and Dramaturgy: Burning the House</i> , Routledge, London and NY, 2009	

5. Choosing the scenes and the blocks	Sidiropoulou, Avra, <i>Authoring Performance, The Director in Contemporary Theatre</i> , Palgrave Macmillan, Basingstoke, 2011		
6. Director and actors	Rees Mandy και Staniunas John, <i>Between Director and Actor, Strategies for Effective Performance</i> , Heinemann, Portsmouth, 2002		
7. Status and role relationships	-Τσολακίδης, Ευδόκιμος, <i>Η Υποκριτική Άνευ Διδασκάλου</i> , Κόαν, Αθήνα, 2004 -Τσολακίδης, Ευδόκιμος, <i>Ο Αυτοσχεδιασμός στο Θέατρο</i> , Εξάντας, Αθήνα, 2013		
8. Targets and motives	Unwin, Stephen, <i>So you Want to be a Theatre Director?</i> , Nick Hern Books, London, 2004		
9. The problems in rehearsal A'	Hauser Frank και Reich Russell, <i>Notes on Directing</i> , New York, Russell Reich		

	Creative Press		
10. The problems in rehearsalB'	Rees Mandy και Staniunas John, <i>Between Director and Actor, Strategies for Effective Performance,</i> Heinemann, Portsmouth, 2002		
11. Group rehearsals			
12. Group rehearsals			
13. Performances	Auslander Philip, "The performativity of performance documentation", <i>PAJ: A Journal of Performance and Art</i> ,84:2006, pp. 1– 10.		

8. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Workshops, lectures, tutorials	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Video projection, photographs, light and sound designing, on line platforms and media, e-class	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	35
	Laboratory practice	30
	Rehearsals/Tutorials	30
	Performances/presentations/papers	30

<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>Course total 125</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: English/Greek/French/German</p> <p>Methods of evaluation: Weekly assessment, in-class presentation, rehearsals, performances, personal portfolios</p> <p>Specifically-defined evaluation criteria are given and are accessible to student in the course website</p>

9. ATTACHED BIBLIOGRAPHY

<p>☒ Μπάρμπα, Ε. (2001). Θέατρο, Μοναξιά, Δεξιότητες, Εξέγερση. Αθήνα: Κόαν.</p> <p>☒ Brook, P. (2003). Ανάμεσα σε δύο σιωπές. Αθήνα: Κόαν.</p> <p>☒ Carlson, M. (1996). Performance, A Critical Introduction, London: Routledge.</p> <p>☒ Hauser, F. & Reich, R. (2003). Notes on Directing. New York, N.Y. : RCR Creative Press.</p> <p>☒ McCaffery, M. (2003). Directing a Play. Oxford: Phaidon.</p> <p>☒ Mitchell, K. (2009). The Director's Craft, A Handbook for the Theatre. London: Routledge.</p> <p>☒ Όιντα, Γ. και Μάρσαλ, Λ. (2003). Ο Αόρατος Ηθοποιός. Αθήνα: Κόαν.</p> <p>☒ Shevtsova, M. & Innes, C. (2009). Directors/Directing, Conversations on Theatre, New</p>
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☒ Στανισλάβσκι, Κ. (1980). Η ζωή μου στην τέχνη, Τόμος Α΄. Αθήνα: Γκόνης.

☒ Unwin, S. (2004). So you want to be a Theatre Director?. London: Nick Hern Books.

2. Asimina Dimitrolopoulou

SCENIC DESIGN I - 03MX005

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03MX005	SEMESTER	WINTER
COURSE TITLE	SCENIC DESIGN I		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, laboratory, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background, skills development		
PREREQUISITE COURSES:	-		

LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (French - English)
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS271/

10. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

- **COURSE OBJECTIVES:** The objectives of this course are:the approach of stage sets on a Proscenium scene organized on the basis of a workshop that aims the analysis of the text (play) / space and its representation, to explore the designer's vision, creative and practical skills(model) and the process of the set design creation. The students will look at a play and design the set for a scene. They will learn about the process a set designer goes through, create a mood board of their ideas and then in groups they will create a scale model of their design. (Interdisciplinary with the course "Introduction to Cad software for lighting design and scenography")
- **LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: reproduce practical and oral methods - ways of setting up scenes in relation to the skills of the set designer, transfer existing knowledge and acquired skills to the stage and its representation, combine, design and support the visualization of a play, identify, apply, develop, and reproduce the creative methods of scenic design in a Proscenium scene. Apply the methods and the completion of the modelling techniques; develop the application of compositional theories in practice (support the visualization of the theatrical text).

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma

Supplement and appear below), at which of the following does the course aim?

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Showing social, professional and ethical responsibility and sensitivity to artistic issues
- Production of free, creative and inductive thinking
- Exploring artistic skills
- Adapting to new situations
- Working in an interdisciplinary environment.
- Search for, analysis and synthesis of data and information, with the use of the necessary technology

11. SYLLABUS

• COURSE CONTENTS

- The course is laboratory and focuses on the creation of scenery. The course includes the following sections:
- Spatial approach of a theatrical play.
- Scenic space elements and objects (props)
- Set design and Proscenium stage

- Constructing a model with a space – dramaturgy approach.
- Research in relation to time, space, concepts, visual arts and generally what works creatively in the set design approach.
- The course develops in 13 lessons

Section titles	RECOMMENDED READING	Presentation link
1. - Space, elements and composition – Practice	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
2. - The tools of the set designer – Practice	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
3. - Types of Theater Stages - Proscenium Stage – Practice	Martinidis, P.(1999): <i>Metamorfosis tou theatrikou horou Tipikes fasis kata tin exelixa tis architectonikis ton theatron sti Disi</i> , Athens.	
4. - Creation of model- Practice.	Davis, T. (2001): <i>Stage Design</i> , Switzerland.	
5. - Elements of scenic space – Practice	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
6. - Scenic objects/props – Workshop		
7. - Representation (tools and methods) – Workshop	Lesson Plan Template - Power Point	COURSE WEBSITE (URL)
8. Representation (tools and methods) - Workshop		
9. Proscenium Stage - Practice.		
10. Proscenium Stage - Practice.		
11. Workshop		
12. Workshop		
13. Workshop		

14. TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching, laboratory education, communication with students	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>Activity</p>	<p>Semester workload</p>
	Lectures,	30
	Art Workshop	39
	Interactive teaching/Tutorials	15
	Art Practice	41
	Course total	125
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation(20 %): <ul style="list-style-type: none"> - Individual response to short - answer questions • Formative evaluation <ul style="list-style-type: none"> Individual response to artistic creation (art interpretation) (60 %) Public presentation (10%) Practice/Other (10%) <p>Evaluation criteria are specified in the course outline</p>	

	uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.
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15. ATTACHED BIBLIOGRAPHY

<p>📖 Arnheim, R., (1977): <i>The Dynamics of Architectural Form</i>, California.</p> <p>📖 Cantz, H (2000): <i>ERICH WONDER STAGE DESIGN</i>, Germany.</p> <p>📖 Collins J. Nisbet, A. (2010): <i>Theatre and Performance Design: A Reader in Scenography</i>, London.</p> <p>📖 Davis, T. (2001): <i>Stage Design</i>, Switzerland.</p> <p>📖 Fotopoulos, V. (2007): <i>Erga</i>, Athens (in Greek)</p> <p>📖 Fotopoulos, D. (2007): <i>Scenografer</i>, Athens (in Greek)</p> <p>📖 Fotopoulos, D. (1995): <i>SKINIKA – KOSTOUMIA 2</i>, Athens (in Greek)</p> <p>📖 Martinidis, P.,(1999): <i>Metamorfosis tou theatrikou horou Tipikes fasis kata tin exelixa tis architectonikis ton theatron sti Disi</i>, Athens. (ingreek)</p> <p>📖 Patsas, G. (2006): <i>O Ichos tou Adiou Chorou</i>, Athens. (in Greek)</p> <p>📖 Surgers A., (2001): <i>Scénographies du théâtre occidental</i>, Paris.</p> <p>📖 Sonrel, P.(1943): <i>Traité de scénographie</i>, Paris.</p>
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3. Ioanna Tzartzani

Dance I: Contemporary and Postmodern Dance Practices - 03MX050

GENERAL

SCHOOL	School of fine arts		
ACADEMIC UNIT	Department of theatrical studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03MX050	SEMESTER	5 th or 7 th
COURSE TITLE	<i>Dance I: Postmodern and Contemporary Dance Practices</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5 ECTS	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<i>Specialised general, skills development</i>	
PREREQUISITE COURSES:	no	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	English	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/34EE506	

LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i>
<p>Aims:</p> <p>The module encourages a creative approach towards the concepts and practices under study. The students are encouraged to consciously deconstruct and re-synthesize the available (both choreographic and written) texts, with reference to their personal experiences and interests. Through this process the students become gradually aware of the polymorphy, complexity and fluidity of the contemporary dance field, in both research and practice, while they discover the tools and means to find their own voice (and body) and engage in further research.</p>

Learning Outcomes:

With the completion of the course, the students will be able to trace, recognize and cross-reference themes, currents and styles, as well as influential individuals, which have shaped the contemporary dance field and situate them within a wider socio-cultural context, with reference to the specific historical and political conditions that surround them.

The module's semi-theoretical and semi-practical set-up, provides the students with a holistic (both theoretical and corporeal) understanding of the subject matter, making it easier to relate with it and further incorporate it into their studies and artistic practices.

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an interdisciplinary environment

Production of new research ideas

Respect for difference and multiculturalism

Project planning and management

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

Criticism and self-criticism

Production of free, creative and inductive thinking

16. SYLLABUS

The course offers an introduction into the dominant trends of the postmodern and contemporary landscapes, highlighting the continuous alteration, adaptation and transformation of the various dance idioms that synthesize it. The course is structured on a thematic and interdisciplinary basis, approaching the (hi)stories of individuals, groups, currents and trends with specific reference to their wider dance and/or artistic genre and style, as well as to their ideological, aesthetic, socio-political and economic context. The interaction of dance with other arts and disciplines, as well as with scientific and philosophical theories is further examined so as to reveal its full potential and its dynamics.

In this way the examined dance material is framed by its specific circumstances geo-political and temporal circumstances, while examined in its full complexity, as a multilayered, multicultural and often contradictory field.

Course description (short)

The course monitors the evolution of Modern and Postmodern dance elements into contemporary dance, from the early 20th century and up to today's practices. It examines significant theoretical and philosophical currents, somatic practices, techniques and choreographic approaches through diverse written and choreographic texts, as well as through specific case studies. An emphasis is given in dance's interdisciplinary and inter-artistic dimensions and on the correlation between dance theory and practice. In class, both a theoretical and somatic approach aims in familiarizing the students with the examined methods, theories and practices.

Course Delivery

The module is designed as a series of lecture demonstrations and discussions on written and choreographic texts (video projections) and workshops and requires time for individual research. The approach, analysis and understanding of the diverse contemporary dance practices and theories that are examined, is both theoretical and corporeal, as students are encouraged to discuss and negotiate them in multiple levels.

The course develops in 13 lessons

Section titles	Bibliography	link presentation
1. Introduction to the module: discussing modernism and post-modernism in arts and dance with reference to contemporary practices.	<p>Au, S. Ballet and Modern Dance. London: Thames and Hudson, 1988, 2004 (revised edition), σελ. 96-101, 119-131</p> <p>Banes, S. <i>Gulliver's Hamburger: Defamiliarization and the Ordinary in the 1960's Avant-Garde</i>, in Banes, S. (ed) <i>Reinventing Dance in the 1960's</i>. Winsconsin: university of Winsconsin Press, 2003.</p> <p>Barboussi, V. <i>Dance in the 20th Century</i>. Athens: Kastaniotis, 2004. pp. 23-72, 95-113.</p> <p>Carrol, N. The Philosophy of Art, History, Dance, and the 1960s, in Banes, S. (ed) <i>Reinventing Dance in the 1960's</i>. Winsconsin: university of Winsconsin Press, 2003.</p> <p>Goldberg, R. <i>Performance Art: From Futurism to the Present</i>. London: Thames and Hudson, 2006, pp. 121-226</p>	COURSE WEBSITE (URL)
2. Redefining Modernism: Chance Operations (Merce Cunningham-John Cage)	<p>Barboussi, V. <i>Dance in the 20th Century</i>. Athens: Kastaniotis, 2004. pp. 23-72, 73-94.</p> <p>Reynolds, N. & Mc Cormick. <i>No Fixed Points: Dance in the Twentieth Century</i>. Yale University Press. pp. 354-392.</p>	COURSE WEBSITE (URL)
3. Dance, architecture and the Visual Arts: Dadaism, Bauhaus, Surrealism, Intermedia, Installations, Site-specific, Performance Art.	<p>Barboussi, V. <i>Dance in the 20th Century</i>. Athens: Kastaniotis, 2004. pp. 95-113.</p> <p>Davies, T. <i>Performance Studies</i>. Cambridge: Cambridge University Press, 2008, pp.1-8.</p> <p>Goldberg, R. <i>Performance Art: From Futurism to the Present</i>. London: Thames and Hudson, 2006, pp. 121-226</p>	COURSE WEBSITE (URL)
4. Postmodern Dance: Judson Church. Case study: Trisha Brown.	<p>Barboussi, V. <i>Dance in the 20th Century</i>. Athens: Kastaniotis, 2004. pp 157-223.</p> <p>Burt, R. <i>Against Expectations: Trisha Brown and the Avant-Garde</i>. Dance Research Journal, Vol.</p>	COURSE WEBSITE (URL)

	<p>37, No. 1 (Summer, 2005), pp. 11-36.</p> <p>Graham, A.J. Space Travel: Trisha Brown's Locus. Art Journal Open, July 22, 2016 .</p> <p>Rosenberg, S. Trisha Brown's Notebooks. The MIT Press, October, Vol. 140 (Spring 2012), pp. 3-17.</p>	
5. Dance and Somatic Practices.	<p>Barboussi, V. <i>Dance in the 20th Century</i>. Athens: Kastaniotis, 2004. pp114-131.</p> <p>Bartenieff, I. and Lewis, D. <i>Body Movement</i>. Amsterdam: Gordon and Breach Science Publishers, 2000 (1980), pp. vii- 24.</p> <p>Newlove, J. and Dalby, J. <i>Laban for all</i>. New York: Routledge, 2011 (copyright 2004).</p>	COURSE WEBSITE (URL)
6. Choreographic negotiations of Gender	<p>Butler, J. <i>Gender Trouble: Feminism and the Subversion of Identity</i>. New York: Routledge, 2006. Bourdieu, P. <i>Outline of a Theory of Practice</i>. Cambridge: Cambridge University Press, 1977.</p> <p>Cooper-Albright, A. <i>Choreographing Difference</i>. Middletown: Wesleyan University Press, 1997</p> <p>Martin, C. Mark Morris's Dido and Aeneas, in Adshead-Lansdale, J. (ed), <i>Intertextuality and Interpretation</i>, London: Dance Books, 1999, pp. 131-147.</p> <p>Mauss, M. Techniques of the Body in <i>Economy and Society</i> 2:1. 1973, pp. 70-87.</p> <p>Thomas, H. (ed). <i>Dance, Gender, culture</i>. London: Macmillan Press, 1993.</p>	COURSE WEBSITE (URL)
7. On Performance and Performativity	<p>Butler, J. Recorded Lecture, 2011/Athens.</p> <p>Mauss, M. Techniques of the Body in <i>Economy and Society</i> 2:1. 1973, pp. 70-87.</p>	COURSE WEBSITE (URL)
8. Dance, Music, Gesture, Speech.	<p>Domm D.P. Jonathan Burrows and Matteo Fargion's Both Sitting Duet (2002): A Discursive</p>	COURSE WEBSITE

Case Study: Jonathan Burrows.	Choreomusical Collaboration. In: Lansdale J. (eds) <i>Decentring Dancing Texts</i> . Palgrave Macmillan, London: 2008.	(URL)
9. The Dancing Body.	Cooper-Albright, A. <i>Choreographing Difference</i> . Middletown: Wesleyan University Press, 1997, pp. xiii-xxvi, 119-178. Foster, S. <i>Corporealities: Dancing Knowledge, Culture and Power</i> . London: Routledge, 1996.	COURSE WEBSITE (URL)
10. Dance and Research/Dance as Research. Guest Choreographer (Lecture Demonstration)		COURSE WEBSITE (URL)
11. Dance and Film: Choreographic and film narratives. Case Study: Maya Deren.	Berger, J, <i>Ways of Seeing</i> . London: Penguin, 2008 (1972) Dodds, S. <i>Dance on Screen</i> , Palgrave, 2004.	COURSE WEBSITE (URL)
12. Dance and Identity: Choreographic negotiations.	Said, E. <i>Orientalism</i> . London, Penguin, 1995 (1978). Foster, S.L. Jérôme Bel and Myself: Gender and Intercultural Collaboration. unpublished) https://www.degruyter.com/downloadpdf/books Pashalides, G. <i>Cultural Identity as a Right and a Threat: The Dialectics of Identity and the Ambivalence of Critique</i> in Konstandopoulou, C. Maratou-Alipranti, L Oikonomoi, T. (eds). Athens: National Centre of Social Research, Τυποθήτω, 2000, pp. 73-82.	COURSE WEBSITE (URL)
13. Dance Analysis and Criticism as alternative Choreographies.	Adshead, J. (ed) <i>Dance Analysis; Theory and Practice</i> . London: Dance Books, 1998.	COURSE WEBSITE (URL)

	<p>Martin, C. Mark Morris's Dido and Aeneas, in Adshead-Lansdale, J. (ed), <i>Intertextuality and Interpretation</i>, London: Dance Books, 1999, pp. 131-147.</p> <p>Lansdale, J. (ed). <i>Dancing Texts: Intertextuality and interpretation</i>. London: Dance Books, 1999.</p>	
Ways of student assessment:		
Proposal 1	Revisions and Questions in class	
Proposal 2	Short class presentations	
Proposal 3	Written assignment	
Proposal 4	Choreographic assignment	
Other	.....

14. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face- to- face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of technology, discussion, lectures, workshops, and written assessments.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	lectures	25
	laboratory practice,	25
	interactive teaching	25
	<i>The student's study hours for each learning</i>	25
	Course total	100

<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Written (1500-2000 words) and choreographic (3-5 mins) assignments.</p> <p>10-Minute oral presentation in class.</p>

15. ATTACHED BIBLIOGRAPHY

<p>📖 Au, S. Ballet and Modern Dance. London: Thames and Hudson, 1988, 2004 (revised edition), σελ. 96-101, 119-131.</p> <p>📖 Banes, S. Gulliver's Hamburger: Defamiliarization and the Ordinary in the 1960's Avant-Garde, in Banes, S. (ed) Reinventing Dance in the 1960's. Winsconsin: university of Winsconsin Press, 2003.</p> <p>📖 Bartenieff, I. and Lewis, D. Body Movement. Amsterdam: Gordon and Breach Science Publishers, 2000 (1980), pp. vii- 24.</p> <p>📖 Berger, J, <i>Ways of Seeing</i>. London: Penguin, 2008 (1972)</p> <p>📖 Bourdieu, P. Outline of a Theory of Practice. Cambridge: Cambridge University Press, 1977.</p> <p>📖 _____ Distinction: A Social Critique of the Judgement of Taste. London: Routledge, 1984</p> <p>📖 Butler, J. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge, 2006.</p> <p>📖 Burt, R. <i>Against Expectations: Trisha Brown and the Avant-Garde</i>. Dance Research Journal, Vol. 37, No. 1 (Summer, 2005), pp. 11-36</p> <p>📖 Carrol, N. The Philosophy of Art, History, Dance, and the 1960s, in Banes , S. (ed) Reinventing Dance in the 1960's. Wisconsin: university of Wisconsin Press, 2003.</p> <p>📖 Cooper-Albright, A. Choreographing Difference. Middletown: Wesleyan University</p>
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Press, 1997, pp. xiii-xxvi, 119-178.

- 📖 Daly, A. *Done into dance*. Middletown: Wesleyan University Press, 2002.
- 📖 Davies, T. *Performance Studies*. Cambridge: Cambridge University Press, 2008, pp.1-8.
- 📖 Foster, S. *Corporealities: Dancing Knowledge, Culture and Power*. London: Routledge, 1996.
- 📖 Foster, S.L. *Jérôme Bel and Myself: Gender and Intercultural Collaboration*. unpublished) <https://www.degruyter.com/downloadpdf/books>
- 📖 Franko, M. *Dancing Modernism/Performing Politics*. Bloomington and Indianapolis: Indiana University Press, 1995, pp. 38-74.
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- 📖 Graham, A.J. *Space Travel: Trisha Brown's Locus*. *Art Journal Open*, July 22, 2016 .
- 📖 Manning, S. A. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkley, Los Angeles, London: University of California Press, 1993.
- 📖 Martin, C. Mark Morris's Dido and Aeneas, in Adshead-Lansdale, J. (ed), *Intertextuality and Interpretation*, London: Dance Books, 1999, pp. 131-147.
- 📖 Mauss, M. *Techniques of the Body* in *Economy and Society* 2:1. 1973, pp. 70-87.
- 📖 Barbousi, V. *Dance in the 20th century: Landmarks and Personalities*. Athens: Kastaniotis (in Greek), 2004.
- 📖 _____ *The art of dance in Greece in the 20th century: The School of Pratsika: Ideology-Praxis-Aesthetics*, Athens: Gutenberg, 2014.
- 📖 Newlove, J. and Dalby, J. *Laban for all*. New York: Routledge, 2011 (copyright 2004).
- 📖 Partch- Bergsohn, I. *Modern Dance in Germany and the United States: Crosscurrents and Influences*. Switzerland: Hardwood Academic Publishers, 1994.
- 📖 Reynolds, N. & McCormick, M. (2003). *No fixed Points Dance in the Twentieth Century*. New Haven and London: Yale University Press.
- 📖 Segel, H. B. *Body Ascendant: Modernism and the Physical Imperative*. Baltimore and London: The Johns Hopkins University Press, 1998.
- 📖 Thomas, H. (ed). *Dance, Gender, culture*. London: Macmillan Press, 1993.
- 📖 Thoms, V. *Martha Graham's Haunting Body: Autobiography at the Intersection of Writing and Dancing*. *Dance Research Journal*, 40/I summer 2008, pp 3-16.

4. Christina Zoniou

Acting I – 03ZX001

5. Emmanouela Vogiatzaki-Krukowski
Costume in Performing Arts II - 04MX031

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04MX031	SEMESTER	Winter Semester (5th or 7th)
COURSE TITLE	Costume in Performing Arts II		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
lectures, workshops		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special Background Course		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS265/		

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: The course is composed of two parts, a theoretical one and a practical one. The theory covers the history of garments from the prehistoric era to modern times. The practical part of the course puts the emphasis on the analytical approach to exploring characters as they emerge from theatrical texts. This starts with the interpretation of characters from the costume point of view and then follows towards the design and making of the actual outfits. At the end of the course students would showcase their work in the form of a performance, installation, video art etc. As a part of the teaching process every artwork would be exhibited or shown to the public in galleries and other art places. The ultimate purpose of the course is not only to create a portfolio work to a high standard, but also to promote new artists within the artistic community.

LEARNING OUTCOMES: The course provides knowledge at both theoretical and practical levels. The understanding of the garment and its evolution over the years as well as the design implementation through texts is the major objectives of this course. Students will learn to be able to utilize and apply the knowledge offered to them during the lectures. They will be able, with their teacher's assistance, to analyse characters and to compose new, different conditions of artistic creation. The course aims to create young artists able to produce innovative clothing proposals at a professional level, which will be presented to the public in the form of performance.

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

Respect for diversity and multiculturalism.
Decision making.
Autonomous work.
Teamwork / partnerships.
Working in an interdisciplinary environment. Production of new research ideas.
Promote of free, creative and inductive way of thinking
Decision making
Criticism and self-criticism
Demonstrate social, professional and ethical responsibility and gender awareness
Respect for the natural environment

SYLLABUS

- **COURSE CONTENTS**

- Set/costume production
- The history of clothing: from the primitive ones to the modern garment
- Reading a theatre play - analysis and interpretation of its characters
- Research and methods towards a costume design
- The designer' s book

The course develops in 13 lessons.

Sectiontitles	RECOMMENDED READING	Presentationlink
Theatre Production from the Designer's Point of View	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
History of Costumes. From Primitive to Middle Ages Garments	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)

Reading, analyzing, interpreting theatrical text	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Research: steps towards understanding, analyzing, interpreting the play writer and his characters	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Educational/Research Visits	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Creation of Model Book (Designer's costume book)	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Exhibition of artwork with short performance project	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students, emails etc

📖 Landis, D. N. (2012). *Screencraft: Costume Design*. Lewes: Ilex.

📖 Leese, E. (1977). *Costume Design in the Movies*. New York: Ungar.

📖 Levine, A. S. & McGee, R. J. (2006). *Patterns for Costume Accessories*. New York: Costume and Fashion Press

📖 Moseley, R. (2005). *Fashioning Film Stars: Dress, Culture, Identity*. London: BFI Pub.

📖 Payne, W. & Farrell, B. (2004). *Costumery, the history of costumes*, Athens: Ion (in Greek).

📖 Peacock, J. (2006). *Costume: 1066 to the Present*. London: Thames & Hudson.

📖 Perivoliotou, M. (2004). *The art of textile I*. Athens: Ion (in Greek).

📖 Perivoliotou, M. (2004). *The art of textile II, Weavery, Batik*. Athens: Ion (in Greek).

6. Antonia Vasilakou

Physical Theatre Technique I : The poetic body of the actor - 03ZX301

1. GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03ZX301	SEMESTER	Winter Semester (5 th or 7 th)
COURSE TITLE	<i>Physical Theatre Technique I : The poetic body of the actor</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	

lectures, laboratory exercises	3	5
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Skills development	
PREREQUISITE COURSES:	-	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French, English)	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS261/	

2. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>LEARNING OUTCOMES: Learners will demonstrate an understanding of a variety of physical theatre's forms, individual movement vocabulary, and technique through performance.</p> <ul style="list-style-type: none"> - They will be able to develop skills and techniques associated with physical and mime theatre (physical control, balance, breathing, lifting and catching, taking and placing weight, use of levels and height). - They could develop a role (character, rhythm, dynamics, interaction, physical comedy, spontaneity, improvisation, spatial awareness, timing, style).

- They will develop physical and artistic self-awareness, a broad knowledge of the genesis of mime theatre and of the significant models and strategies employed in its practice and integrate theory into the physical practice.
- They will possess a developing knowledge of the students own physical, intellectual and spiritual resources and an understanding of how these may be developed and applied within the practice of mime theatre by individual or group performances and presentations.
- They will demonstrate the ability to “read” a physical theatre performance in a critically informed and confident manner, to interrogate the generation of meanings which occur and to respond to the creative challenges.

General Competences

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

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues

3. SYLLABUS

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

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Historical and philosophical principles about mime, pantomime and physical theatre	<p>Lust, A.(2000). <i>From the Greek mimes to Marcel Marceau and beyond: mimes, actors, Pierrots, and clowns : a chronicle of the many visages of mime in the theatre</i>, Lanham (Md.) . London: The Scarecrow Press.</p> <p>Fischer-Lichte, E. (2012). <i>Ιστορία ευρωπαϊκού δράματος και θεάτρου</i>. Αθήνα : Πλέθρον.</p>	COURSE WEBSITE (URL)
3. Space and theatrical space	<p>Lust, A. (2011). <i>Bringing the Body to the Stage and Screen: Expressive Movement for Performers</i>. Lanham, Md: Scarecrow Press</p> <p>Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i>. Αθήνα: Κοάν.</p>	COURSE WEBSITE (URL)
4. From the geometrical space to the geometrical movement.	Μπάρμπα Ε. (2008). <i>Το χάρτινο κανό. Ένας οδηγός προς τη θεατρική ανθρωπολογία</i> . Αθήνα :	COURSE WEBSITE (URL)

	Δωδώνη	
5. Isolation, decomposition of the body into centers.	Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i> , Routledge. Μπάρμπα, Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κοάν.	COURSE WEBSITE (URL)
6. From silence to rhythm.	Grotowski, J. (2010). <i>Για ένα φτωχό θέατρο</i> . Αθήνα: Κοροτζής.	COURSE WEBSITE (URL)
7. Applications through personal work and improvisations.	Lecoq, J. (2000). <i>The Moving Body</i> . London: Methuen Drama. Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i> , Αθήνα: Κοάν.	COURSE WEBSITE (URL)
8. Physical transformation into characters.	Fischer-Lichte, E. (2013). <i>Θέατρο και μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού</i> . Αθήνα : Πατάκης. Chekhov, M. (2008). <i>Για τον ηθοποιό. Η τέχνη και η τεχνική της ηθοποιίας</i> . Αθήνα : Μεταίχιμο.	COURSE WEBSITE (URL)
9. Discovery of the invisible world (objects, persons, space, forces)	Muller, W. (1996). <i>Θέατρο του Σώματος και Commedia dell'arte</i> . Θεσσαλονίκη: University Studio Press.	COURSE WEBSITE (URL)
10. Continuation into the creative composition	Audiovisual material	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment	.	
12. Rehearsals and accompaniment		
13. Exam		

14. TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face</p> <p>Interactive teaching</p>															
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching, laboratory education, communication with students</p>															
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">26</td> </tr> <tr> <td>Laboratory practice</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Rehearsals</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Artistic creativity</td> <td style="text-align: center;">26</td> </tr> <tr> <td>Personal study</td> <td style="text-align: center;">43</td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">125</td> </tr> </tbody> </table>		<i>Activity</i>	<i>Semester workload</i>	Lectures	26	Laboratory practice	20	Rehearsals	10	Artistic creativity	26	Personal study	43	Course total	125
<i>Activity</i>	<i>Semester workload</i>															
Lectures	26															
Laboratory practice	20															
Rehearsals	10															
Artistic creativity	26															
Personal study	43															
Course total	125															
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer</i></p>	<p>a) Presentations of theatrical pieces of work (25%)</p> <p>b) Assiduity during classes (50%)</p> <p>c) Rehearsals (25%)</p> <p>A written assessment could be given in order to complete the note</p>															

questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

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

15. ATTACHED BIBLIOGRAPHY

• RECOMMENDED READING

In Greek

- 📖 Αρτώ, Α. (1992). *Το θέατρο και το είδωλό του*. Αθήνα: Δωδώνη.
- 📖 Λεκόκ, Ζ. (2005). *Το ποιητικό σώμα*. Αθήνα: Κοάν.
- 📖 Μακρυνιώτη, Δ. (2004). *Τα όρια του σώματος*. Αθήνα: Νήσος.
- 📖 Μπάρμπα Ε. (2008). *Το χάρτινο κανό. Ένας οδηγός προς τη θεατρική ανθρωπολογία*. Αθήνα : Δωδώνη.
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- 📖 Ρηγοπούλου, Π. (2003). *Το σώμα: Από την ικεσία στην απειλή*. Αθήνα: Πλέθρον.
- 📖 Στεφανοπούλου, Μ. (2011). *Το θέατρο των πηγών και η νοσταλγία της καταγωγής*. Αθήνα: Βιβλιοπωλείον της Εστίας.
- 📖 Andrew, S. (2003). *Τέχνη, επιθυμία και σώμα στην αρχαία Ελλάδα*. Αθήνα: Αλεξάνδρεια.
- 📖 Chekhov, M. (2008). *Για τον ηθοποιό. Η τέχνη και η τεχνική της ηθοποιίας*. Αθήνα : Μεταίχμιο.
- 📖 Fischer-Lichte, E. (2012). *Ιστορία ευρωπαϊκού δράματος και θεάτρου*. Αθήνα : Πλέθρον.
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- 📖 Grotowski, J. (2010). *Για ένα φτωχό θέατρο*. Αθήνα: Κοροτζής.
- 📖 Muller, W. (1996). *Θέατρο του Σώματος και Commedia dell'arte*. Θεσσαλονίκη: University Studio Press.

Foreign

- 📖 Barrault, J.L. (1980). *Reflections on the theatre*, Westport, Conn.: Hyperion Press.
- 📖 Craig, E. G. (2010). *On Movement and Dance*. London: Dance Books Ltd.
- 📖 Decroux, E. (1963). *Paroles sur le mime*, Librairie Théâtrale, Paris: Gallimard.

📖 Leabhart, T. (1989). *Modern and post-modern mime*. New York: St. Martin's Press,

📖 Leabhart, T.(2007). *Etienne Decroux*. London: Routledge.

📖 Leabhart, T.(2009).*The Etienne Decroux sourcebook*. London: Routledge.

📖 Lust, A.(2000). *From the Greek mimes to Marcel Marceau and beyond: mimes, actors, Pierrots, and clowns : a chronicle of the many visages of mime in the theatre*, Lanham (Md.) . London: The Scarecrow Press.

📖 Pezin, P. (2003). *Étienne Decroux, mime corporel: textes, études et témoignages*, sous la dir. de Patrick Pezin, Ed. Saint-Jean-de Védas. Saussan: L'Entretemps.

7. Emmanouela Vogiatzaki-Krukowski

Multimedia in the Performing Arts I: Lighting and Digital Image - 04MX002

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04MX002	SEMESTER	Winter Semester (5th or 7th)
COURSE TITLE	Multimedia in the Performing Arts I: Lighting and Digital Image		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background,</i>	Special Background Course		

<i>special background, specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS350/

LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>COURSE OBJECTIVES:</p> <p>The objective of the course is to introduce the students to the basic principles of lighting, framing, capturing and processing still and moving digital images emphasising on photography. It introduces different forms of contemporary performing arts demonstrating the impact of new technologies. The students would create their own photography projects and videos which would be screened in festivals and galleries.</p> <p>LEARNING OUTCOMES:</p> <ul style="list-style-type: none"> - Knowledge of the history of the still image through Greek and foreign artists - Practical practice in photography/videography and knowledge of different imaging media - Practice how to communicate ideas and messages through image - Introductory knowledge in the world of performing arts - Production of visual or audio-visual artwork
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

Supplement and appear below), at which of the following does the course aim?

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

Respect for diversity and multiculturalism.
 Decision making.
 Autonomous work.
 Teamwork / partnerships.
 Working in an interdisciplinary environment. Production of new research ideas.
 Promote of free, creative and inductive way of thinking
 Decision making
 Criticism and self-criticism
 Demonstrate social, professional and ethical responsibility and gender awareness
 Respect for the natural environment

SYLLABUS

<ul style="list-style-type: none"> • COURSE CONTENTS - Still and moving images. - Framing and lighting objects - Contemporary performing arts and new technologies - Creating an art work – photography & video <p>The course develops in 13 lessons.</p>		
Section titles	RECOMMENDED READING	Presentation link

Photographic Frame: Composition	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
The introduction of moving image in the theatre stage	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Introduction in Performing Arts	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Multimedia and performing arts with emphasis on moving image	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Artists (performance artists, video artists, poets, painters, sculptors etc): From video art to performance art	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)


TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students, emails etc	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures,	30
	interactive teaching	26
	Workshop	26
	study and analysis of bibliography	43

<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>		
	Course total	125
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek/English (Erasmus)</p> <p>Methods of evaluation:</p> <p>Project submission (artwork) 60%</p> <p>Oral exams 20%</p> <p>Assignments 20%</p>	

ATTACHED BIBLIOGRAPHY

<p>📖 Jenkins, H. (2008). <i>Convergence Culture: Where Old and New Media Collide</i>. New York: New York University Press.</p> <p>📖 Lykakis, M. (2011). <i>Digital Photography (Photoshop - Lightroom)</i>. Athens: Academic of Creative Photography (in Greek).</p> <p>📖 McLuhan, M. (2003). <i>Understanding Media: The Extensions of Man</i>. Corte Madera, CA: Gingko Press.</p> <p>📖 Mondloch, K. (2010). <i>Screens: Viewing Media Installation Art</i>. Minneapolis: University of Minnesota Press.</p> <p>📖 Ranciere, J. (2009). <i>The Emancipated Spectator</i>. London: Verso.</p> <p>📖 Ranciere, J. (2009). <i>The Aesthetic Unconscious</i>. Cambridge, UK & Malden, MA: Polity.</p> <p>📖 Sabanikou, E. (2003). <i>Photography and painting</i>. Athens: Typothito (in Greek).</p> <p>📖 Trodd, T. (2011). <i>Screen/Space: The Projected Image in Contemporary Art</i>. Manchester: Manchester University Press.</p> <p>📖 Wands, B. (2006). <i>Art of the Digital Age</i>. London: Thames & Hudson.</p>
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 Zettl, H. (1999). Video Production – Basic Principles & Techniques, Athens: Hellin (in Greek).

ELECTIVE COURSES FOR THE THEATRE PRACTICE SPECIALIZATION

YEARS THREE AND FOUR

SPRING SEMESTER

1. Yannis Leontaris

DIRECTING II - 04ZX002

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	TS217 04ZX002	SEMESTER	Spring Semester (6 th or 8 th)
COURSE TITLE	DIRECTING II		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the</i>			

<i>teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge / skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (IN FRENCH)		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS217/		

16. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>COURSE OBJECTIVES: This course is a synthesis of theory and practice. The objective of this course is to introduce students to the basic concepts and techniques of theatre directing and to prepare students to the direction and presentation of a scene (duration 5 min max). Through this course the students have to understand the expectations and demands of the theatre director profession and work on a synthesis of methods acquired during their studies. Their objective is to: organise a rehearsal, proposing and organising methods of training, proposing and analysing his own point of view of the text, creating conditions of acting production, work with space and sets. Throughout the</p>

semester they analyse making, performing and spectatorship as interrelated activities.

Furthermore, the course includes workshops for the students' practical training.

LEARNING OUTCOMES: Upon successful completion of the course students will acquire to directing a scene of a theatrical play, working with actors and with the space of the stage.

General Competences

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

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

1. Working independently
2. Team work
3. Criticism and self-criticism
4. Decision-making
5. Artistic synthesis and presentation
6. Respect for difference and multiculturalism
7. Showing social, professional and ethical responsibility and sensitivity to gender issues
8. Respect for the natural environment

• **COURSE CONTENTS**

The course includes workshops for the students, practical training and improvisations based on Anne Bogart’s Viewpoints method.

Organization of rehearsals and production meetings aiming at the performance. The different roles, the bodies, the gesture, the space, the time, the stories and how they are presented at the performance. The course develops in 13 lessons.

Throughout the course we work on scenes of plays of the modern repertoire.

At the end of the semester the students have to present a theatre performance.

Section titles	RECOMMENDED READING	Presentation link
1. The training and the physical exercise as method of directing. Towards a body’s acting.	BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>	COURSE WEBSITE (URL)
2. The training and the physical exercise as method of directing. Towards a body’s acting.	BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>	COURSE WEBSITE (URL)
3. Introduction to directing art. / A History of Viewpoints and composition – The Physical Viewpoints Methods of analyzing performance.	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
4. Practice: exercises and improvisation on the Viewpoints Method. Viewpoints of time and space.	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
5. Practice: exercises and improvisation on the Viewpoints Method. Tempo and movement: Kinesthetic Response.	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
6. Practice: exercises and improvisation on the Viewpoints Method. Gesture.	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
7. Practice: exercises and improvisation on the Viewpoints Method. Soft focus - Extraordinary listening - Four specific varieties of	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> New York, The	COURSE WEBSITE (URL)

energy.	Communications Group, 2005.	
8. Practice: exercises and improvisation on the Viewpoints Method. Putting the Individual Viewpoints together.	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
9. Practice: exercises and improvisation on the Viewpoints Method. Create an ensemble	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
10. Practice: exercises in composition and direction. The reaction as a director's tool	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
11. Practice: exercises in composition and direction. Working with music	Anne Bogart and Tina Landau, <i>Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, The Communications Group, 2005.	COURSE WEBSITE (URL)
12. Practice: exercises in composition and direction.	Αν Μπόγκαρντ, Ένας σκηνοθέτης προετοιμάζεται, Αθήνα, εκδ. Παπακώστα, 2009.	COURSE WEBSITE (URL)
13. Practice: exercises in composition and direction.	Αν Μπόγκαρντ, Ένας σκηνοθέτης προετοιμάζεται, Αθήνα, εκδ. Παπακώστα, 2009.	COURSE WEBSITE (URL)

17. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with</i>	Use of e-class platform, communication with students

<i>students</i>		
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>Activity</p>	<p>Semester workload</p>
	Lectures,	8
	interactive teaching and rehearsals between the courses	52
	Final rehearsals	21
	Artistic workshop	44
Course total	125	
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek or French</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (100 %): <ul style="list-style-type: none"> - Individual response to a directing method application. - Individual response to to a particular theatrical performance - Workload of each student during the semester - Individual evaluation of the artistic interpretation. 	

18. ATTACHED BIBLIOGRAPHY

1.	📖 Centre International de formation en Arts du Spectacle, (α.επιμ.), <i>Anatoli Vassiliev: maître de stage</i> , Carnières-Morlanwelz, (Belgique), Lansman, 1997.
2.	📖 National Hymn: according to Michael Marmarinos. <i>Directing as Play-writing</i> , Athens, KOAN, 2002.
3.	📖 Eugenio Barba (ed), <i>Jerzy Grotowski: Towards a Poor Theatre</i> , (intr. Peter Brook), New York, Routledge, 2002.
4.	📖 Anne Bogart and Tina Landau, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, Theatre Communications Group, 2005.
5.	📖 PEZIN Patrick, <i>Le livre des exercices à l'usage des acteurs</i> , Saussan, L'Entretemps, 2002.
6.	📖 BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, Theatre Communications Group, 2005.
7.	📖 BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>

2. Yannis Leontaris

Acting II - 04ZX001

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	TS216 (04ZX001)	SEMESTER	Spring Semester (6 th or 8 th)
COURSE TITLE	ACTING II		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised</i>	Specialised general knowledge / skills development		

<i>general knowledge, skills development</i>	
PREREQUISITE COURSES:	ESSENTIAL ELEMENTS OF ACTING: THEORY AND PRACTICE
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (IN FRENCH)
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS216/

19. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>COURSE OBJECTIVES: The objective of this course is to introduce students to the basic concepts and techniques of the actor's work on a theatrical text. The students have to learn to use the theatrical text as a vehicle of communication. Furthermore, the course includes workshops for the students' practical training.</p> <p>LEARNING OUTCOMES: Upon successful completion of the course students will acquire an understanding of working on words, phrases, paragraphs, scenes. (word as sound, phrase as tempo, understanding as communication). Finally, the students have to use the theatrical text as a vehicle of communication.</p>
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these</i></p>

appear in the Diploma Supplement and appear below), at which of the following does the course aim?

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

1. Working independently
2. Team work
3. Criticism and self-criticism
4. Decision-making
5. Respect for difference and multiculturalism
6. Showing social, professional and ethical responsibility and sensitivity to gender issues
7. Respect for the natural environment

• **COURSE CONTENTS**

The objective of this course is to introduce students to the basic concepts and techniques of working on a theatrical text on stage. The course includes workshops for the students, practical training and improvisations based on the original method of five steps (decomposition and re-composition of the text)

Section titles	RECOMMENDED READING	Presentation link
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The word as sound	BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The word as sound	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The phrase: tempo and intonation	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The phrase: tempo and intonation	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The text as communication	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The text as communication	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
Understanding the text on stage	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
Understanding the text on stage	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
Verbal training	BOGART Anne and LANDAU Ti <i>Viewpoints Book: Practical G</i> <i>Viewpoints and Composition</i> , Ne Theatre Communications Group, 2	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The text and the actor's body.	BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The text and the actor's body.	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	
The text and the actor's body.	DIDEROT Denis, <i>Paradoxe sur le comediien</i> , (greek edition, 1995,	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T S216/	






	Athens , Polis)	S216/	
The text and the actor's body.	DIDEROT Denis, Paradoxe sur le comedien, (greek edition, 1995, Athens , Polis)	COURSE WEBSITE (URL) https://eclass.uop.gr/courses/T_S216/	

20. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of e-class platform, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	8
	interactive teaching and rehearsals between the courses	52
	Final rehearsals	21
	Artistic workshop	44
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of</i>	Language of evaluation : Greek or French Methods of evaluation: <ul style="list-style-type: none"> • Formative evaluation (100 %): <ul style="list-style-type: none"> - Individual response to theatrical expression with body and voice 	

<p><i>evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> - Individual response to to a particular theatrical performance - Workload of each student during the semester - Individual evaluation of the artistic interpretation.
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21. ATTACHED BIBLIOGRAPHY

<ol style="list-style-type: none"> 1.  ADAMOUCristina, The actor between stage and screen, Athens, Kastaniotis, 2008. 2.  BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoint Composition</i>, New York, Theatre Communications Group, 2005. 3.  BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i> 4.  OIDA Yoshi, <i>An actor Adrift</i>, Methuen, London, 1992. 5.  DIDEROT Denis, <i>Paradoxe sur le comedien</i>, (greek edition, 1995, Athens , Polis)
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3.Ioanna Tzartzani

Dance II: Improvisation and Composition – 03ZE300

GENERAL

SCHOOL	School of fine arts		
ACADEMIC UNIT	Department of theatrical studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03ZE300	SEMESTER	SPRING
COURSE TITLE	Dance II: Improvisation and Composition		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5 ECTS	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			

COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<i>general background/skills development</i>
PREREQUISITE COURSES:	Dance I: Postmodern and Contemporary Choreographic Practices. (N/A to Erasmus Students)
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	English
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS410/

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Aims:

The module aims at familiarizing the students with improvisation techniques and basic composition principles, introducing studio-based research. Initiating an open dialogue with current discourses in dance and the performing arts fields, the course requires students to engage in practice-led research, encouraging them to explore personalized modes of embodied inquiry, synthesis and presentation.

Learning Outcomes:

With the completion of the course, students are able to engage in studio-based research and approach dance composition holistically, employing theoretical and corporeal modes of inquiry and performance.

General Competences

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

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

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

Others...

Adapting to new situations
Decision-making
Working independently

Team work
Working in an interdisciplinary environment
Production of new research ideas
Respect for difference and multiculturalism
Project planning and management
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking

(48) SYLLABUS

Course description

The course offers an insight into the current discourses on dance composition and performance, introducing modes of practice as research. Through guided improvisations and weekly synthesis assignments the students are invited to explore new movement material and to familiarize with rhythmic, time and space structures, as well as with ways of discoursing and incorporating relevant theories, personal inquiries, and somatic experience in dance composition and performance. The weekly sessions introduce:

- The relationship between improvisation and composition. Improvisation as a mode of choreographic inquiry.
- Corporeal investigation of specific dance coordinates (i.e. time, space, sound, movement, speech etc) and their potential interaction with dance theories, personal experiences and external stimuli.
- Experimentation with dance and performance techniques. Challenging pre-conceived ideas and assumptions on virtuosity and performance.
- Working in pairs, groups and soli.
- The body as a discursive field in choreographic practice.

Course Delivery

The module is designed as a series of studio-based practice and/as research sessions, gradually introducing and building upon new material through course delivery, individual and group practice, reflective writing and group discussion.

The course develops in 13 lessons

Section titles	Bibliography	link presentation
1. Introduction to the theory and practice of improvisation and composition. Exploring various stimuli that can generate movement .	Blom, L.A. & Chaplin, S.T. (1988).σσ.16-48 Olsen,A. (2002,σσ.63-78) https://www.youtube.c	COURSE WEBSITE (URL)

	om/watch?v=SHxf8d1an9I	
2. Exploring the coordinates of dance movement and composition basics: Dimensions and Planes. Movement anatomy: the spine, the joints and movement potential.	Blom,L.A.& Chaplin,S.T. (1992).σσ.16-22 Preston-Dunlop, V. & Sanchez-Colberg, A. (2002).	COURSE WEBSITE (URL)
3. Introducing improvisation as choreographic practice. As movement generating potential / as an impromptu performance technique. Contact improvisation	Blom,L.A.& Chaplin,S.T. (1992).σσ.136-155 Foster, S., L., (2002) <i>Dances that describe themselves, The Improvised Choreography of Richard Bull</i> , Wesleyan University Press, Middletown Connecticut.	COURSE WEBSITE (URL)
4. Movement-Sound-Music. Introduction to form (Rondo, Theme and Variations)	Burrows J. (2010).σσ.24-36 Blom, L.A. & Chaplin, S.T. (1988). σσ.31-84 https://www.youtube.com/watch?v=SHxf8d1an9I	COURSE WEBSITE (URL)
5. Word, Text, Movement. Transferring verbal direction into body action. Exploring ways of approaching text and/or speech in choreography.	Burrows J. (2010). Butterworth J. & Wildschut, L. (eds) (2009)	COURSE WEBSITE (URL)
6. Gesture / transference/ Metakinesis. Developing an idiosyncratic movement vocabulary.	Blom,L.A.& Chaplin,S.T. (1992).σσ.136-155 Preston-Dunlop, V. & Sanchez-Colberg, A. (2002).	COURSE WEBSITE (URL)
7. Using Props in dance improvisation and composition. Defining props. The body as a	Tufnell, M. & Crickmay, C. (1993) σσ.114-140	COURSE WEBSITE (URL)

prop.		
8. Time and Rhythm. Motif, Polyrhythmy, polyphony, canon. Silence-pause (Cage) .	Burrows J. (2010).σσ.123-134 Blom,L.A.& Chaplin,S.T. (1992).σσ.156-172	COURSE WEBSITE (URL)
9. Body shapes: space, volume, air. Deformation-distortion. Complimenting shapes. Sharing space. Responsivity.	Newlove, J. & Dalby, J. (2004).σσ.17-18 Tufnell, M. & Crickmay, C. (1993)	COURSE WEBSITE (URL)
10. Positive and Negative Space: Shared Shapes. Balance, metakinesis, manipulating gravity and balance centers in duets. Group composition.	Blom,L.A.& Chaplin,S.T. (1992) Newlove, J. & Dalby, J. (2004).σσ.17-18 Preston-Dunlop, V. & Sanchez-Colberg, A. (2002).	COURSE WEBSITE (URL)
11. Mapping the body in space. Interacting with the performative space. Pathways. Creating, interpreting and performing mapping scores.	Burrows J. (2010). Preston-Dunlop, V. & Sanchez-Colberg, A. (2002).	COURSE WEBSITE (URL)
12. Guest Lecturer		COURSE WEBSITE (URL)
13. Abstraction and narration in choreograph. Exploring non-representational narrativity.	Burrows J. (2010).σσ.109-137	
Ways of student assessment:		
Proposal 1	class-based tasks	
Proposal 2	Oral examination-presentation of composition	
Proposal 3	Written account of studio-based research and rehearsal progression.	
Proposal4		
Other	.....

(49) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face- to- face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of technology, discussion, lectures, studio workshops, and written assessments (reflective writing).		
TEACHING METHODS <i>The manner and methods of teaching are</i>	<table border="1"> <tr> <td><i>Activity</i></td> <td><i>Semester workload</i></td> </tr> </table>	<i>Activity</i>	<i>Semester workload</i>
<i>Activity</i>	<i>Semester workload</i>		

<p><i>described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	lectures	25
	laboratory practice,	25
	interactive teaching	25
	The student's study hours for each learning	25
	Course total	100
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Presentation of students compositions - oral examination. Delivery of written account and evaluation of the progress of students research (class sessions and independent study – rehearsals' diary).</p> <p>Specific assessment criteria are presented to students in class and are available on e-class throughout the course.</p>	

(50) ATTACHED BIBLIOGRAPHY

<p>📖 Cohen-Bainbridge, B. (1997). Sensing, Feeling, and Action the Experiential Anatomy of Body-Mind Centering. Northampton, MA: Contact editions.</p> <p>📖 Dunlop-Preston., V.M. (1980). A Handbook for Modern Educational Dance. Boston: Plays, Inc. Boston.</p> <p>📖 Dunlop-Preston. V.M. and Sanchez-Colberg, A. (2002). <i>Dance and the Performative: A Choreological Perspective</i>. London: Verve.</p> <p>📖 Dowd, I. (1981). Taking Root to Fly: Seven articles on Functional Anatomy. New York: Contact Collaboration Inc.</p> <p>📖 Eddy, M. (2000). <i>Access to somatic theory and applications: Socio-political concerns</i>. Proceedings of the International Conference: <i>Dancing in the Millennium</i>. Washington DC: 2000, pp 144-148.</p> <p>📖 _____ <i>A brief history of somatic practices and dance: historical development of the field of somatic education and its relationship to dance</i>. Journal of Dance and Somatic Practices Volume 1 Number 1, 2009, pp. 5-27.</p> <p>📖 Feldenkrais, M. (1972). Awareness through Movement: Easy-to-Do Health Exercise to Improve Your Posture, Vision, Imagination, and Personal Awareness. San Francisco: Harper.</p> <p>📖 Franklin, E. <i>Conditioning for Dance</i>. Human Kinetics, 2004.</p> <p>📖 Gray, J.(1990). The Alexander Technique. New York: St. Martin's Press.</p>
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- 📖 Hackney, P. (2000). Making connections, Total Body Integration through Bartenieff Fundamentals. Amsterdam:
Gordon and Breach Publishers.
- 📖 Hartley, L. (1995). Wisdom of the Body Moving: An Introduction to Body-Mind Centering. California: North Atlantic Books.
- 📖 Hawkins, E.(1992). The Body is a Clear Place (and Other Statements on Dance. Princeton: A Dance Horizons Book, Princeton Book Company.
- 📖 Sweigard, L. (1974). Human Movement Potential its ideokinetic Facilitation. Harper and Row, San Francisco London.
- 📖 Todd, M. E. (1937). The Thinking Body. New York: Dance Horizons.
- 📖 Shapiro, S.B. (ed.) (1998) Dance, Power and Difference. Critical and Feminist Perspectives on Dance Education. U.S.A.: Human Kinetics
- 📖 Shapiro, S.B. (ed.) (2008) Dance in a world of change, Reflections on Globalization and Cultural Difference. U.S.A.: Human Kinetics.

4.Asimina Dimitroulopoulou
SCENIC DESIGN II - 34EE101

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE101	SEMESTER	Spring
COURSE TITLE	SCENIC DESIGN II		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>			
lectures, laboratory, workshops	3	5	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background, skills development		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (French - English)		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS272/		

2 LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<ul style="list-style-type: none"> • COURSE OBJECTIVES: The objective of this introductory course is to encourage students to create a performative space based on non-theatrical text and to encourage them to approach site specific performances (re-using non-theatrical spaces), to improve the relationship of scenography with modern forms of visual expression (installations/performance) as well as to solve and transfer existing knowledge and acquired skills to the stage and presence to combine, design and support the visualization of the text and its representation through association with the social context and social groups. The teaching process is completed through the creation of a theatrical performance in an inter-disciplinary conjunction with other three courses (Acting II - Critical Analysis of Productions- Theatrical Lighting) and in collaboration with St Mark & St. John University of Plymouth.

- **LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: identify, apply, develop, and reproduce the creative methods of scenic design in a site - specific project, to link the creation of scenery with the visual arts of the 20th and 21st centuries. They also understand and realize the connection of space, text and time with the performance and staging (the lesson is done in conjunction with three lessons and teachers: Acting II - Critical Analysis of Productions - Theatrical Lighting), improve international internships as well as to promote their creative and visual possibilities through performance and approach different social groups.

General Competences

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

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

Working independently
 Team work
 Criticism and self-criticism
 Decision-making
 Respect for difference and multiculturalism
 Showing social, professional and ethical responsibility and sensitivity to artistic issues
 Production of free, creative and inductive thinking
 Exploring artistic skills
 Respect for the urban/natural environment
 Working in an international environment
 Working in an interdisciplinary environment
 Adapting to new situations

3 SYLLABUS

- **COURSE CONTENTS**

- Theatre space and text.
- Dramaturgy - directing and set design.
- Site specific and re-use of non-theatrical spaces
- Introduction to the creative scenic approach.
- Scenography and visual arts
- Time, space, concepts and contemporary artwork.
- Space, performance and performance art
- Staging a performance.

Section titles	RECOMMENDED READING	Presentation link
1. - Text and space –Practice	Lesson Plan Template - Power Point	COURSE WEBSITE (URL)
2. - The tools of the set designer – Practice	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
3. - From ritual to performance art – Practice	Carlson, M., (1998 (first 1996)). <i>Performance: A Critical Introduction</i> , London and New York: Routledge.	
4. - Performance Art – Practice	Carlson, M., (1998 (first 1996)). <i>Performance: A Critical Introduction</i> , London and New York.	
5. - Conceptual art and scene – Practice	Godfrey, T. (1998): <i>Conceptual art</i> , London.	
6. - Contemporary visual artists, part I- Practice	Power Point	COURSE WEBSITE (URL)
7. - Contemporary visual artists, part II-	Power Point	COURSE WEBSITE

Practice		(URL)
8. - Site – specific art – Practice	Kaye, N., (2000), <i>Site specific art</i> , New York: Routledge,	
9. - Workshop.		
10. - Workshop.		
11. - Workshop.		
12. - Workshop		
13. - Final Presentation.		

4 TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	30
	Art Workshop	41
	Artistic Creativity	39
	Interactive teaching	15
	Course total	125

STUDENT PERFORMANCE EVALUATION	
<i>Description of the evaluation procedure</i>	Language of evaluation: Greek
<i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i>	Methods of evaluation: <ul style="list-style-type: none"> - Artistic – laboratory work(40 %) - Final Project (40 %) - Public Presentation (10%)
<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.

5 ATTACHED BIBLIOGRAPHY

<p>📖 Arnheim, R., (1977): <i>The Dynamics of Architectural Form</i>, California.</p> <p>📖 Carlson, M., (1998 (first 1996)): <i>Performance: A Critical Introduction</i>, London and New York.</p> <p>📖 Davis, T., (2001): <i>Stage Design</i>, Switzerland.</p> <p>📖 Fischer-Lichte, E. (2008): <i>The Transformative Power of Performance: A New Aesthetics</i>. New York and London</p> <p>📖 Godfrey, T. (1998): <i>Conceptual art</i>, London.</p> <p>📖 Martinidis, P., (1999): <i>Metamorfosis tou theatrikou horou Tipikes fasis kata tin exelixa tis architectonikis ton theatron sti Disi</i>, Athens (in Greek).</p> <p>📖 Kaye, N., (2000): <i>Site specific art</i>, New York.</p>

5. Emmanouela Vogiatzaki-Krukowski

Multimedia in the Performing Arts II: Video Art and Performance Art – 04TE253

SCHOOL	SCHOOL OF FINE ARTS
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES
LEVEL OF STUDIES	Undergraduate

COURSE CODE	04TE253	SEMESTER	Winter Semester (5th or 7th)
COURSE TITLE	Multimedia in the Performing Arts II: Video Art and Performance Art		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special Background Course		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	New Lesson		

LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>

COURSE OBJECTIVES:

The course teaches the history of video art, performance art and the relationship between the two with performing and non-performing arts. Through the lectures are highlighted both the relationship between theatre and the other performing arts and the importance of new technologies in artistic practice.

The creation of video performance art or video installation or video art are an important part of the course. The final goal is the creation of an artwork that can be exhibited to the public.

LEARNING OUTCOMES:

- Knowledge of contemporary performing arts and their connection to theatre
- Introduction to video art, video performance art, performance art and other performing arts using modern technologies with an emphasis on image.
- Experience on production and imaging issues
- Editing digital images using editing programs

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

Respect for diversity and multiculturalism.

Decision making.

Autonomous work.

Teamwork / partnerships.

Working in an interdisciplinary environment. Production of new research ideas.

Promote of free, creative and inductive way of thinking

Decision making

Criticism and self-criticism

Demonstrate social, professional and ethical responsibility and gender awareness
Respect for the natural environment

SYLLABUS

• COURSE CONTENTS

- Theatre: Scenography, Lighting, Moving Image (and Directing on Stage)
- History of video art
- History of performance art and video performance art
- Connection of theatre with other performing arts
- Practice with alternative ways of artistic communication
- Exhibition of artistic works to the public.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
Photographic Frame: Composition	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
The introduction of moving image in the theatre stage	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Introduction in Performing Arts	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Multimedia and performing arts with emphasis on moving image	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
Artists (performance artists, video artists, poets, painters, sculptors etc): From video art to performance art	Lesson notes Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)

TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching, laboratory education, communication with students, emails etc	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Activity	Semester workload
	Lectures,	30
	interactive teaching	26
	workshop	26
	study and analysis of bibliography	43
	Course total	125
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek/English (Erasmus)</p> <p>Methods of evaluation:</p> <p style="padding-left: 40px;">Project submission (artwork) 60%</p> <p style="padding-left: 40px;">Oral exams 20%</p> <p style="padding-left: 40px;">Assignments 20%</p>	

ATTACHED BIBLIOGRAPHY

- 📖 Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Pres.
- 📖 Lykakis, M. (2011). *Digital Photography (Photoshop - Lightroom)*. Athens: Academic of Creative Photography (in Greek).
- 📖 McLuhan, M. (2003). *Understanding Media: The Extensions of Man*. Corte Madera, CA: Gingko Press.
- 📖 Mondloch, K. (2010). *Screens: Viewing Media Installation Art*. Minneapolis: University of Minnesota Press.
- 📖 Ranciere, J. (2009). *The Emancipated Spectator*. London: Verso.
- 📖 Ranciere, J. (2009). *The Aesthetic Unconscious*. Cambridge, UK & Malden, MA: Polity.
- 📖 Sabanikou, E. (2003). *Photography and painting*. Athens: Typothito (in Greek).
- 📖 Trodd, T. (2011). *Screen/Space: The Projected Image in Contemporary Art*. Manchester: Manchester University Press.
- 📖 Wands, B. (2006). *Art of the Digital Age*. London: Thames & Hudson.
- 📖 Zettl, H. (1999). *Video Production – Bsic Principles & Techniques*, Athens: Hellin (in Greek).

6. Antonia Vasilakou

Physical Theatre Technique II: From neutral mask to the expressive mask - 03ZE301

1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	03ZE301	SEMESTER	Spring semester
COURSE TITLE	<i>Physical Theatre Technique II: From neutral mask to the expressive mask</i>		

INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
laboratory exercises		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Skills Development		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French, English)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS263/		

2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>

LEARNING OUTCOMES:

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

Upon successful completion of the course the student will:

- Able to compose concepts and meanings using kinetic images that combine body and material processing (text, scenes, photographs, objects, music, voice, themes / problems, masks, costumes, poetry, painting, sculpture, scenes and objects) .
- Has learned to develop and perform theatrical scenes taking into account the time / space factors and the physical / psychological effects of the character.
- Has understood physically, mentally and spiritually the way in which their knowledge can be developed and applied within individual and group practice

General Competences

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

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

<i>environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>
<p>Working independently</p> <p>Team work</p> <p>Production of new research ideas</p> <p>Criticism and self-criticism</p> <p>Decision-making</p> <p>Respect for difference and multiculturalism</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p>	

3) SYLLABUS

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Neutral mask dynamic	Heggen Cl, Marc Y. (2017). <i>Théâtre du mouvement</i> . Montpellier : Éditions Deuxième Époque.	COURSE WEBSITE (URL)
3. Analysis of physical actors geometrical body (space, axels, form)	Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i> . New York: Routledge.	COURSE WEBSITE (URL)
4. Levels of physical acting tension	Λεκός, Ζ. (2005). <i>Το ποιητικό σώμα</i> , Αθήνα: Κοάν.	COURSE WEBSITE (URL)
5. Creating physical characters	Λεκός, Ζ. (2005). <i>Το ποιητικό σώμα</i> , Αθήνα:	COURSE WEBSITE (URL)

	Κοάν.	
6. Expressive mask.	Wiśniewski T. (2016). <i>Complicite, Theatre and Aesthetics: From Scraps of Leather.</i> Switzerland: Springer International Publishing.	COURSE WEBSITE (URL)
7. Relation with voice and text	Lecoq, J. (2000). <i>The Moving Body.</i> London: Methuen Drama.	COURSE WEBSITE (URL)
8. Composition of personal work in the space.	Bowditch, R., Casazza, J., Annette, A. (2018). <i>Physical Dramaturgy: Perspectives from the Field.</i> New York: Routledge.	COURSE WEBSITE (URL)
9. Elements for the conception of physical plays.	Ρηγοπούλου, Π. (2003). <i>Το σώμα: Από την ικεσία στην απειλή.</i> Αθήνα: Πλέθρον. Lust, A. (2011). <i>Bringing the Body to the Stage and Screen: Expressive Movement for Performers.</i> Lanham, Md: Scarecrow Press	COURSE WEBSITE (URL)
10. In depth creative composition	Οπτικοακουστικό υλικό	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment		
12. Rehearsals and accompaniment		
13. Practical examination		

4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning,</i>	Face-to-face
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<i>etc.</i>	Interactive teaching	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	26
	Laboratory practice during class	20
	Rehearsal during class	10
	Personal study	43
	Artistic project	26
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of</i>	<p>a) Presentation of physical theatre composition (25%)</p> <p>b) Assiduity during classes (50%)</p> <p>c) Rehearsals (25%)</p> <p>A written assessment could be given in order to complete the note.</p>	

patient, art interpretation, other

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

5) ATTACHED BIBLIOGRAPHY

• RECOMMENDED READING

Ελληνόγλωσσα

- 📖 Βαροπούλου, Ε. (2002). *Το ζωντανό θέατρο*. Αθήνα: Άγρα.
- 📖 Λεκόκ, Ζ. (2005). *Το ποιητικό σώμα*. Αθήνα: Κοάν.
- 📖 Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). *Η Μουσική Τέχνη του ηθοποιού*. Αθήνα: Κοάν.
- 📖 Ρηγοπούλου, Π. (2003). *Το σώμα: Από την ικεσία στην απειλή*. Αθήνα: Πλέθρον.
- 📖 Σολομός, Α. (1987). *Ο άγιος Βάκχος ή τα άγνωστα χρόνια του ελληνικού θεάτρου*. Αθήνα, Δωδώνη.
- 📖 Τερζόπουλος, Θ. (2000). *Θεόδωρος Τερζόπουλος και θέατρο Άτις*. Αθήνα: Άγρα.
- 📖 Muller, W. (1996). *Θέατρο του Σώματος και Commedia dell'arte*. Θεσσαλονίκη: University Studio Press.

Ξενόγλωσσα

- 📖 Craig, E.G. (2010). *On Movement and Dance*. London: Dance Books Ltd.
- 📖 Decroux, E. (1963). *Paroles sur le mime*. Librairie Theatrale, Paris: Gallimard.
- 📖 Leabhart, T. (1989). *Modern and post-modern mime*. New York: St. Martin's Press.
- 📖 Leabhart, T. (2007). *Etienne Decroux*. London: Routledge.
- 📖 Leabhart, T. (2009). *The Etienne Decroux sourcebook*. London: Routledge.
- 📖 Lust, A. (2000). *From the Greek mimes to Marcel Marceau and beyond : mimes, actors, Pierrots, and clowns : a chronicle of the many visages of mime in the theatre*. Lanham (Md.). London : The Scarecrow Press.
- 📖 Pezin, P. (2003). *Étienne Decroux, mime corporel: textes, études et témoignages*, sous la dir. de Patrick Pezin, Ed. Saint-Jean-de Védas. Saussan: L'Entretemps..

7. Anna Tsihli

Theatre Production - 04ZE010

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dep. Of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04ZE010	SEMESTER	Spring
COURSE TITLE	Theatre Production		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Elective		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS234/		

14. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

This course aims at the development of the organisation and managerial skills concerning a theatre production, from the pre-production stage through to the rehearsals, production and post-production stage. Theatre Production course provides general and specialist knowledge and understanding on all levels required for a successful theatre production.

General Competences

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

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

Analysis of information concerning a theatre production

Team work: rehearsals, production and performance

Decision-making concerning artistic and organization choices

Project planning and management: performance, festival and co-operation with other groups

Criticism and self evaluation

Production of new artistic work

Production of free, creative and inductive thinking

15. SYLLABUS

Students acquire a general understanding of all aspects of theatre production from the range of professions and companies to the many phases involved in a theatre production. The course combines theory and practice as students work collaboratively towards a production at the end of the semester that is performed at the Production Festival organized in collaboration with the artistic venues of Nafplio Municipality. This production can vary in performance style, scale and idiom and develops from the initial concept through budgeting, organisation, rehearsal, publishing and final realisation in a venue with audience.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to Theatre Production	Seabright, James, <i>So you want to be a Theatre Producer?</i> , Nick Hern Books, London, 2010	COURSE WEBSITE (URL)
2. Production organizations and types of theatre productions	Menear Pauline, Hawkins Terry, <i>Stage Management and Theatre Administration</i> , Phaidon Press, (1988) 2003	COURSE WEBSITE (URL)
3. Theatre professions and responsibilities	Davies Gill, <i>Create your Own Stage Production</i> , A+C Black, London, 2000	COURSE WEBSITE (URL)
4. The stages of a theatre production	Copley Soozie, Kilner Philippa, <i>Stage Management</i> , A	COURSE WEBSITE (URL)

	<i>Practical Guide</i> , The Crowood Press, Wiltshire, 2001	
5. Before the rehearsals, preparations and meetings	Dean Peter, <i>Production Management, Making Shows Happen</i> , A Practical Guide, The Crowood Press, 2002	COURSE WEBSITE (URL)
6. Rehearsals stage	Perry John, <i>The Rehearsal Handbook for Actors and Directors</i> , A Practical Guide, The Crowood Press, Wiltshire, 2001	COURSE WEBSITE (URL)
7. Auditions and rehearsal space	Holloway John, <i>Illustrated Theatre Production Guide</i> , Focal Press, 2002	COURSE WEBSITE (URL)
8. Prompt book, blocking	Copley Soozie, Kilner Philippa, <i>Stage Management, A Practical Guide</i> , The Crowood Press, Wiltshire, 2001	COURSE WEBSITE (URL)
9. Funding and publicity	Peithman Stephen, Offen Neil (ed.), <i>Stage Directions, Guide to Publicity</i> , Heinemann, 1999	COURSE WEBSITE (URL)
10. Production week	Gillette Michael,	COURSE WEBSITE (URL)

	<i>Theatrical Design and Production, An Introduction to Scenic Design and Construction, Lighting, Sound, Costume and Make up, McGraw Hill, 2005.</i>	
11. Performance and post production stages		
12. Student theatre festival at Nafplio (Festivalaki of Theatre Productions)		
13. Feedback and evaluation		

16. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Workshops, lectures, tutorials	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Video projection, photographs, light and sound designing, on line platforms and media , e-class	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	35
	Laboratory practice	30
	Presentations/Tutorials	30
	Performances/papers	30
	Course total	125

<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language: English/Greek/French/ German</p> <p>Weekly assessment, rehearsals, performance, written exams, group and personal portfolios</p>
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17. ATTACHED BIBLIOGRAPHY

Βαροπούλου, Ε. (2003). Το ζωντανό θέατρο, Αθήνα: Άγρα.

Brook, P. (2007). Ένας Άλλος Κόσμος, Αθήνα: Βιβλιοπωλείο της Εστίας.

Copley, S. & Killner, P. (2001). Stage Management. Wiltshire: The Crowood Press.

Dean, P. (2002). Production Management, Making Shows Happen, a practical guide, Ramsbury: The Crowood Press.

Foreman, G. (2009). A Practical Guide to Working in Theatre. London: Methuen Drama.

Mamet, D. (2002). Προς τον ηθοποιό, Αθήνα: Πατάκης.

Meneer, P. & Hawkins, T. (2003). Stage Management and Theatre Administration. Oxford: Phaidon

Perry, J. (2001). The Rehearsal Handbook for Actors and Directors, Wiltshire: The Crowood Press.

Seabright, J. (2010). So you want to be a Theatre Producer?. London: Nick Hern Books.