



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

Programme of Studies 2023-2024

Course Outlines

<p>FREE ELECTIVE COURSES</p> <p>YEARS THREE AND FOUR</p> <p>WINTER SEMESTER</p>
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1. Christos Kardaras

Ancient Greek History and Theatre - 34EX001

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX001	SEMESTER	WINTER
COURSE TITLE	<i>Ancient Greek History and Theatre</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, 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:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	

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*

LEARNING OUTCOMES: By the end of the lectures students have acquainted with the fundamental historical, political and social developments of the 5th century B.C. In particular, they have deeply understood the causes and consequences of the Persian Wars, the circumstances that have shaped the conditions in which the city of Athens has reached the glory of the 5th century B.C. In the end they have comprehended the causes and the disastrous consequences of the Peloponnesian War (431-404) on the solidarity of Hellenism. They can realize and explain how deeply these significant historical events have influenced the content of ancient Greek drama and on other hand, the way the tragic poets of the 5th century B.C. have taken in these events. Eventually, they have come to the conclusion that there is a very close association between political and cultural developments.

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
- Respect for difference and multiculturalism

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

3. SYLLABUS

COURSE CONTENTS: The courses offer a general introduction to the ancient Greek history from the Persian wars to the end of the Peloponnesian war. Emphasis is set on: The relation between history and theatre. The establishment of the Greek “polis” and the development of its political and social structures. The main events of political and military history (Persian wars, Peloponnesian war). Specimens of the relevant sources, including reports of ancient historiographers.

Section titles

Title	Bibliography
1. Introduction to the ancient Greek history of the 5 th century B.C.	Botsford, G. W. and Robinson, C. A. (2003). <i>Ancient Greek history.</i>
2. The Historiography of the 5 th century B.C. Extracts by Herodotus’ and Thucydides’ body of work.	Kitto H. D. F. (2002). <i>The Greeks.</i> Aeschylus, <i>The Persians.</i>
3. The centers of the Ionian civilization. The clash of Oriental and Greek civilization. The “dialog” between Solon and Croesus by Herodotus.	Wilcken, U. (1976). <i>Ancient Greek history.</i> Lesky, A., <i>A history of Greek literature.</i> Thucydides, <i>History.</i>
4. The Ionian civilization and “The WINTER of Miletus” (theatrical play) by Phrynichus.	Aristophanes, <i>Peace.</i> Aristophanes, <i>The Clouds.</i>
5. The Persian Wars and “The Persians” (theatrical play) by Aeschylus.	<i>History of the Greek Nation (1972).</i> vol. Band C1.
6. “The Golden Age” of Athens in the 5 th century B.C. and its achievements.	Flaceliere Robert, <i>Love in Ancient Greece.</i> Aristophanes, <i>Lysistrata, Acharnians.</i>
7. The “Epitaphs” by Pericles and the Athenian democracy.	
8. The Peloponnesian War. The Thucydides’ and Xenophon’s work.	
9. The comedies “Peace” (theatrical play) and “Acharnians” (theatrical play) by Aristophanes.	
10. Socrates’ and Sophists’ teaching.	
11. “The Clouds” by Aristophanes.	
12. The woman’s and slaves’ position in the Athenian democracy.	
13. Summarization	


4. TEACHING and LEARNING METHODS - EVALUATION


DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face</i>
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<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching, communication with students</p>																		
<p>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></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"> <tr> <td>Lectures</td> <td>40</td> </tr> <tr> <td>interactive teaching</td> <td>15</td> </tr> <tr> <td>prepare students</td> <td>40</td> </tr> <tr> <td>study and analysis of bibliography</td> <td>30</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	Lectures	40	interactive teaching	15	prepare students	40	study and analysis of bibliography	30									Course total	125
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<p>STUDENT PERFORMANCE EVALUATION <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 student</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation(80 %) • Written work, essay(20 %) 																		





5. ATTACHED BIBLIOGRAPHY

RECOMMENDED READING

 Aristophanes, Lysistrata, Acharnians, Peace, Clouds. Ed. Cactus(in Greek).

 Botsford, G. W. & Robinson, C. A. (2003). *Ancient Greek history*. Athens: MIET (in Greek).

 Flaceliere Robert (2009) ,Love in Ancient Greece. Papadimas, (in Greek).

	<i>History of the Greek Nation (1972). vol. B and C1, Athens: Ekdotiki Athenon(in Greek).</i>
	Kitto H. D. F. (2002). <i>The Greeks</i> . Athens: Cactus (in Greek).
	Thucydides, <i>History</i> .(2013), Polis, Athens,
	Wilcken, U. (1976). <i>Ancient Greek History</i> , Athens: Papazisis (in Greek).

2. Anna Tsihli

Theatre Directing III: Devised theatre - 04ZE082

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dep. Of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04ZE082	SEMESTER	WINTER
COURSE TITLE	<i>Theatre Directing III: Devised theatre</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/TS264/		

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>
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- *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 to introduce the students to the devised theatre techniques, to the compositional methods and strategies that bring together set and light designing, costume and props making, music, video and new devised texts. The important role of the dramaturgy is stressed as well as the theory concerning post-modern performances.

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>

Analysis of information concerning devised theatre methods and tools

Team work: rehearsals and 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

3. SYLLABUS

COURSE CONTENTS

The course aims at presenting and practicing the role of the director: from choosing and devising the text to creating a performance. Responsibilities, skills, technics, problems solving through the rehearsals, the production meetings, the production week and the performances.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to devised theatre	Forced Entertainment, <i>Making Performance</i> , DVD, Sheffield, 1999 Murray, S. and Keefe, J., <i>Physical Theatres, A Critical Introduction</i> , London, Routledge, 2007	
2. Devised theatre techniques	- Oddey, Alison, <i>Devising Theatre: A Practical and Theoretical Handbook</i> , London, Routledge, 1994	


3. Physical theatre: the gaze and the body relations in space	DV8, <i>The Cost of Living</i> , Video, 2004	https://vimeo.com/74966965
4. Theatre documentary: the stories	Rimini Protokoll, <i>Prometheus in Athens</i> , Performance Video, 15.7.2010 Παρίδης Χρήστος, <i>Situation Rooms</i> , Rimini Protokoll, Lifo 24.4.2014	https://www.youtube.com/watch?v=ljqCQiu5HFw https://www.rimini-protokoll.de/website/en/text/situation-rooms
5. Motifs and repetitions	Etchells, T., <i>Certain Fragments, Contemporary Performance and Forced Entertainment</i> , London, Routledge, 1999	
6. Levels and movement in space	Graham Scott, <i>Pool no Water, A Comprehensive Guide</i> , Arts Council England, 2006 Frantic Assembly, <i>Building Blocks for Devising Masterclass at the National Theatre</i> , Video, 2014	COURSE WEBSITE (URL) https://www.youtube.com/watch?v=gUqZPfGIX6U
7. Colours and shapes	Alexander Catherine and Complicite, <i>Teachers Notes, Devising</i> , 2001	COURSE WEBSITE (URL)
8. Identity and memory	Govan, E., Nicholson, H. and Normington, K., <i>Making a Performance, Devising Histories and Contemporary Practices</i> , London, Routledge, 2007	
9. Texts and objects	Graham, S. and Hoggett, St. <i>The Frantic Assembly Book of Devising Theatre</i> , London and NY, Routledge, 2014	http://akhull.weebly.com/uploads/5/8/5/1/58510965/9781317667278_sample_654847.pdf
10. Dramaturgical concepts	Barba, E., <i>On Directing and Dramaturgy, Burning the House</i> , London, Routledge, 2010 Heddon, D. and Milling, J. <i>Devising Performance</i> , Basingstoke, Palgrave Macmillan, 2006	
11. Aesthetics	Greenaway Peter, <i>The Cook, the Thief, His Wife and Her Lover</i> , Movie, 1989	
12. Rehearsals		
13. Performances		


4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Workshops, lectures, tutorials
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<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Video projection, photographs, light and sound designing, on line platforms and media, e-class</p>														
<p>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></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="630 384 1084 443">Activity</th> <th data-bbox="1092 384 1357 443">Semester workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="630 453 1084 485">Lectures</td> <td data-bbox="1092 453 1357 485">35</td> </tr> <tr> <td data-bbox="630 516 1084 548">Applied practices</td> <td data-bbox="1092 516 1357 548">30</td> </tr> <tr> <td data-bbox="630 579 1084 611">Rehearsals</td> <td data-bbox="1092 579 1357 611">30</td> </tr> <tr> <td data-bbox="630 642 1084 674">Performances/presentations/papers</td> <td data-bbox="1092 642 1357 674">30</td> </tr> <tr> <td data-bbox="630 705 1084 737">Total</td> <td data-bbox="1092 705 1357 737">125</td> </tr> <tr> <td colspan="2" data-bbox="630 1052 1357 1083">Course total</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	35	Applied practices	30	Rehearsals	30	Performances/presentations/papers	30	Total	125	Course total	
Activity	Semester workload														
Lectures	35														
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<p>STUDENT PERFORMANCE EVALUATION <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, in-class presentation, rehearsals, performances, personal portfolios</p>														

5. ATTACHED BIBLIOGRAPHY

 Barba, E. (2010). *On Directing and Dramaturgy, Burning the house*. London: Routledge.

 Bicat, T. & Baldwin, C. (2002). *Devised and Collaborative Theatre*. Marlborough: The Crowood Press.

- 📖 Brook, P. (1999). *Ένας άλλος κόσμος: Σαράντα χρόνια θεατρικής αναζήτησης (1947-1987)*, μετάφραση Ελένη Καραμπέτσου. Αθήνα: Εστία.
- 📖 Graham, S. and Hoggett, St. (2014). *The Frantic Assembly Book of Devising Theatre*. Oxon and New York: Routledge.
- 📖 Govan, E., Nicholson, H. & Normington, K. (2007). *Making a Performance, Devising Histories and Contemporary Practices*, London: Routledge.
- 📖 Etchells, T. (1999). *Certain Fragments, Contemporary Performance and Forced Entertainment*, London: Routledge
- 📖 Heddon, D. & Milling, J. (2006). *Devising Performance*. Basingstoke: Palgrave Macmillan.
- 📖 Lehmann, Hans-Thies (2006). *Postdramatic Theatre*, London: Routledge.
- 📖 Graham, S. and Hoggett, St. (2014). *The Frantic Assembly Book of Devising Theatre*, Oxon and NY: Routledge.
- 📖 Mamet, D. (2002). *Προς τον Ηθοποιό*. Αθήνα: Πατάκη.
- 📖 Murray, S. & Keefe, J. (2007). *Physical Theatres, A Critical Introduction*, London: Routledge.
- 📖 Oddey, A. (1994). *Devising Theatre, A Practical and Theoretical Handbook*, London: Routledge.

3.Stylios Rodarelis

The imaginary and the metaphysical in the theatrical works of F.G. Lorca – 34EX0735

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX0735	SEMESTER	5 th or 7 th
COURSE TITLE	The imaginary and the metaphysical in the theatrical works of F.G. Lorca		
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, in Spain
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/

(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 aim of the course is for the student to get acquainted with the theatrical journey of the Andalusian playwright, from the unfinished works, the works of youth, the dramas of faith, the allegorical, the imaginary, the surreal, and the Andalusian rural trilogy. Duede's theory, the influence of the great playwrights of the 19th century, the symbolism and surrealism in his works, the figure of Vayet Inklan, Martinez Sierra, his tour of the American continent, the surreal cinematic script. The relationship of female characters, and the role of stage space and scenography in his works. The presence of American comedians among the characters he used and the use of the silent cinema technique. Finally, what importance did he attach to the academic performances of the "Baraka" troupe?

Learning Outcomes: After the successful completion of the course, the students will be able to:

- know the basic structures of Lorca's works.
- understand the different types of Lorca works.
- identify common features between characters in works.
- identify the influences of the time and the artistic movements that Lorca followed.
- formulate an informed point of view themselves and be critical of other people's positions on issues related to Lorca's 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>.....</i>

<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>
<ul style="list-style-type: none"> • 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. 	

(2) SYLLABUS

COURSE CONTENT: The course approaches Lorca's theatrical career by exploring the different stages and the different themes on which he focused. The students will come and get to know the playwright's career from his youth to his last works.

The course is developed in the following 13 thematic units:

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the Imaginary World of Lorca	Styl. Rodarelis, Evolution of Spanish and Latin American theater. IASPIS PUBLICATIONS Athens 2011	
2. The incomplete and small plays: Dialogues with Louis Buuel, At the Student Dormitory, by Don Fabrizio and with the Lady. Photographic drama, The catastrophe in Sodom, The maternity hospital, The volatile rose, Illusion, The silent dialogue, Dialogue between two snails, Buster Keaton's walk,	Styl. Rodarelis, Theatrical Nuggets by Lorca. IASPIS PUBLICATIONS Athens 2011	COURSE WEBSITE (URL)
3. The incomplete and small theatrical works: The Wisdom, The Girl the Sailor and the Student, Photographic magnification, Diego Corrientes, The Black Sphere, The Little Inn, Comic Illusion, Lady D(eath), Chimera, Dialogue with the Bitter, Scene of the gendarmerie colonel.	Styl. Rodarelis, Theatrical Nuggets by Lorca. IASPIS PUBLICATIONS Athens 2011	COURSE WEBSITE (URL)
4. The theater of faith: The theater of souls, God, evil and man, Christ, Jehovah	Styl. Rodarelis, The Faith Theater by Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
5. The erotic plays: Elenitsa, The little one who renounces the royal and the prince	Styl. Rodarelis, The love plays of Lorca	COURSE WEBSITE (URL)








who kept asking. The admirable patcher.	IASPIS PUBLICATIONS Athens 2020	
6. The erotic plays: The dreams of the cousin Aurelia, The little one who wanted to get married, The comedy of the charcoal burner, The love between Perliblin and Belissa, The evil eye of the butterfly	Styl. Rodarelis, The love plays of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
7. The puppet theater: The hilarious tragedy of Don Cristobal and Miss Rozita.	Styl. Rodarelis, The puppet theater of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
8. 8. The puppet theater: The triptych iconostasis of Don Cristobal.	Styl. Rodarelis, The puppet theater of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
9. The surreal works: Dragon, Untitled comedy.	Styl. Rodarelis, Women in the Lorca Late Trilogy, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
10. Late trilogy: Blood stained marriages.	Styl. Rodarelis, Lorca Late Trilogy, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
11. Late trilogy: The house of Bernarda Alba, The infertile.	Styl. Rodarelis, Lorca Late Trilogy, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
12. The surreal works: The public.	Styl. Rodarelis, Lorca's surreal theater, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
13. The surreal works: When five years have passed, Journey to the moon.	Styl. Rodarelis, Lorca's surreal theater, IASPIS PUBLICATIONS, Athens 2010	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</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).

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>	<table border="1"> <thead> <tr> <th data-bbox="602 233 927 264"><i>Activity</i></th> <th data-bbox="927 233 1252 264"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="602 264 927 296">Lectures</td> <td data-bbox="927 264 1252 296">39</td> </tr> <tr> <td data-bbox="602 296 927 327">Seminars</td> <td data-bbox="927 296 1252 327">13</td> </tr> <tr> <td data-bbox="602 327 927 390">Study and analysis of bibliography</td> <td data-bbox="927 327 1252 390">20</td> </tr> <tr> <td data-bbox="602 390 927 422">Autonomous study</td> <td data-bbox="927 390 1252 422">53</td> </tr> <tr> <td data-bbox="602 422 927 453">Course total</td> <td data-bbox="927 422 1252 453">125</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	39	Seminars	13	Study and analysis of bibliography	20	Autonomous study	53	Course total	125
<i>Activity</i>	<i>Semester workload</i>												
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Seminars	13												
Study and analysis of bibliography	20												
Autonomous study	53												
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"> • Written work (thematic development) 												

(4) ATTACHED BIBLIOGRAPHY

<p> Styl. Rodarelis, <i>Evolution of Spanish and Latin American theater</i>, IASPIS publications, Athens 2011.</p> <p> Styl. Rodarelis, <i>Lorca Late Trilogy</i>, IASPIS publications, Athens 2010.</p> <p> Styl. Rodarelis, <i>The surreal theater of Lorca</i>, IASPIS publications, Athens 2010.</p> <p> Styl. Rodarelis, <i>Theatrical nuggets by F.G. Lorca</i>, IASPIS publications, Athens 2011.</p> <p> Styl. Rodarelis, <i>Women in the late Lorca trilogy</i>, IASPIS publications, Athens 2010.</p> <p> Styl. Rodarelis, <i>The Faith Theater by Lorca</i>, IASPIS publications, Athens 2020.</p> <p> Styl. Rodarelis, <i>The love plays of Lorca</i>, IASPIS publications, Athens 2020.</p>

- 📖 Styl. Rodarelis, *The puppet theater of Lorca*, IASPI Publications, Athens 2020.
- 📖 Styl. Rodarelis, *The untold works of Lorca*, IASPI Publications, Athens 2020.
- 📖 Styl. Rodarelis, *The stage structure in the theatrical works of Lorca*, IASPI Publications, Athens 2020.

4. Maria Mikedaki

Masks and Costumes in Ancient Theatre - 34EE016

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE016	SEMESTER	5 th or 7 th
COURSE TITLE	Masks and Costumes in 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>	special background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English and German for Erasmus students)		
IS THE COURSE OFFERED TO	Yes		

ERASMUS STUDENTS	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/479/

(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

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

- Identify the masks and costumes (*skeuê*) of tragedy, comedy and satyr play.
- Describe the costumes of each genre of drama, applying the relevant terminology.
- Understand why masks were used in ancient theatre.
- Collect information on the theatrical *skeuê* through reading the relevant iconography (vase painting, reliefs, figurines of actors, mosaics, wall-paintings etc.).
- Follow the evolution of theatrical costume and mask from the Classic to the Hellenistic period.
- Understand that the theatrical costumes give the viewer information about the age, sex, social status and profession of the *dramatis personae*.
- Finally, they will have acquired a basic knowledge of ancient Greek clothing.

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...

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

(2) SYLLABUS

COURSE CONTENTS

This course investigates all literary sources and archaeological evidence (vase painting, relief, clay and bronze masks, figurines of actors, mosaics, wall-paintings) that provide information about the masks and costumes (*skeuê*) of the ancient Greek theatre. Through this course the students will have the opportunity to follow the evolution of theatrical costume in all three genres of drama from the Classic to the Hellenistic period. Finally, through the teaching and the visits to museums – to be fulfilled within the course duration – students shall get familiar to the terminology of ancient Greek clothing and, more significantly, shall learn to recognize it within its theatrical context.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Clothing in prehistoric times.	Γεωργιτσογιάννη, Ε. – Παντουβάκη, Σ. (2011), <i>Ιστορία της ενδυμασίας</i> , Αθήνα: Διάδραση.	COURSE WEBSITE (URL)
3. Clothing in historical times - typology	Blanck, H. (2007). <i>Εισαγωγή στην ιδιωτική ζωή των αρχαίων Ελλήνων και Ρωμαίων</i> . Αθήνα: ΜΙΕΤ. Pekridou-Gorecki, A. (2008). <i>Η μόδα στην αρχαία Ελλάδα</i> . Αθήνα: Παπαδήμας. Cleland, L. – Davies, G. – Llewellyn-Jones, L. 2007. <i>Greek and Roman Dress from A to Z</i> , London /	COURSE WEBSITE (URL)

	New York: Routledge.	
4. Komasts – Predramatic dances in Athens	Csapo, E. – Miller, M.C. 2007. <i>The Origins of Theater in Ancient Greece and Beyond. From Ritual to Drama</i> , Cambridge: Cambridge University Press.	COURSE WEBSITE (URL)
5. Mask and Costume of Old and Middle Comedy I	Webster, T.B.L. (1978). <i>Monuments Illustrating old and middle Comedy</i> . 3 rd edition. London: Institute of Classical Studies. Hart, M. L. (2010). <i>The Art of Ancient Greek Theater</i> . Los Angeles: J. Paul Getty Museum.	COURSE WEBSITE (URL)
6. Mask and Costume of Old and Middle Comedy II	Stone, L.M. (1984). <i>Costume in Aristophanic Poetry</i> . Salem. New Hampshire: Ayer Company. Compton-Engle, G. (2015). <i>Costume in the Comedies of Aristophanes</i> . New York: Cambridge University Press	COURSE WEBSITE (URL)
7. Mask and Costume of Old and Middle Comedy III	Taplin, O. (1993). <i>Comic Angels: And Other Approaches to Greek Drama Through Vase-Paintings</i> , Oxford: Clarendon Press Piqueux, A. 2022. <i>The Comic Body in Ancient Greek Theatre and Art, 440-320 BCE</i> , Oxford: Oxford University Press.	COURSE WEBSITE (URL)
8. Mask and costume of New Comedy.	Wiles, D. (1991). <i>The Masks of Menander</i> . Cambridge: University Press. Petrides, A. (2014). <i>Menander, New Comedy and the Visual</i> . Cambridge:	COURSE WEBSITE (URL)

	Cambridge University Press.	
9. Mask and costume of tragedy and satyr play	Wyles, R. (2011). <i>Costume in Greek Tragedy</i> . London: Bristol Classical Press. Taplin O. – Wyles, R. (2010). <i>The Pronomos vase and its Context</i> . New York: Oxford University Press.	COURSE WEBSITE (URL)
10. Aspects of the mask in ancient Greece	Μήττα, Δ. (2004). <i>Όψεις του Προσωπείου</i> . Θεσσαλονίκη: University Studio Press. Frontisi-Ducroux (2009). <i>Από το πρόσωπο στο προσωπείο</i> . Αθήνα: Δαίδαλος	COURSE WEBSITE (URL)
11. Visit to the Acropolis Museum.		
12. Mid-term progress test.		
13. Repetition		

(3) 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 Museums • 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 • 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>	<table border="1"> <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;">30</td> </tr> <tr> <td>Educational visits</td> <td style="text-align: center;">30</td> </tr> <tr> <td>study and analysis of bibliography</td> <td style="text-align: center;">15</td> </tr> <tr> <td>Self-study</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Interactive teaching</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">125</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	30	Educational visits	30	study and analysis of bibliography	15	Self-study	30	Interactive teaching	20	Course total	125								
<i>Activity</i>	<i>Semester workload</i>																						
Lectures	30																						
Educational visits	30																						
study and analysis of bibliography	15																						
Self-study	30																						
Interactive teaching	20																						
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 (including English or German tutorials addressed to Erasmus students).</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Written exams • Mid-term progress test • Written coursework (for Erasmus+ students)
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(4) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> • Bernabò Brea, L. & Cavalier, M. (2001). <i>Maschere e personaggi del teatro greco nelle terracotta liparesi</i>. Roma: L'Erma di Bretschneider. • Blanck, H. (2007). <i>Εισαγωγή στην ιδιωτική ζωή των αρχαίων Ελλήνων και Ρωμαίων</i>. Αθήνα: MIET. • Cleland, L. – Davies, G. – Llewellyn-Jones, L. 2007. <i>Greek and Roman Dress from A to Z</i>, London / New York: Routledge. • Compton-Engle, G. (2015). <i>Costume in the Comedies of Aristophanes</i>. New York: Cambridge University Press. • Csapo, E. – Miller, M.C. 2007. <i>The Origins of Theater in Ancient Greece and Beyond. From Ritual to Drama</i>, Cambridge: Cambridge University Press. • Frontisi-Ducroux (2009). <i>Από το πρόσωπο στο προσωπείο</i>. Αθήνα: Δαίδαλος • Hart, M. L. (2010). <i>The Art of Ancient Greek Theater</i>. Los Angeles: J. Paul Getty Museum. • Μήττα, Δ. (2004). <i>Όψεις του Προσωπείου</i>. Θεσσαλονίκη: University Studio Press. • Pekridou-Gorecki, A. (2008). <i>Η μόδα στην αρχαία Ελλάδα</i>. Αθήνα: Παπαδήμας. • Piqueux, A. 2022. <i>The Comic Body in Ancient Greek Theatre and Art, 440-320 BCE</i>, Oxford: Oxford University Press. • Roccas, L. J. (2006). <i>Ancient Greek Costume: an Annotated Bibliography, 1784-2005</i>. Jefferson N.C: Mc Farland. • Stone, L.M. (1984). <i>Costume in Aristophanic Poetry</i>. Salem. New Hampshire: Ayer Company.
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5. Antonia Mertyri

Modern Greek Art I (From the post-Byzantine period to the end of the 19th century) - 34EX011

COURSE OUTLINE

School: School of Fine Arts

Academic Unit: Department of Theater Studies

Level of Studies: Undergraduate

Course Code: 34EX011

Semester: WINTER

Course Title: Modern Greek Art I (From the post-Byzantine period to the end of the 19th century)

Weekly Teaching Hours: 3 hours

Credits: ECTS 5

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 acquaint the students with the developments in the areas of visual, plastic and applied arts in Greece, in the period from the WINTER of Constantinople (1453) to the end of 19th century.

General Competences:

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

Syllabus:

In the course of this exploration, students will be acquainted with the character of Post-Byzantine art through the work of its main representatives from the Cretan and the Heptanesian Schools, whereby the reciprocal influences will be studied thoroughly as well as their repercussions for the Greek areas under Ottoman rule. More specifically, we will examine how expressive of Western art infiltrated and renewed the traditional reference framework of various anonymous artists and craftsmen, particularly during the 10th century. Then we will examine the factor and the condition that shaped Modern Greek art after the 1821 war of independence, with emphasis on how Greek artists responded to the dominant artistic movements from Europe, such as Classicism, Romanticism and Realism.

Delivery: Face – to – face

Teaching Methods: Lectures

Semester Workload: 150 hours

Student Performance Evaluation: essay/report

Attached Bibliography:

📖 Παπανικολάου, Μ., (2005), *Η Ελληνική Τέχνη του 18^{ου} και 19^{ου} αιώνα. Ζωγραφική - Γλυπτική*. Θεσσαλονίκη (In Greek).

📖 Κωτίδης, Α., (1995), *Ζωγραφική του 19^{ου} αιώνα*. Σειρά: *Ελληνική Τέχνη*. Αθήνα (In Greek)

6. Asimina Dimitroulopoulou

Morphology-The Succession of Styles: From Architecture to Furniture - 34EE009

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE009	SEMESTER	WINTER
COURSE TITLE	MORPHOLOGY-THE SUCCESSION OF STYLES: FROM ARCHITECTURE TO FURNITURE		
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.	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, 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>
<p>COURSE OBJECTIVES: The objective of this course is to introduce students to the approach of overall design from architecture to design, production design and fashion based on the morphology of the 20th century and the modern movement. Through this approach the students will have access to the research of the elements that represent the style of an era.</p>

LEARNING OUTCOMES: Upon successful completion of the course students will be able to: understand, describe, reproduce, analyze and compose the concept of style that defines an era and explores the basic concept of designing concept, learn basic ways of approaching a research, shedding and transferring existing knowledge and acquired skills relating to the morphology (form and style) of the 20th century and the modern movement with cinema and design and to combine and apply the historical evolution of the forms.

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
- Production of free, creative and inductive thinking
- Working in an interdisciplinary environment
- Production of new research ideas
- Respect for the natural/urban environment
- Working independently
- Decision making
- Showing social, professional and ethical responsibility

3. SYLLABUS

COURSE CONTENTS

- The course is organized with a series of lectures on the design and morphological analysis of the objects, based on time, space and usage, and uses references from architecture, design, fashion and production design (film). The lesson includes the following sections.
- Introduction to modern movement.
- Form analysis in relation with time and function.
- Presentation of styles from the Renaissance and Baroque to present.
- The concept of style that defines a time is approached.
- Design / film/ fashion: questions of style
- Modern movement and fashion
- Aesthetic rules and socio-political context of the era.

Section titles	RECOMMENDED READING	Presentation link
1. From 19 th century to modern	Lesson Plan Template - Power Point	COURSE WEBSITE

movement	slides	(URL)
2. From Baroque to Art Nouveau movement	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
3. Art Nouveau – Art Deco movements– Practice	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
4. Introduction to modern movement.	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
5. BAUHAUS – Practice	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
6. Introduction to Production design	Halligan, F., (2012): <i>FilmCraft: Production Design</i> , London.	
7. Production design and modern movement.	Lesson notes Lesson Plan Template - Power Point	COURSE WEBSITE (URL)
8. Production design analysis - Practice	Halligan, F., (2012): <i>FilmCraft: Production Design</i> , London.	
9. Design and Fashion from 1910-1949.	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
10. Design and Fashion from 1910-1949 - Practice.		
11. Modern movement Post war period (architecture- design – fashion).	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
12. Post Modern	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
13. Workshop.		

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. Lectures, seminars, laboratory</i>	Activity Semester workload

<p><i>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>Lectures,</td> <td>51</td> </tr> <tr> <td>Fieldwork</td> <td>30</td> </tr> <tr> <td>Project</td> <td>30</td> </tr> <tr> <td>Interactive teaching</td> <td>14</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	Lectures,	51	Fieldwork	30	Project	30	Interactive teaching	14	Course total	125
Lectures,	51										
Fieldwork	30										
Project	30										
Interactive teaching	14										
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> <p>Formative evaluation (40 %):</p> <ul style="list-style-type: none"> - Individual response to short answer questions/oral examination - Project (40 %) - Public presentation of the Project (10%) - Laboratory work (participation/evaluation) (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>📖 FRAMPTON, K. (2009): <i>Modern architecture, A Critical History</i>, London.</p> <p>📖 Baudrillard, J, Nouvel, J., (2005): <i>The Singular Objects of Architecture</i>, Minnesota.</p> <p>📖 Beardsley, M. (1966):<i>Aesthetics From Classical Greece to the Present; a Short History</i>, London.</p> <p>📖 Bouras, Ch. (1984): <i>Mathimata Istorias tis Architectonikis</i>, Athens (in Greek)</p> <p>📖 Halligan, F., (2012): <i>FilmCraft: Production Design</i>,</p> <p>📖 Jodidio, Ph., (2007): <i>ARCHITECTURE NOW!</i>, Koln.</p> <p>📖 Wilk, Ch., (1981): <i>Marcel Breuer: Furniture and Interiors</i>, N.Y.</p>
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7. Antonia Vasilakou

Physical theatre technique III: From Biomechanics to the performance theatre - 4EX635

1. GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	4EX635	SEMESTER	Winter Semester
COURSE TITLE	<i>Physical theatre technique III: From Biomechanics to the performance theatre</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>	Special 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/TS279/		

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*

LEARNING OUTCOMES: Learning outcome requires learners to demonstrate appropriate movement, mime choices and visual elements of theatre.

- They will be able to construct stories using pure movement and kinetic imagery and combine performance elements. They will select, develop and refine materials (text, props, pictures, found objects, music, words, stories, themes/issues, masks, costume, poetry, paintings, sculpture, including props and objects) to make concepts and meaning clear.
- They could develop and perform a repertoire of theatre movement strategies and performance techniques building to a final performance.
- Learners will identify themes and messages which provide creative sources for visual production development and time/space factors related to physical and psychological effects. The class will enable them to demonstrate reading, writing, and critical thinking skills related to sign mime, movement, and visual theatre.
- 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 performance.
- They will understand some of the relevant contemporary critical theories which underpin mime theatre 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

Respect for the natural environment

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

Taking into account the physical theatre's method of V.Meyerhold, the corporeal dramatic mime of Etienne Decroux and some of the aesthetic principles of T. Kantor where the body is in a continuous dialogue between the theatre rituality, formalism and the "happening", this course aims to go deeper into the field of physical theatre into a creative level, so as the performer will become autonomous through its physical expression.

Thought the course students will study the dynamic of the movement, its separation into movement centres, exteriorisation of feelings, and musicality of movement. An emphasis will be taken into the dramaturgy and application of those principles through drama situations.

• **COURSE CONTENTS**

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Development of technical principles or the corporeal dramatic mime (counterweight, axes, levels)	<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>Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i>, Routledge</p> <p>Blandine C.-G (2012). <i>Ανατομία της Κίνησης. Θεσσαλονίκη : Εκδόσεις Χρήστος Παύλου & Σια.</i></p>	COURSE WEBSITE (URL)
3. Movement musicality through the dynamorhythms	<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. Relation between objects and emotion	<p>Wiśniewski T. (2016). <i>Complicite, Theatre and Aesthetics: From Scraps of Leather</i>. Switzerland: Springer International Publishing.</p> <p>Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i>, Αθήνα: Κοάν.</p>	COURSE WEBSITE (URL)
5. Geometry of the body. Mouvement centers.	<p>Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i>, Routledge.</p> <p>Μπάρμπα, Ε. & Σαβαρέζε, Ν.</p>	COURSE WEBSITE (URL)

	(2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κοάν.	
6. Exteriorization of emotions	Lecoq, J. (2000). <i>The Moving Body</i> . London: MethuenDrama.	COURSE WEBSITE (URL)
7. Applications through personal work and improvisations.	Lecoq, J. (2000). <i>The Moving Body</i> . London: Methuen Drama.	COURSE WEBSITE (URL)
8. Composition of personal work and improvisations.	Fischer-Lichte, E. (2013). <i>Θέατρο και μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού</i> . Αθήνα : Πατάκης.	COURSE WEBSITE (URL)
9. Dramaturgy related to personal compositions.	Bowditch, R., Casazza, J., Annette, A. (2018). <i>Physical Dramaturgy: Perspectives from the Field</i> . New York: Routledge.	COURSE WEBSITE (URL)
10. Continuation into the creative composition	Αυγητίδου, Α., Βαμβακίδου, Ι. (2014). <i>Performance Now V.1: Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις In Situ</i> . Αθήνα : Ίων. Lust, A. (2011). <i>Bringing the Body to the Stage and Screen: Expressive Movement for Performers</i> . Lanham, Md: Scarecrow Press	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment	.	
12. Rehearsals and accompaniment		
13. Exam		

1. 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>	Activity	Semester workload
	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 questions, open-ended questions,</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>	

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.

2. ATTACHED BIBLIOGRAPHY

Greek

- 📖 Αλεξιάς, Γ. (2011). *Κοινωνιολογία του σώματος*, Αθήνα: Πεδίο.
- 📖 Αρτώ, Πιραντέλλο, Σώου, Μπρεχτ, Πισκάτορ, Μπέργκμαν, Γητς, Τοκβίλ, Άπτια, Γκρέγκ (1971). *Αρχιτέκτονες του σύγχρονου θεάτρου*, Αθήνα: Δωδώνη.
- 📖 Λεκόκ, Ζ. (2005). *Το ποιητικό σώμα*, Αθήνα: Κοάν.
- 📖 Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). *Η Μυστική Τέχνη του ηθοποιού*. Αθήνα: Κοάν.
- 📖 Μέγιερχολντ, Β. Ε.(1982). *Κείμενα για το θέατρο* (μετάφραση, επιμέλεια: Αντώνης Βογιάζος). Αθήνα: Ιθάκη.
- 📖 Πατσαλίδης, Σ. (2004). *Θέατρο και Θεωρία*. Θεσσαλονίκη: University Studio Press.
- 📖 Πούρκος, Μ. (2008). *Ενσώματος Νους, πλαισιοθετημένη γνώση και εκπαίδευση: Προσεγγίζοντας την ποιητική και τον πολιτισμό του σκεπτόμενου σώματος*. Αθήνα: Gutenberg.
- 📖 Στεφανοπούλου, Μ. (2011). *Το θέατρο των πηγών και η νοσταλγία της καταγωγής*. Αθήνα: Βιβλιοπωλείον της Εστίας.
- 📖 Ohashi, W. (1998). *Διαβάζοντας το σώμα*. Αθήνα: Άρης Λασκαράτος.

Foreign

- 📖 Aslan, O. (1998). *Le corps en jeu*. Paris: CNRS.
- 📖 Lorelle, Y. (2003). *Le corps, les rites et la scène : des origines au XXe siècle*. Paris: l'Amandier.
- 📖 Lust, A. (2011). *Bringing the Body to the Stage and Screen: Expressive Movement for Performers*. Lanham, Md: ScarecrowPress.
- 📖 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.
- Leabhart, T.(2009).*The Etienne Decroux sourcebook*. London: Routledge.

8. Katerina Kosti

Theatre Pedagogy VI: Theatre Pedagogy Projects at Social Places and Working Centres – 34EE013

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE013	SEMESTER	Winter 3 rd -4 th Year Free Elective
COURSE TITLE	Theatre Pedagogy VI: Theatre Pedagogy Projects at Social Places and Working Centres		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops, fieldwork	3	5	
COURSE TYPE	<i>Specialised general knowledge, skills development</i>		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2473/		

(5) LEARNING OUTCOMES

Learning outcomes

- **COURSE OBJECTIVES:** The objective of this course is to introduce students to the basic concept of lifelong learning and to approach educational dimensions and social places as refugees centers, intercultural education, education in hospitals, young patients in danger or with chronic diseases, museum education and museums, education in prisons, centers or hotels for creative activities for children, outdoor campuses. The students should enhance their creativity, critical thinking, problem solving and will promote their competence to a) explore and understand the social places, the possibilities they offer and their needs, b) create educational projects appropriate for every place focusing in Drama in Education c) apply pilot projects d) control and change them e) evaluate their whole work.
- **LEARNING OUTCOMES:** After the completion of the course, students are expected to a) identify and recognize susceptible social groups and describe their particularities, b) design programs that correspond to each particular group, generalize, specialize and reach to conclusions, c) invent new applications of Drama in Education (DiE) for different groups, classify the implemented activities and consider the reactions of the members and estimate the created outcome, d) proceed into reasonable differentiations and combinations during the executions of programs, e) constitute their own programs and critically reflect on them after their execution. Define, assess and evaluate particular actions and programs.

General Competences

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 diversity issues.

(6) SYLLABUS

Teaching Units	Bibliography	Links
1. Pedagogy and Theatre of the Oppressed: Paulo Freire and Augusto Boal	<ul style="list-style-type: none"> • Freire, P. (1970). <i>Pedagogy of the Oppressed</i>. New York: Continuum. • Boal, A. (1979). <i>Theatre of the Oppressed</i>. London: Pluto Press. 	eclass
2. Procedure for designing and implementing DiE programs in social spaces and institutions - Evaluation standards	<ul style="list-style-type: none"> • Blatner, A. (2007). <i>Interactive and Improvisational Drama</i>. New York: iUniverse, Inc. • Prendergast, M. & Saxton, J. (2013). <i>Applied Drama</i>. Bristol: Intellect. 	eclass
3. DiE in Museum Education	<ul style="list-style-type: none"> • Alkistis (1996). <i>Museums and Schools, Dinosaurs and Vessels</i>. Athens: Ellinika Grammata [in Greek]. • Nikonanou, N. (2009). <i>Museum Pedagogy</i>. Athens: Patakis [in Greek]. 	eclass

4. DiE for Seniors	<ul style="list-style-type: none"> ● Schweitzer, P. (2007). <i>Reminiscence Theatre</i>. London: Jessica Kingsley. ● Thurman, A. & Piggins, C. (2008). <i>Drama Activities with Older Adults</i>. London: Routledge. ● Kostis, K. (2019). Reminiscence Drama in an Ageing World. <i>Critical Stages 20</i> (URL http://www.critical-stages.org/20/remembrance-drama-in-an-ageing-world/, τελευταία επίσκεψη 06/05/2020). 	eclass
5. DiE Drama in Hospital Centers	<ul style="list-style-type: none"> ● Sextou, P. (2011). Theatre for children in hospitals. In Shonmann, S. (Ed.) <i>Key Concepts in Drama/Theatre Education</i>, 313-318. Netherlands: Sense Publications. 	eclass
6. DiE in Prisons	<ul style="list-style-type: none"> ● Prendergast, M. & Saxton, J. (2016). <i>Applied Theatre</i>. Bristol: Intellect. 	eclass
7. DiE at the Refugee Host Centers	<ul style="list-style-type: none"> ● Preston, S. & Balfour, M. (2015). <i>Applied Theatre: Resettlement. Drama, Refugees and Resilience</i>. New York: Bloomsbury Methuen Drama. 	eclass
8. DiE at Drugs Rehabilitation Centers	<ul style="list-style-type: none"> ● Krasanakis, S. (2017). <i>Drama Therapy And Drug Addiction Treatment</i>. <i>Dramatherapy 38</i> (1), 53-58. 	eclass
9. DiE programs for groups of children and adolescents in non-formal education	<ul style="list-style-type: none"> ● Owens, A. & Barber, K. (1997). <i>Dramaworks: Successful Drama Pretexts Across the Age Range</i>. Carlisle: Caryl Press. ● Hargreaves, J. (2002). <i>Start with the Child. The Needs and Motivations of Young People</i>. Manchester: MORRIS HARGREAVES McINTYRE. 	eclass
10. DiE in parent schools	<ul style="list-style-type: none"> ● Forcadas, J. (2005). A School for Parents. In J. Piekkari (Ed.), <i>Drama - a Way to Social Inclusion</i>, 61-63. Turku: University of Turku, Centre for Extension Studies. ● Zuver, D. & Grigsby, M. (2007). Learning to parent apart: Drama in parent skills training. In A. Blatner (Ed.). <i>Interactive and Improvisational Drama</i>, 196-204. New York: iUniverse, Inc. 	eclass
11. DiE empowerment in community – Women’s empowerment	<ul style="list-style-type: none"> ● Leeder, A. & Raybin, J. (2007). Women’s empowerment through drama. In A. Blatner (Ed.). <i>Interactive and Improvisational Drama</i>, 240-249. New York: iUniverse, Inc. ● O’ Tool, J. & Daneman K. (1996). <i>Drama, Culture and Empowerment. The IDEA Dialogues</i>. Brisbane: IDEA Publications. 	eclass
12. DiE empowerment in community – Roma people	<ul style="list-style-type: none"> ● Roma Alert (2012). Actions Promoting Health Access and Protection of Roma Population/Roma Alert! Thessaloniki: Ecokoinonia [in Greek]. 	eclass

13. DiE as therapy - Challenges for drama educators	<ul style="list-style-type: none"> Blatner, A. (2007). <i>Interactive and Improvisational Drama</i>. New York: iUniverse, Inc. Prendergast, M. & Saxton, J. (2013). <i>Applied Drama</i>. Bristol: Intellect. 	eclass

(7) 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: - Portfolio (30%) - Written examination (70 %)	

(8) ATTACHED BIBLIOGRAPHY

- Blatner, A. (2007). *Interactive and Improvisational Drama. Varieties of Applied Theatre and Performance*. New York: iUniversity, Inc.
- Boal, A. (2002). *Games for Actors and Non-Actors* (transl. A. Jackson). London: Routledge.
- Cohen-Cruz, J. (2005). *Local Acts. Community-Based Performance in the United States*. New Jersey: Rutgers University Press.
- Forcadas, J. (2005). A School for Parents. In J. Piekkari (Ed.), *Drama - a Way to Social Inclusion*, 61-63. Turku: University of Turku, Centre for Extension Studies.
- Gibson, F. (2004). *The Past in the Present. Using Reminiscence in Health and Social Care*. London: Health Professions Press.
- Joronen et al. (2011). *An Evaluation of a Drama Program to Enhance Social Relationships and Anti-bullying at Elementary School: a Controlled Study*. Health Promotion International 27 (1), 5-14.
- Kondoyianni et al. (2013). Intercultural and Lifelong Learning based in Education Drama. *Scenario 2013*

(2), 27-47.

Landy, R.J. & Montgomery, D.T. (2012). *Theatre for Change. Educational, Social Action and Therapy*. New York: Palgrave MacMillan.

Martinez, D. (2005). Uncovering the Conflict. Exploring Our Decisions Through Drama. In J. Piekkari (Ed.), *Drama - a Way to Social Inclusion*, 51-60. Turku: University of Turku, Centre for Extension Studies.

Owens, A. & Barber, K. (1997). *Dramaworks: Successful Drama Pretexts Across the Age Range*. Carlisle: Caryl Press.

Piekkari, J. (2005). *Drama - a Way to Social Inclusion*. Turku: University of Turku, Centre for Extension Studies.

Prendergast, M. & Saxton, J. (2016). *Applied Theatre*. Bristol: Intellect.

Prendergast, M. & Saxton, J. (2013). *Applied Drama*. Bristol: Intellect.

Preston, S. & Balfour, M. (2015). *Applied Theatre: Resettlement. Drama, Refugees and Resilience*. New York: Bloomsbury Methuen Drama.

Rohd, M. (1998). *Theatre for Community, Conflict & Dialogue*. Portsmouth: Heinemann.

Schweitzer, P. (2007). *Reminiscence Theatre: Making Theatre from Memories*. London: Jessica Kingsley Publishers.

Sextou, P. (2011). Theatre for children in hospitals. In Shonmann, S. (Ed.) *Key Concepts in Drama/Theatre Education*, 313-318. Netherlands: Sense Publications.

Snyder-Young, D. (2013). *Theatre of Good Intentions. Challenges and Hopes for Theatre and Social Change*. New York: Palgrave MacMillan.

Telander, M., Quinlan, F., & Verson, K. (1982). *Acting Up! An Innovative Approach to Creative Drama for Older Adults*. Illinois: Coach House Press.

Thurman, A.H. & Piggins, C.A. (1982). *Drama Activities with Older Adults*. New York: Routledge.

Wang, W.-J. (2014). Using Process Drama in Museum Theatre Educational Projects to Reconstruct Postcolonial Cultural Identities in Hong Kong, Singapore and Taiwan. *Research in Drama Education: The Journal of Applied Theatre and Performance* 19 (1), 39-50.

9. Christina Oikonomopoulou
Contemporary Theater of the World I (Francophone Middle East, Maghreb, Balkans, West Europe) - 34EX233

SCHOOL	School of Fine arts		
ACADEMIC UNIT	Department of Theatrical Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX233	SEMESTER	WINTER
COURSE TITLE	<i>Contemporary Theater of the World I (francophone Middle East, Maghreb, Balkans, West Europe)</i>		

INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures and Laboratories (approach, interpretation, creative reproduction and reflection on extracts from the theatrical works analyzed during the lectures)		3 hours	5 ECTS
COURSE TYPE	General Background		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS343/		

(1) LEARNING OUTCOMES

Learning outcomes
Upon completion of the course in 13 sessions, students should be able to understand, recognize, interpret, decode and analyze the theatrical and literary works of contemporary French-speaking writers from Western Europe, the Balkans, the Middle East and the Maghreb, based on the basic principles and characteristics of French-speaking dramatic production, such as the historical background of French-speaking France, the use of French, the peculiarities of the French-speaking geographical area, and the specific thematic, aesthetic and stylistic features of each French-speaking geographic theatrical production.
General Competences
Considering the above, the course aims at: -the acquaintance, decoding, evaluation and reflection of modern theatrical scripts from all over the world in French by the student audience, - recognition and evaluation of modern theatrical and literary movements (post-colonial writing, female writing, aesthetic minimalism, interculturalism, elements of culture and assimilation, writing of immigration and diversity) by the student concerned, -the cultivation of critical thinking, the opening of cultural horizons, the realization of the relativity of western theatrical writing, - in cultivating and respecting diversity and multiculturalism, -in the critique and self-criticism of the facts of society and the culture of the modern world, -the promotion of creative thinking.

(2) SYLLABUS

- Francophonie as an institution,
- The language of Francophonie, exclusions and convergences,
- The identity of the French-speaking dramatist-writer

- The European dimension of French-speaking dramaturgy and literature (Western Europe: Belgium, Luxembourg, Switzerland, Monaco, Aosta)
- The dimension of French-speaking dramaturgy and literature in the Balkans (Romania, Serbia-Croatia, Greece, Turkey), and
The Dimension of Francophone Drama and Literature in the Middle East (Egypt, Syria, Palestine, Lebanon, Iran).
- French-speaking, French-speaking theater and Maghreb literature: history of French colonialism, generations of maghrebi writers, trends, aesthetics, thematic.
- Conclusions.

Section titles	Recommended reading	Presentation link
1. Introduction to the Francophonie and the francophone theatre of the world (1 st part) 2. Introduction to the Francophonie and the francophone theatre of the world (2 nd part)	George Freris, <i>Introduction to the Francophonie</i> , Salonica: ed. Paratiritis, 1999.	https://eclass.uop.gr/modules/document/?course=TS343
3. The francophone theatre in Belgium.	Faber, Frédéric-Luc, <i>Histoire du théâtre français en Belgique depuis son origines jusqu'à nos jours d'après des documents</i> , Bibliobazaar, 2009.	Op. cit.
4. The francophone theatre in Suisse	Berchtold, Alfred, <i>La Suisse romande au cap du XXe siècle</i> , Payot, 1963	Op. cit.
5. The francophone theatre in Luxembourg, Aosta and Monaco	Kieffer, Rosemarie, <i>Littérature luxembourgeoise de langue française</i> , Sherbrooke, Ed. Naaman, 1980. Rubin, Don, Nagy, Péter, and Rouyer, Philippe (ed.), <i>World Encyclopedia of Contemporary Theatre, volume I: Europe</i> , London, New York: Routledge, 1994. Cuaz-Chatelair, René, <i>Le Naufrage du Val d'Aosta francophone</i> , Paris : éd. La pensée universelle, 1971. Knowles, Dorothy, <i>Armand Gatti in the Theatre – Wild Duck Against the Wind</i> , London: The Athlone Press, 1989.	Op. cit.
6. The francophone theatre in Balkans (Greece)	Oktapoda-Lu, Efstratia (s.d.), <i>Francophonie et multiculturalisme dans les Balkans</i> Paris, Publisud, 2006.	Op. cit.
7. The francophone theatre in Balkans (Greece)	Oktapoda-Lu, Efstratia et	Op. cit.
8. The francophone theatre in	Lalagianni, Vassiliki (s.d.), <i>La</i>	Op. cit.

Serbia and Croatia	<i>Francophonie dans les Balkans. La Voix des femmes</i> , Paris, Publisud, 2005.	
9. The francophone theatre in Romania		Op. cit.
10. The francophone theatre in Turkey		Op. cit.
11. The francophone theatre in Middle East	Jacqueline Michel (dir.), <i>Andrée Chedid et son œuvre : une quête de l'humanité</i> (actes du colloque de l'Université de Haïfa, 28-29 novembre 2001), Paris, Publisud, 2003.	Op. cit.
12. The francophone theatre in Maghreb (Algeria)	Déjeux Jean: <i>La Littérature féminine de langue française au Maghreb</i> , Karthala, Paris 1994.	Op. cit.
13. Recapitulation and Conclusions		Op. cit.

(3) 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	60
	Laboratories	40
	Writing of essays	25
	Total	125
STUDENT PERFORMANCE EVALUATION	Assessment language: Greek Assessment methods: Written examination, Tasks, Participation in laboratory exercises Participation and demonstration of interest in lectures	

(4) ATTACHED BIBLIOGRAPHY

George Freris, "Introduction in Francophonie", Salonica, Paratiritis, 1999.

10. Angeliki Spiropoulou (the course will not be offered in 2023-24)

Contemporary Theories of Art Creation - 34EX631

SCHOOL	SCHOOL OF FINE ARTS
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES

LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX631	SEMESTER	5th or 7th
COURSE TITLE	<i>Contemporary Theories of Art Creation</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>	Specialised general knowledge		
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/TS367/		

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>
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• *Guidelines for writing Learning Outcomes*

Aims:

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

By the end of this course students

- will have become familiar with key contemporary issues and basic approaches to the study of art and culture
- will have developed critical thinking and analytical skills as well as a philosophical attitude to the study of art
- have realised the cultural and political significance of art at large
- have practiced in research and writing in the humanities
- will also have read primary texts by major contemporary thinkers and theorists of culture and 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?

<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
- Research, 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
 - Familiarization with theorizing and critical language
 - Interdisciplinary research

SYLLABUS

COURSE CONTENTS

This course introduces students to major theoretical problematics and interdisciplinary approaches to artistic creation developed by key thinkers and theorists of the twentieth century.

More specifically, we will examine the theories of historical materialism, as represented mainly by Georg Lukacs and Walter Benjamin, on the subjects of literature and art in the age of modernity. Additionally, we will introduce psychoanalytic theory, and particularly the works of Sigmund Freud on art, artists and the creative imagination. Finally, we will look at twentieth-century feminist perspectives on artistic creation, mainly by reading paradigmatic texts by Virginia Woolf and Helene Cixous.

More generally, we will focus on issues of the relationship between the artwork and historical reality, especially modernity, on the subject of art and the question of writing, and on the issue of creativity and different conceptualisations of literary and artistic creation in the context of their aesthetic and ideological determinations.

The course develops in 13 lessons as outlined below.

All reading texts are provided through eclass.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to contemporary theories of artistic creation	Terry Eagleton, <i>Introduction to Literary Theory</i> Peter Barry, <i>Beginning Theory</i>	https://eclass.uop.gr/courses/TS200/
2. Historical Materialism	G.Lukacs, <i>Studies in European Realism</i>	-//-
3. Historical Materialism-Modernity	W.Benjamin 'The Work of Art in the Age of	-//-

	<p>Mechanical Reproduction'</p> <p>W. Benjamin, 'A Short History of Photography'</p>	
4. Historical Materialism – critical theory	<p>W. Benjamin</p> <p>'The Storyteller'</p> <p>A.Spiropoulou</p> <p>'Memory of Lost Time: From Benjamin's constellations to Baudelaire's correspondances'</p>	-//-
5. Historical Materialism – critical theory	<p>W. Benjamin,</p> <p>From <i>Passagen</i> and <i>Charles Baudelaire</i></p> <p>A.Spiropoulou</p> <p>'Modern Culture, philosophy of history and art in the late work of W.Benjamin'</p>	-//-
6. Psychoanalysis and Literature	<p>S. Freud,</p> <p>'The Artist and Daydreaming'</p>	-//-
7. Psychoanalysis and Literature	<p>C. Freud, 'The Ego and the Id'</p> <p>'Psycho-pathological Characters on Stage'</p>	-//-
8. Psychoanalysis and Literature	<p>'The Motive of the Three Caskets'</p>	-//-
9. Feminist Theory	<p>V. Woolf,</p> <p>'Professions for Women'</p> <p>A.Spiropoulou</p> <p>'V.Woolf, poetry and poetic fiction'</p>	-//-






10. Feminist Theory	V. Woolf A Room of One's Own	-//-
11. Feminine Writing and questions of creation	H. Cixous 'Sorties' 'And yet she writes'	-//-
12. Feminine Writing and questions of creation	H. Cixous 'Writing in the dark' Conversations	-//-
13. Project presentations		

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 										
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>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>20</td> </tr> <tr> <td>Tutorials</td> <td>39</td> </tr> <tr> <td>Bibliography research, essays</td> <td>36</td> </tr> <tr> <td>Self-study</td> <td>20</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	20	Tutorials	39	Bibliography research, essays	36	Self-study	20
Activity	Semester workload										
Lectures	20										
Tutorials	39										
Bibliography research, essays	36										
Self-study	20										

<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>workshop-</td> <td>10</td> </tr> <tr> <td>Presentations</td> <td></td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	workshop-	10	Presentations		Course total	125
workshop-	10						
Presentations							
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 (and English tutorials addressed to Erasmus students, if required)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment • Individual oral presentation • Essay 						

SELECTED INDICATIVE BIBLIOGRAPHY

<p> Athanasiou, Athena ed. (2006). <i>Feminist Theory and Cultural Critique</i>, Athens: Plethron.</p> <p> Auslander, Ph. (2008). <i>Theory for Performance Studies</i>, London: Routledge.</p> <p> Barry, P. (2013) <i>Beginning Theory</i>, Athens: Vivliorama.</p> <p> Benjamin, W. (1994) <i>Charles Baudelaire: A Lyric Poet in the Highrise of Capitalism</i>, Athens:Alexandria Pbl.</p> <p> Benjamin, W (2013). <i>On the artwork: three essays</i>. Athens: Plethron.</p>

- 📖 Benjamin, W. (2017). *On Brecht*. Athens: Erma.
- 📖 Benjamin, W. (2017). *The Origin of the German Tragic Play*, Athens: Iridanos.
- 📖 Beardsley, Monroe C. (1989). *History of Aesthetic Theories*. Athens: Nefeli.
- 📖 Buck-Morss, S. (2009). *The Dialectics of Seeing*. Iraklio: University of Crete.
- 📖 Cain, W. Et al, eds (2001). *The Norton Anthology of Theory and Criticism*, U.S.: Norton.
- 📖 Carlson, M. (1984). *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca: Cornell University Press.
- 📖 Cuddon, J. A. (2010). *A Dictionary of Literary and Theory Terms*, Athens: Metaichmio.
- 📖 Georgopoulou V. & Spiropoulou, A., eds (2014). *Theatre Polis 1*, University of the Peloponnese, <http://ts.uop.gr>.
- 📖 Cixous, H. (2005). 'Writing in the dark', *Poiesis* 25, pp 206-220.
- 📖 Cixous, H. (2014). 'And yet she writes! *Pharmako* 3, pp. 73-81.
- 📖 Cixous, H.(2013). 'Conversations' in K. M. Newton (ed.), *20th C. Literary Theory*, Iraklio: University of Crete.
- 📖 Eagleton, T. (2008). *Introduction to Literary theory*, Athens: Osyseys,
- 📖 Fortier, M. (2002). *Theory/Theatre: An Introduction*, London: Routledge.
- 📖 Freud, S. (1994). *Psychoanalysis and Literature*. Athens: Epikouros.
- 📖 Freud, S. (2001). *Poet and Fantasy*. Athens:Plethron.
- 📖 Freud, S. (2017). *Literature, Art, Psychoanalysis*. Athens:Nikas.
- 📖 Lukács G. (1957). *Studies in European Realism*, Athens: Publishing Institute of Athens.
- 📖 Newton K.M. ed. (2013). *20th C. Literary Theory*, Iraklio: University of Crete.
- 📖 Shepherd, S. and M. Wallis (2004). *Drama, Theatre, Performance*, London: Routledge.
- 📖 Smith, Ph. (2006). *Cultural Theory*, Athens: Kritiki.
- 📖 Spiropoulou, Angeliki (2005). ' Woolf, Poetry and Poetic Fiction', *Poiesis* 25, pp. 82-90.
- 📖 Spiropoulou, Angeliki (ed. 2007). *Walter Benjamin: Images and Myths of Modernity*, Athens: Alexandria.
- 📖 Spiropoulou, Angeliki (2007). «Modern Culture, Philosophy of History and art in the late Work of Walter Benjamin», *Synchrona Themata* 96, pp.59-68.
- 📖 Spiropoulou, Angeliki (2010). *Virginia Woolf, Modernity and History: Constellations with Walter Benjamin*, Λονδίνο και ΝέαΥόρκη: Palgrave-Macmillan.
- 📖 Spiropoulou, A. (2010). "The Cult of the New and the Work of Critique", *The International Journal of the Arts in Society* 4- 5, pp. 217-226.
- 📖 Spiropoulou, A. (2010). "The Cult of the New and the Work of Critique", *The International Journal of the Arts in Society*, τχ. 4- 5, σελ. 217-226.
- 📖 Spiropoulou, A. (2010). 'The Memory of Lost Time: From Benjamin's Constellations to Baudelairean Correspondences', *Axiologika* 22, pp. 143-160.
- 📖 Tadié, Jean-Yves, (2001). *Literary Criticism in the Twentieth Century* Athens: Typothito, 2001.
- 📖 Woolf, V. (1999). *Essays*. Athens: Scripta.
- 📖 Woolf, V. (2015). *A Room of One's Own*, Athens: Odysseys.

11. Nikolaos Mamalis

Introduction to the Science of Music – 34EX632

SCHOOL	SCHOOL OFFINE ARTS.		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX632	SEMESTER	WINTER
COURSE TITLE	<i>Introduction to the Science of Music</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>			
lectures, music examples, audio visual presentation,	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	General background		
<i>general background, special background, specialised general knowledge, skills development</i>			
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/TS366		

(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. 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>The aim of the course is to introduce students to the basic concepts of music, based on the latest scientific developments.</p> <p>We present the methods and techniques that use different scientific fields to interpret the musical phenomenon.</p> <p>To comprehend the musical phenomenon, appropriate audio examples are presented and analyzed.</p>

Learning Outcomes: Upon completion of the course, students are expected to:

- Understand musical parameters (pitch, rhythm, sound)
- gain the theoretical knowledge of approaching the musical phenomenon in modern times
- distinguish the techniques of approaching the musical phenomenon, the musical perception and the musical significance.
- acquire the criteria that will enable them to understand the most complex concepts of the discipline of Music such as synthesis techniques, interpretation practices, musical style recognition.

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

(2) SYLLABUS

COURSE CONTENTS

Short description of the basic elements of western music such as music notation, keys, musical notes.

Explanation of the fundamental concepts of music such as tonal height, duration, sound.

Methods of approaching the listening of music and musical significance.

Methods of approaching the history of music




Section titles	Recommended Reading	Presentation link
1 Introduction	Michels, U. (2005).	COURSE WEBSITE (URL)
2 Musical sound	Benade, A. H. (1976).	COURSE WEBSITE (URL)
3. Melody and its theories, Rhythm in Western Music.	Machlis, J., Forney, K. (1996).	COURSE WEBSITE (URL)
4. Polyphony, Harmonie, Tonality	Machlis, J., Forney, K. (1996).	COURSE WEBSITE (URL)
5. Physical parameters of spectrum (I)	Benade, A. H. (1976).	COURSE WEBSITE (URL)
6. Musical function of spectrum (II)	Collective (2004).	COURSE WEBSITE (URL)
7. The concept of musical form	Collective (2004).	COURSE WEBSITE (URL)
8. Temporal Structure	Collective (2004).	COURSE WEBSITE (URL)
9. Song, Speech and Poetry.	Michels, U. (2005).	COURSE WEBSITE (URL)
10. The significance of music.	Nattiez, J.-J. (1975).	COURSE WEBSITE (URL)
11. Introduction to the Music Perception	Imberty M. (1979, 1981).	COURSE WEBSITE (URL)
12. Notions of Music History	Michels, U. (2005).	COURSE WEBSITE (URL)
13. Summary, Conclusions	Michels, U. (2005).	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, ear training exercises, communication with students												
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 according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th data-bbox="602 489 922 558">Activity</th> <th data-bbox="922 489 1258 558">Semester workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="602 558 922 611">Lectures</td> <td data-bbox="922 558 1258 611">40</td> </tr> <tr> <td data-bbox="602 611 922 674">interactive teaching</td> <td data-bbox="922 611 1258 674">20</td> </tr> <tr> <td data-bbox="602 674 922 737">Ear training practice</td> <td data-bbox="922 674 1258 737">25</td> </tr> <tr> <td data-bbox="602 737 922 894">Study and analysis of bibliography</td> <td data-bbox="922 737 1258 894">40</td> </tr> <tr> <td data-bbox="602 894 922 1087">Course total</td> <td data-bbox="922 894 1258 1087">125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	40	interactive teaching	20	Ear training practice	25	Study and analysis of bibliography	40	Course total	125
Activity	Semester workload												
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 Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, essay/report, , , 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>	Methods of evaluation: Formativeevaluation : - Individual response to musical examples - Written work, public presentation (30 %) _ Written examination (70%)												

(4) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

-  Barry, B. R. (1990). *Musical Time. The Sense of Order*. Stuyvesant: Pendragon Press.
-  Benade, A. H. (1976). *Fundamentals of Musical Acoustics*. New York: Oxford University Press.
-  Boulez, P. (1964). *Penser la musique aujourd'hui*, Genève: Gonthier.

- 📖 Bregman, A. (1990). *Auditory Scene Analysis. The Perceptual Organisation of Sound*, Cambridge: MIT Press.
- 📖 Collective (2004). *Musique: Une encyclopédie pour le XXIe siècle - T. 2*, J. J. Nattiez (ed). Torino: Actes Sud.
- 📖 Imberty M. (1979, 1981). *Entendre la musique. Sémantique psychologique de la musique* (2 vol). Paris: Dunod.
- 📖 Karolyi, O. (1983). *Introduction to Music*. Translated by T. Kalokyri. Athens: Nefeli (in Greek).
- 📖 Kerman. J. And Kerman, V. (1980). *Listen*. New York: Worth (3 ed.)
- 📖 Machlis, J., Forney, K. (1996). *The enjoyment of Music*. Translated by D. Pyrgiotis. Athens: Fagotto.
- 📖 Meyer, L. B. (1973). *Explaining Music*. Berkeley-Los Angeles: University of California Press.
- 📖 Michels, U. (2005). *Atlas zur Musik*. Translated by P. Adam. Athens: Philippos Nakas. (in Greek)
- 📖 Nattiez, J.-J. (1975). *Fondements d'une sémiologie de la musique*. Paris : Union général d'éditions.
- 📖 Ruwet, N. (1975). *Musique, langage, poésie* : Paris: Le Seuil.
- 📖 Schoenberg, A. (1950). *Style and Idea*. Berkeley, Los Angeles: University of California Press.
- 📖 Schenker, H. (1906, 1980). *Harmony*. Translated by O. Jonas. Chicago: University of Chicago Press

12. Eftichis Pirovolakis

Philosophy and Tragedy - 34EX633

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX633	SEMESTER	Winter
COURSE TITLE	<i>Philosophy and Tragedy</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	
<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/

(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*

Course Objectives: The course will help and encourage students understand the way in which major philosophers have construed the phenomenon of tragedy and the experience of the tragic, from Hume and Hegel to Kierkegaard and Nietzsche. The students will have the opportunity to reflect on the work of those thinkers by studying both some of the primary sources and secondary bibliography. In this way, they will acquire solid and reliable knowledge with respect to influential interpretations of tragedy by early and late modern philosophical strands such as empiricism, German idealism and existentialism.

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

- will have an overall picture of the most significant developments in the philosophy of tragedy from early modernity to the end of the 19th century.
- will be able to understand and to evaluate the arguments of the thinkers studied on the course.
- will be able to identify other relevant philosophical texts, to analyse them autonomously and to reflect on them.
- will be in a position to evaluate and compare a series of arguments put forward in current debates on tragedy and the tragic.
- will be able to have a well-argued position and critically to place themselves vis-à-vis other views concerning the theory and practice of theatre and of tragedy in particular.

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>.....</i>

<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>
<ul style="list-style-type: none"> • 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. 	

(6) SYLLABUS

COURSE CONTENT: The course examines a series of philosophical approaches to tragedy. The students will become familiar with major thinkers of early and late modernity and with the theories they formulated in relation to the experience of the tragic. By analysing and explicating the theories of Hume, Hegel, Kierkegaard and Nietzsche, among others, the course will reflect on the degree to which the tragic is an aesthetic category linked exclusively to dramatic poetry and theatrical practice, or constitutes a primordial and essential condition of human existence which thematically feeds dramatic writing. The course will encourage the development of the students' autonomous critical and analytical thinking, and will also seek to link the philosophical reflection on the problematics of tragedy to the current socio-political reality.

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the problematics of a philosophy of tragedy.		
2. Hume (the paradox of tragic pleasure, the conversion of unpleasant feelings into pleasant ones).	David Hume, <i>Literary, Ethical and Political Essays</i> , trans. E. Papanoutsos. Estia, Athens 1990.	COURSE WEBSITE (URL)
3. Hume (the binary form and content in tragedy, reading and commentary on relevant extracts from his work).	David Hume, <i>Literary, Ethical and Political Essays</i> , trans. E. Papanoutsos. Estia, Athens 1990.	COURSE WEBSITE (URL)
4. Hegel (introduction to Hegelian dialectics, the role of art).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
5. Hegel (religion and tragic production, the tragic hero and the principle of individuality).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
6. Hegel (the tragic resolution, the tragic and the objective of tragedy).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
7. Hegel (reading and commentary on relevant extracts from his work).	G. W. F. Hegel, <i>Aesthetics</i> , trans. S. Giakoumis, Nomiki Vivliothiki, 2009.	COURSE WEBSITE (URL)

8. Kierkegaard (introduction to existentialism, existence, anxiety and faith).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
9. Kierkegaard (tragic and moral guilt, the tragic hero and the knight of faith, the tragic and the ethical).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
10. Kierkegaard (reading and commentary on relevant extracts from his work).	Soren Kierkegaard, <i>Fear and Trembling</i> , trans. A. Solomou, Nefeli, Athens 1994.	COURSE WEBSITE (URL)
11. Nietzsche (introduction to this thought, the Apollonian and the Dionysian).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
12. Nietzsche (the role of tragedy, the tragic feeling, the death and rebirth of tragedy).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
13. Nietzsche (reading and commentary on relevant extracts from his work).	Friedrich Nietzsche, <i>The Birth of Tragedy</i> , trans. Ch. Marsellos, Estia, Athens 2016.	COURSE WEBSITE (URL)

(7) 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, 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</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>39</td> </tr> <tr> <td>Seminars</td> <td>13</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td>20</td> </tr> <tr> <td>Autonomous study</td> <td>53</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	39	Seminars	13	Study and analysis of bibliography	20	Autonomous study	53	Course total	125
Activity	Semester workload												
Lectures	39												
Seminars	13												
Study and analysis of bibliography	20												
Autonomous study	53												
Course total	125												

<i>the hours of non-directed study according to the principles of the ECTS</i>	
<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: Written examination (explication and analysis questions)</p>

(8) ATTACHED BIBLIOGRAPHY

<p>📖 Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i>, Kardamitsa, Athens 2005. (in Greek)</p> <p>📖 David Hume, <i>Literary, Ethical and Political Essays</i>, trans. E. Papanoutsos. Estia, Athens 1990. (in Greek)</p> <p>📖 G. W. F. Hegel, <i>Aesthetics</i>, trans. S. Giakoumis, Nomiki Vivliothiki, 2009. (in Greek)</p> <p>📖 Soren Kierkegaard, <i>Fear and Trembling</i>, trans. A. Solomou, Nefeli, Athens 1994. (in Greek)</p> <p>📖 Friedrich Nietzsche, <i>The Birth of Tragedy</i>, trans. Ch. Marsellos, Estia, Athens 2016. (in Greek)</p> <p>📖 Karl Jaspers, <i>On the Tragic</i>, trans. Th. Loupasakis, Erasmos, Athens 1990. (in Greek)</p> <p>📖 Peter Szondi, <i>The Concept of Tragicality in Schelling, Holderlin and Hegel</i>, trans. R. Kosseri, Erasmos, Athens 2012. (in Greek)</p> <p>📖 Max Scheler, <i>The Phenomenon of the Tragic</i>, trans. Th. Loupasakis, Erasmos, Athens 2005. (in Greek)</p> <p>📖 Julian Young, <i>The Philosophy of Tragedy</i>, Cambridge University Press, Cambridge 2013.</p> <p>📖 Miguel de Beistegui και Simon Sparks (επιμ.), <i>Philosophy and Tragedy</i>, Routledge, London 1999.</p>

13. Eleni Papalexiou

Ancient Greek Tragedy on the Modern Stage - 34EX305

COURSE OUTLINE

(9) GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dept. of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX305	SEMESTER	Spring
COURSE TITLE	Ancient Greek Tragedy on Modern Stage		
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 development</i>	Free Elective		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek and French		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS293/		

(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

Objectives

The course aims to present the crucial landmarks of the long process of the modern revival and contemporary staging of ancient Greek tragedy and explore the most representative approaches that were produced internationally from the 19th c. until today.

Learning Outcomes

Upon completing this course the students are expected:

- to recognize the historical procedure as well as the basic typology of modern and contemporary stage readings of ancient Greek tragedy.
- to recognize the main characteristics and analyse critically contemporary stagings of ancient Greek tragedy.
- Additionally, students will acquire skills regarding research and presentation of a topic in an academic level.
- Finally, this course aims to provide the students with skills associated with the very nature of theatre, such as creativity, phantasy, sociability, communication and interaction.

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>	.....

- 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

(11) SYLLABUS

Ancient Greek tragedy is throughout the 20th and early 21st century an international fertile field of stage creation and experimentation, attracting the particular interest of both specialists, as well as the general public. The chapters that will be examined are the following:

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the stage elements of ancient Greek tragedy	Wiles, D. (2000). <i>Greek Theatre Performance: An Introduction</i> . Cambridge University Press.	COURSE WEBSITE (URL)
2. The issue of revival of the ancient Greek drama and the birth of <i>dramma per musica</i>	Benedetto, M. (2007). <i>Θέατρο εποχών μοντέρνων</i> , Αθήνα: Μίλητος. Horton Lawrence Roe (1951). <i>The Camerata de' Bardi and the foundations of music drama</i> , Madison: University of Wisconsin.	COURSE WEBSITE (URL)
3. The first staging attempts 16 th -18 th centuries	Mazzoni, St. (2013). "Edipo tiranno all'Olimpico di Vicenza (1585)", <i>Dionysus ex machina</i> IV, 280-301. Μαυρομούστακος, Π. (2007). «Η παράσταση των <i>Περσών</i> του Αισχύλου στη Ζάκυνθο το 1571. Νέα ερωτήματα για ένα παλιό αίνιγμα». <i>Ζητήματα Ιστορίας του Νεοελληνικού Θεάτρου</i> , επιμ. Ν. Παπανδρέου, Ε. Βαφιάδη, Ηράκλειο: Πανεπιστημιακές εκδ. Κρήτης, 1-24.	COURSE WEBSITE (URL)
4. The reception of ancient Greek tragedy in 19th c. Europe and the Greek speaking world. The dawn of	Fischer-Lichte, E. (2017). <i>Tragedy's Endurance: Performances of Greek Tragedies and Cultural</i>	COURSE WEBSITE (URL)

<p>the 20th century.</p>	<p><i>Identity in Germany since 1800</i>, Oxford University Press</p> <p>Wardhaugh, J. (2011). "Parisian stars under a Provençal sky. The Théâtre Antique d'Orange and the making of Mediterranean Culture, <i>Nottingham French Studies</i>, 50/1, 7-18.</p> <p>Ροδάς Μ.Λ. (1944). <i>Μορφές του θεάτρου. Κωνσταντίνος Χριστομάνος</i>, Αθήνα: Πήγασος.</p> <p>Σιδέρης Γ. (1976). <i>Το αρχαίο θέατρο στη νέα ελληνική σκηνή 1821-1927</i>, Αθήνα: Ίκαρος.</p> <p>Σπάθης, Δ. (2008). «Ο Φιλοκτήτης του Σοφοκλή διασκευασμένος από τον Ν. Πίτκολο», <i>Ο Διαφωτισμός και το νεοελληνικό θέατρο</i>, Θεσσαλονίκη: University Studio Press, 145-172.</p>	
<p>5. The First and Second Delphic Festival</p>	<p>Γεωργοπούλου, Β. (2003). «Δελφικές Γιορτές και θεατρική κριτική της εποχής», <i>Ο Σικελιανός και το θέατρο</i>, επιμ.: Κ. Πετράκου, Α. Μουζενίδου, Αθήνα: Ελληνικά Γράμματα.</p> <p>Palmer-Sikelianos, E. (1993). <i>Upward panic. The autobiography of Eva Palmer-Sikalianos</i>, Philadelphia: Harwood Academic Publishers.</p> <p>Van Steen, G. (2002). "The world's a circular stage. Aeschylan tragedy through the eyes of Eva Palmer Sikelianou", <i>International Journal of the Classical Tradition</i> 8/3, 375-393.</p>	<p>COURSE WEBSITE (URL)</p>
<p>6. The contribution of Max Reinhardt and Photos Politis</p>	<p>Arvaniti, Katerina (2010). <i>Ancient Greek Tragedy in the Greek National Theatre</i>, vol. 1, Athens:</p>	<p>COURSE WEBSITE (URL)</p>

	<p>Nepheli.</p> <p>Πολίτης, Φ. (1915). «Το αρχαίον θέατρον», <i>Νέα Ελλάς</i>, 11.01.1915.</p>	
7. Dimitris Rondiris and the Greek National Theatre School	<p>Ροντήρης, Δ. (1977). «Όχι σε μουσειακή αναπαράσταση. Άμεση συγκίνηση του θεατή», <i>Θέατρο</i> 55-56, 77.</p> <p>Αρβανίτη, Κατερίνα (2020). <i>Η αρχαία ελληνική τραγωδία στο Εθνικό Θέατρο</i>, τόμος 2, Αθήνα: Παπαζήση</p>	COURSE WEBSITE (URL)
8. The stagings of Karolos Koun	<p>Κουν, Κ. (1976). «Μαγεία, πάθος και συγκίνηση. Κυρίαρχα στοιχεία της τραγωδίας», <i>Θέατρο</i> 51-51 (8/76), 50-52.</p>	COURSE WEBSITE (URL)
9. Staging the dramatic text	<p>Papalexiou, Eleni (2009). "Contemporary stage approaches to Greek tragedy", <i>Scientific Bulletin of Arts</i>, 1, 225-244.</p> <p>Χαβιάρας, Σ. (1992). <i>Η Ηλέκτρα του Αντουάν Βιτέζ. Τρεις σκηνοθετικές προσεγγίσεις</i>. Θεσσαλονίκη: University Studio Press</p>	COURSE WEBSITE (URL)
10. Anthropological approaches and the search for the Primordial	<p>Ξεπαπαδάκου, Α. (2016). «Μία αρχαία γυναίκα» Η Μαρία Κάλλας ως Μήδεια στην ομότιτλη ταινία του Πιερ Πάολο Παζολίνι», <i>Θεάτρου Πόλις</i> 2 (2016): 81-98.</p>	COURSE WEBSITE (URL)
11. Corporal logos	<p><i>Theodoros Terzopoulos and Attis Theatre: Retrospective, method, comments</i>. (2000). Athens: Agra.</p> <p>Σαμπατακάκης, Γιώργος (2008). <i>Γεωμετρώντας το χάος</i>. Αθήνα:</p>	COURSE WEBSITE (URL)

	Μεταίχμιο	
12. Interculturalism	Papalexiou, E. (2005). <i>La tragédie grecque sur la scène contemporaine</i> . Lille : ANRT, Université de Lille.	COURSE WEBSITE (URL)
13. Personal mythologies	Papalexiou, E. (2009). <i>Romeo Castellucci / Societas Raffaello Sanzio. When the words turn into matter</i> , Athens: Plentron.	COURSE WEBSITE (URL)

(12) 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 according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	35
	Study	90
	Course total	125
STUDENT PERFORMANCE EVALUATION	Language of evaluation: Greek, English, French	

<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>Method of evaluation: Written exams</p>

(13) ATTACHED BIBLIOGRAPHY

<p>📖 Duroux, Rose & Urdician Stéphanie (eds. 2010). <i>Les Antigones Contemporaines (de 1945 à nos jours)</i>. Presses Universitaires Blaise Pascal, Collection Mythographies et sociétés, premier trimestre.</p> <p>📖 Foley, Helene P. (2012). <i>Reimagining Greek Tragedy on the American Stage</i>. Berkeley & Los Angeles: University of California Press.</p> <p>📖 Goldhill, Simon (2007). <i>How to Stage Greek Tragedy Today</i>. Chicago: University of Chicago Press</p> <p>📖 Ioannidou, Eleftheria & Hanratty Conor (eds-2011). <i>Epidaurus Encounters: Greek Drama, Ancient Theatre and Modern Performance</i>. Berlin: Parodos Verlag.</p> <p>📖 Mee, Erin B.& Foley Helene P. (2011).<i>Antigone on the Contemporary World Stage</i>. Oxford: Oxford University Press.</p> <p>📖 Papalexiou, Eleni (2005). <i>La tragédie grecque sur la scène contemporaine</i>. Lille: ANRT, Université de Lille.</p> <p>📖 Papalexiou, Eleni (2010). «Le mythe de Prométhée et ses représentations contemporaines», <i>Créatures et Créateurs de Prométhée</i>. Presses Universitaires de Nancy, 291-300.</p> <p>📖 Papalexiou, Eleni (2011). «L’actualité politique dans les représentations contemporaines de la tragédie grecque». <i>Théâtres Politiques</i>, Collection MSHE Ledoux, Presses Universitaires de Franche-Comté, 305-315.</p> <p>📖 Papalexiou, Eleni (2013). « Le chœur antique et ses aspects divers sur la scène contemporaine », <i>Présence de la danse dans l’antiquité – Présence de l’antiquité dans la danse</i>. Caesarodunum, XLII - XLIII, 281-295.</p> <p>📖 Rehm, Rush (2002). <i>The Play of Space: Spatial Transformation in Greek Tragedy</i>. Princeton N.J: Princeton University Press.</p> <p>📖 Šípová, N. Pavlína & Sarkissian Alena (eds–2007). <i>Staging Classical Drama around 2000</i>. Newcastle: Cambridge Scholars Press.</p> <p>📖 Αρβανίτη, Κατερίνα (2020). <i>Η αρχαία ελληνική τραγωδία στο Εθνικό Θέατρο</i>, Αθήνα:</p>
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Παπαζήση

- 📖 Ανδρεάδης, Γιάγκος (επιμ.), 2005. *Στα ίχνη του Διονύσου. Παραστάσεις Αρχαίας Τραγωδίας στην Ελλάδα 1867-2000*. Αθήνα: Ι. Σιδέρης
- 📖 Αρβανίτη, Κατερίνα (2010). *Η Αρχαία Ελληνική Τραγωδία στο Εθνικό Θέατρο*, τόμος Α'. Αθήνα: Νεφέλη
- 📖 Γεωργουσόπουλος, Κώστας & Γώγος Σάββας (επιμ.-2003). *Επίδαυρος*. Αθήνα: Μίλητος
- 📖 Θεόδωρος Τερζόπουλος και Θέατρο Άτις: *Αναδρομή, μέθοδος, σχόλια* (2000). Αθήνα: Άγρα
- 📖 *Μία σκηνή για τον Διόνυσο. Θεατρικός Χώρος και Αρχαίο Δράμα* (1999). Αθήνα: Καπόν.
- 📖 Παπαλεξίου, Έλενα(2009). «Σύγχρονες σκηνοθετικές προσεγγίσεις της αρχαίας ελληνικής τραγωδίας», *Επιστημονική Επιθεώρηση Τεχνών του Θεάματος*, 1, 225-244
- 📖 Πολίτης, Φώτος(1983). «Ο Τραγικός Χορός» και «Η παράσταση της *Εκάβης*», *Επιλογή Κριτικών Άρθρων*, Τόμος Πρώτος. Αθήνα: Ίκαρος, 280-289
- 📖 Σαμπατακάκης, Γιώργος (2008). *Γεωμετρώντας το χάος*. Αθήνα: Μεταίχμιο
- 📖 Σιδέρης, Γιάννης(1976). *Το Αρχαίο Θέατρο στη Νέα Ελληνική Σκηνή, 1817-1932*. Αθήνα: Ίκαρος
- 📖 Φεσσά-Εμμανουήλ, Ελένη (επιμ.-1999). *Έλληνες σκηνογράφοι - ενδυματολόγοι και Αρχαίο Δράμα*. Αθήνα: Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Αθηνών & Υπουργείο Πολιτισμού
- 📖 Χαβιάρας, Σωτήρης(1992). *Η Ηλέκτρα του Αντουάν Βιτέζ. Τρεις σκηνοθετικές προσεγγίσεις*. Θεσσαλονίκη: University Studio Press.

14.Christina Oikonomopoulou

French Theatrical Culture, Language and Terminology - 02YE008B

(1) GENERAL

SCHOOL	School of Fine arts		
ACADEMIC UNIT	Department of Theatrical Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE008B	SEMESTER	Winter
COURSE TITLE	French Theatrical Culture, language and terminology		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
Lectures and Laboratories (approach, interpretation, creative	3 hours	5 ECTS	

reproduction and reflection on extracts from the theatrical works analyzed during the lectures)		
COURSE TYPE	General Background	
PREREQUISITE COURSES:	None	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	French	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/	

(2) LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course in 13 sessions, students should be able to understand, describe, reproduce, analyze and compose simple oral and written linguistic representations corresponding to everyday situations of modern life in France, to recognize , interpret and reproduce simple terms of French theatrical terminology, and as they are expressed and declared in works by French theatre writers and theoreticians of the theatrical science, to recognize and present elements derived from the French theatrical culture, as well as analyzing, comparing, concluding and evaluating relevant texts of dramatic content.</p>
General Competences
<ul style="list-style-type: none"> • The learning, understanding and reproduction of basic elements of the French language. • The deep acquaintance of the students with the French theatre culture and, more generally, with the contemporary artistic development of France. • The formation of attitudes and perceptions that open up the horizons and brings the student community close to the concepts, situations and conditions of interculturalism, multiculturalism, art and the aesthetic and artistic ferments of our

time.

(3) SYLLABUS

-Learning and continuous familiarization of the students of the Department of Theatre Studies with the French language.

-Presentation and analysis of important elements of the whole range of French theatrical culture

-Approach to the basic terms of French theatre terminology and French theatrical discourse, as expressed and expressed through works by French and French-speaking theatre writers and theorists of the science of the Theatre.

Section title	Recommended reading	Presentation link
1. Introduction to French theatrical culture, terminology and language	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> , chap. 0	https://eclass.uop.gr/courses/
2. French Language <ul style="list-style-type: none">• Le verbe s'appeler• c'est-ce sont• les articles indéfinis• l'alphabet• les nombres 0-70/	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> , chap. 0	https://eclass.uop.gr/courses/
3. French Language <ul style="list-style-type: none">• Les jours de la semaine• poser des questions simples• La France : villes, personnalités.	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> , chap. 0	
4. Document of French theatrical culture and terminology 1 ^{er} chapitre, « Le théâtre médiéval français » <ul style="list-style-type: none">• vocabulaire théâtral• analyse du terme « théâtre »	Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i>	https://eclass.uop.gr/courses/

<ul style="list-style-type: none"> exercices de terminologie. 		
<p>5. Document of French theatrical culture and terminology</p> <p>Chapitre 2 : « La première tragédie française »</p> <ul style="list-style-type: none"> vocabulaire théâtral les genres du théâtre exercices de terminologie. 	Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i>	https://eclass.uop.gr/courses/
<p>6. French Language</p> <ul style="list-style-type: none"> Les verbes être et avoir les verbes du 1^{er} groupe les questions (qui est-ce ?/ qu'est-ce que c'est ?) 	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> , chap. 1	https://eclass.uop.gr/courses/
<p>7. French Language</p> <ul style="list-style-type: none"> Les adjectifs de nationalité la description physique l'heure saluer prendre congé. 	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> , chap. 1	https://eclass.uop.gr/courses/
<p>8: Document of French theatrical culture and terminology</p> <p>Chapitre 3 : « La Comédie-Française»</p> <ul style="list-style-type: none"> vocabulaire théâtral l'acteur exercices de terminologie. 	Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i>	https://eclass.uop.gr/courses/
<p>9. French Language</p>	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> ,	https://eclass.uop.gr/courses/

<ul style="list-style-type: none"> • la négation • les adjectifs possessifs • le verbe faire 	chap. 2	rses/
<p>10. French Language</p> <ul style="list-style-type: none"> • les métiers (masc.-fém.) • il est –c’est un • dire comment on se sent • l’état civil. 	Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> , chap. 2	https://eclass.uop.gr/courses/
<p>11. Document of French theatrical culture and terminology</p> <p>Chapitre 4 : « Molière et ses comédies»</p> <ul style="list-style-type: none"> • vocabulaire théâtral • la comédie • exercices de terminologie. 	Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i>	https://eclass.uop.gr/courses/
<p>12. Document of French theatrical culture and terminology</p> <p>Chapitre 5 : « Racine et la tragédie classique»</p> <ul style="list-style-type: none"> • vocabulaire théâtral • la pièce • exercices de terminologie. 	Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i>	
<p>13. Recapitulation and Conclusions</p>	<ul style="list-style-type: none"> • Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> • Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i> 	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	60
	Theoretical laboratories	40
	Writing of essays	25
STUDENT PERFORMANCE EVALUATION	<p>Assessment language: French and Grec</p> <p>Assessment methods: Written examination, Tasks,</p> <p>Participation in laboratory exercises</p> <p>Participation and demonstration of interest in lectures</p>	

(5) ATTACHED BIBLIOGRAPHY

Souzana Apartian, Noëlle Bertin, *Prêts... Partez !!!*, Athènes, éd. Le Libre Ouvert, décembre 2016.

Christina Oikonomopoulou, *Guide de Terminologie théâtrale*, Athènes, autoédition, 2006.

COMPLEMENTARY BIBLIOGRAPHY AND SITOGRAPHY

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- ❖ **Giteau C.**, *Le Dictionnaire des arts du spectacle*, Paris: éd. Dunod, 1970.
- ❖ **Hartnoll P. and Found.**, *Λεξικό του Θεάτρου*, Αθήνα, εκδ. Νεφέλη, 2000.
- ❖ **Pavis P.**, *Dictionnaire du théâtre*, Paris: éd. Armand Colin, 2002.
- ❖ **Pierron A.**, *Dictionnaire de la langue du théâtre*, Paris: Le Robert, 2002.
- ❖ **Pierron A.**, *Le Théâtre, ses métiers, son langage. Lexique théâtral*, Paris: éd. Hachette, 1994.
- ❖ **Quénant G.**, *L'Encyclopédie du théâtre contemporain*, 2 volumes, Paris: éd. Perrin, 1957-1959.
- ❖ **Simon A.**, *Dictionnaire du théâtre français contemporain*, Paris: éd. Larousse, 1970.
- ❖ **Uberfeld A.**, *Les termes clés de l'analyse au théâtre*, Paris: éd. Seuil, 1996.

B. Dictionaries and Grammar

- ❖ *Dictionnaire de la Langue française*, Le Petit Robert
- ❖ *Synonymes de la Langue française*, Le Petit Robert
- ❖ *Orthographe et expression écrite*, Le Petit Robert
- ❖ *Grammaire Larousse de la Langue française*
- ❖ *Bescherelle, conjugaison des verbes de la Langue française*
- ❖ *Γαλλο-ελληνικό Λεξικό*, Εκδόσεις Βιβλιοπωλείο Κάουφμαν
- ❖ *Ελληνο-γαλλικό Λεξικό*, Εκδόσεις Βιβλιοπωλείο Κάουφμαν
- ❖ *Ma première grammaire*, de Jacques et Christine Vidos
- ❖ *Γαλλική γραμματική για όλα τα επίπεδα του Γ. Γεωργαντά*

C. Sitography

- ❖ <http://www.comedie-francaise.fr>
- ❖ <http://www.opera-comique.com>
- ❖ <http://www.theatredeparis.com>
- ❖ <http://www.canaltheatre.com>
- ❖ <http://www.theatreonline.com>
- ❖ <http://www.theatre-contemporain.net>
- ❖ <http://www.theatredelaville-paris.com>
- ❖ <http://www.au-theatre.com>
- ❖ <http://www.formuletheatre.fr>
- ❖ <http://www.surlesplanches.com>
- ❖ <http://www.theatreurope.com>
- ❖ <http://www.libriszone.com/lib/librairies/theatre>
- ❖ <http://fr.fc.yahoo.com/t/theatre.html>

MODERN SPANISH AND SPANISH SPEECH DRAMA OF THE 21ST CENTURY – 34EE725

1. GENERAL

SCHOOL	ART DEPARTMENT		
BRANCH	THEATER STUDIES		
LEVEL OF COURSE	Undergraduate		
ΚΩΔΙΚΟΣ ΜΑΘΗΜΑΤΟΣ	34EE725	SEMESTER	Winter
COURSE TITLE	Modern Spanish and Spanish speech drama of the 21 st century		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS 3	CREDIT UNITS 5	
COURSE TYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSE	NOT		
LANGUAGE OF TEACHING AND EXAM	GREEK, SPANISH		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE PAGE (URL)	http://openclass.teilar.gr/courses/ts209		

ΜΑΘΗΣΙΑΚΑ ΑΠΟΤΕΛΕΣΜΑΤΑ

Objectives: The aim of the course is to acquaint students with the Spanish and Spanish language drama of the 21st century, the new trends as they are formed at the level of subject matter, and the new directing- scenographic perspectives and acting skills

General skills

- Student assignment
- Promoting free creative and inductive thinking

COURSE CONTENT

The course is developed in 13 courses

Course content

- Techniques for shaping contemporary drama.
- The species that developed in the first twenty years of the 21st century
- Plot and characters.

TITLE	BIBLIOGRAPHY	ΣΥΝΔΕΣΜΟΣ ΠΑΡΟΥΣΙΑΣΗΣ
1 THEATRICAL TEXTS (6 Theatrical texts)	(2018) The theater in Valencia, Athens, IASPIS Publication	COURSE PAGE (URL)
2 THEATRICAL TEXTS (5 Theatrical texts)	(2018) The theater in Valencia, Athens, IASPIS Publication	COURSE PAGE(URL)
3 THEATRICAL TEXTS(6Theatrical texts from women)	(2018) The theater in Valencia, Athens, IASPIS Publication	COURSE PAGE (URL)
4 THEATRICAL TEXTS (5Theatrical texts from women)	(2018) The theater in Valencia, Athens, IASPIS Publication	COURSE PAGE (URL)
5 THEATRICAL TEXT OPHELIA	(2019) Ophelia, by Pedro Víllora, AthensIASPIS Publication	COURSE PAGE (URL)
6 THEATRICAL TEXTS (5 Theatrical texts)	<i>The mysterious theater by Adolfo Simón</i> , AthensIASPIS Publication	COURSE PAGE (URL)
7 THEATRICAL JUDY GARLAND MOUSA DESMOTES	(2018) JUDYGARLANDMousa DesmotesbyOzkarGalán, AthensIASPIS Publication	COURSE PAGE (URL)
8 THEATRICAL TEXTS (6 Theatrical texts)	(2017) <i>Theatrical textes</i> by AuroraMateos, AthensIASPIS	COURSE PAGE (URL)

	Publication	
9 THEATRICAL TEXTS (4Theatrical texts)	2010) The theater of <i>Carlo Etxeba</i> , AthensIASPIS Publication	COURSE PAGE (URL)
10 THEATRICAL TEXTS Musterlingenof Autumn	(2019) MusterlingenThe Autumn of <i>VictorVegas</i> , AthensIASPIS Publication	COURSE PAGE (URL)
11 THEATRICAL TEXTS (4Theatrical texts)	(2016) The theater of social action ,AthensIASPIS Publication	COURSE PAGE (URL)
12 THEATRICAL TEXTS (4Theatrical texts)	2016) The theater of social action ,AthensIASPIS Publication	COURSE PAGE (URL)
13 THEATRICAL TEXTS (4Theatrical texts)	2016) The theater of social action ,AthensIASPIS Publication	COURSE PAGE (URL)

TEACHING AND LEARNING METHODS- EVALUATIONS

TYPE OG TEACHING	Via ZOOM	
USE OF TECHNOLOGIES INFORMATION AND COMMUNICATIONS	Via e-class	
TEACHING ORGANISATION	ACTIVITIES	SEMESTER WORKLOAD
	Lectures	35
	Task	45
	Interactive teaching	25
	Studying	20

	Total	125
EVALUATIONS	Language: Greek Method <ul style="list-style-type: none"> • Attending lectures 10% • Participation 40% • Assignment 50% 	

RECOMMENDED BIBLIOGRAPHY

<p>📖 Ροδαρέλης Σ. (2019) <i>Müsterlingen το Φθινόπωρο του Victor Vegas</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2018) <i>Το απόκρυφο θέατρο του Adolfo Simón</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2018) <i>Το θέατρο στη Βαλένθια</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2018) <i>JUDYGARLAND ΜΟΥΣΑ ΔΕΣΜΩΤΗΣ του Ozkar Galán</i> Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2010) <i>Το θέατρο του Carlo Etxeba</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2018) <i>Το λόγιο θέατρο του θέατρο του Pedro Vllora</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2017) <i>Θεατρικά έργα της Aurora Mateos</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2019) <i>Οφηλία</i> του Pedro Vllora, Αθήνα Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2018) <i>Η ισπανική γυναικεία δραματουργία τον 21^ο αιώνα</i>, Αθήνα Εκδόσεις ΙΑΣΠΙΣ</p> <p>📖 Ροδαρέλης Σ. (2017) <i>Ισπανικό κοινωνικό θέατρο</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ</p>

16. Yannis Leontaris

Acting III - 04ZE001

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	04ZE001	SEMESTER	WINTER

COURSE TITLE	ACTING III	
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>	Specialised general knowledge / skills development	
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/TS220/	

(14) 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>

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 to prepare students to the presentation of a theatre performance based on a play. Through this course the students have to work on all the acting methods acquired during their studies. Their objective is to propose the elements of a role on stage. Finally, the students have to present a theatre performance.

Furthermore, the course includes workshops for the students' practical training.

LEARNING OUTCOMES: Upon successful completion of the course students will acquire to compose a role as a synthesis of body and text work, based on selected acting methods acquired during their 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?

<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>
<i>Production of new research ideas</i>	<i>.....</i>

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

(15) SYLLABUS

• **COURSE CONTENTS**

The course includes workshops for the students, practical training and improvisations based on Anne Bogart’s Viewpoints method and the “five steps” original method of text decomposition/re-composition. Finally, the students have to present a theatre performance.

Section titles	RECOMMENDED READING	Presentation link
1. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
2. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
3. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
4. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
5. Decomposition and re-composition (five steps) of the text as a method of creation of the role elements.	<i>Patrick Pezin, Le livre des exercices à l’usage des acteurs, Saussan, L’Entretemps, 2002.</i>	COURSE WEBSITE (URL)

6. Decomposition and re-composition (five steps) of the text as a method of creation of the role elements.	Patrick Pezin, <i>Le livre des exercices à l'usage des acteurs</i> , Saussan, L'Entretemps, 2002.	COURSE WEBSITE (URL)
7. Creating the action and the body of the role.	BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, Theatre Communications Group, 2005.	COURSE WEBSITE (URL)
8. Creating the action and the body of the role.	BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, Theatre Communications Group, 2005.	COURSE WEBSITE (URL)
9. Phonetical training	BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i> , New York, Theatre Communications Group, 2005.	COURSE WEBSITE (URL)
10. The life of the role on stage. General rehearsals	BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>	COURSE WEBSITE (URL)
11. The life of the role on stage. General rehearsals	BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i>	COURSE WEBSITE (URL)
12. The life of the role on stage. General rehearsals	BROOK, Peter. (1998) <i>Threads of Time,</i>	COURSE WEBSITE (URL)

	<i>Counterpoint, USA</i>	
13. The life of the role on stage. General rehearsals	BROOK, Peter. (1998) <i>Threads of Time,</i> <i>Counterpoint, USA</i>	COURSE WEBSITE (URL)

(16) 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</i>	Language of evaluation : Greek or French	

<p><i>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>Methods of evaluation:</p> <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 - Individual evaluation of the artistic interpretation.
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(17) ATTACHED BIBLIOGRAPHY

<ol style="list-style-type: none"> 1. Γιόσι Όιντα, <i>Ο άόρατος ηθοποιός</i>, (μτφ. Θεodorής Τσαπακίδης-Μαρλίτα Λαμπροπούλου), Αθήνα, Κοάν, 2003. 2. Γιόσι Όιντα, <i>Ο ακυβέρνητος ηθοποιός</i>, (μτφ. Ελένη Παπαχριστοπούλου), Αθήνα, Κοάν, 2001. 3. Patrick Pezin, <i>Le livre des exercices à l'usage des acteurs</i>, Saussan, L'Entretemps, 2002. 4. Τόμας Ρίτσαρντς, <i>Για τη δουλειά με τον Γκροτόφσκι πάνω στις σωματικές δράσεις</i>, (μτφ. Κωνσταντίνος Αν. Θέμελης), Αθήνα-Γιάννινα, Δωδώνη, 1998. 5. Κονσταντίν Στανισλάφσκι, <i>Πλάθοντας ένα ρόλο</i>, (μτφ. Άγγελος Νίκας), Αθήνα, Γκόνης, 1977 6. ADAMOU Christina, <i>The actor between stage and screen</i>, Athens, Kastaniotis, 2008. 7. BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i>, New York, Theatre Communications Group, 2005. 8. OIDA Yoshi, <i>An actor Adrift</i>, Methuen, London, 1992. 9. BROOK, Peter. (1998) <i>Threads of Time, Counterpoint, USA</i> 	
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17. Maria Velioti (the course will not be offered in 2023-2024)

Puppet Theatre: Multicultural Traditions - 34EX150

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX150	SEMESTER	winter
COURSE TITLE	Puppet Theatre: Multicultural Traditions		
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>	Specialised general knowledge		
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 <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will</i>
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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 the puppet theatre and some of its various forms in western and non-western societies, in order to: (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 and (c) to connect puppet theatre to the educational processes.

LEARNING OUTCOMES: Upon completion of the course, the students know the puppet theatre and some of its various forms in western and non-western societies in both their artistic and popular versions through concrete examples. 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 Puppet Theatre they learn to respect difference, diversity and multiculturalism, to appreciate undervalued art forms, such as Puppet Theatre, and to treat them equally with other artistic forms. They also discover the relationship between the Puppet 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 with the use of the necessary technology *Project planning and management information,*

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

Showing social, professional and ethical responsibility and

Working independently *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...*

SYLLABUS

COURSE CONTENTS:

Puppet theatre is approached from the viewpoint of the discipline of Social Anthropology. Then some of the better known kinds of puppet theatre are presented first from Europe and then from Asia. Special reference is made to the generally unknown Greek puppet theatre and to the popular character of this theatrical genre, as a source of inspiration of modern puppet players. We also refer to the change of puppet theatre from a family and an adult show to a show especially for children.

The course refers to the heroes of the puppet theatre 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 puppet 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 representations (optic, acoustic, textual) of the performances, the dialectic relationship between puppet theatre and its audience, the differentiations of the audience according to social status, age and gender, the competition or the symbiosis of spectacles (i.e. Theatre and Cinema).

(17) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face to face</p>
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching and in communication with students</p>
<p>TEACHING METHODS <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</i></p>	<p>Activity Semester workload</p> <p>lectures/discussions 50 accompanied by films, slide shows, presentations of projects undertaken by the students,</p> <p><i>study and analysis of bibliography</i> 10 museum and exhibitions visits 10 and performances watching. <i>essay writing</i> 30</p>

<i>ECTS</i>	
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	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>Written exams, projects</p>

(18) ATTACHED BIBLIOGRAPHY

Suggested bibliography

- 📖 Ανδρεάδης Γ. (1984), «Θείον Θαύμα. Σκέψεις για την αρχαία μαριονέτα», *Δρώμενα*, , σελ. 18-25.
- 📖 Βελιώτη Μαρία, (1979-1980), «Οι κούκλες του Χρήστου Κονιτσιώτη στη συλλογή του Πελοποννησιακού Λαογραφικού Ιδρύματος», *Εθνογραφικά*, 2, σελ. 47–56.
- 📖 Βελιώτη-Γεωργοπούλου, Μαρία (2009). «Παραστάσεις και αναπαραστάσεις από το κουκλοθέατρο στην Ελλάδα (1870-1950)», στο *Επιστημονική Επιθεώρηση Τεχνών του Θεάματος*, 1, Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Πελοποννήσου, σελ. 337-360.
- 📖 Βελιώτη-Γεωργοπούλου, Μαρία (επιμ. 2012), *Κουκλοθέατρο, το θέατρο της εμψύχωσης. Διεπιστημονικές αναγνώσεις-Καλλιτεχνικές συναντήσεις*, Αθήνα: Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Πελοποννήσου-Αιγόκερως, σελ. 33-52.
- 📖 Βελιώτη-Γεωργοπούλου Μαρία (2012), «Οι “ξένοι” στο ελληνικό κουκλοθέατρο. Οπτικές απεικονίσεις των αλλοεθνών στις κουκλοθεατρικές συλλογές». Στο Βελιώτη-Γεωργοπούλου, Μαρία (επιμ. 2012), *Κουκλοθέατρο, το θέατρο της εμψύχωσης. Διεπιστημονικές αναγνώσεις-Καλλιτεχνικές συναντήσεις*, Αθήνα: Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Πελοποννήσου-Αιγόκερως.
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18. Angeliki Spiropoulou, Maria Velioti, Maria Mikedaki, Ioanna Papadopoulou
Interdisciplinary Approaches to Ancient Greek Drama – 34EX109

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX109	SEMESTER	WINTER
COURSE TITLE	<i>Interdisciplinary Approaches to Ancient Greek Drama*</i> (*Co-Taught, in English)		
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:	No but the course is only taught to more than 3 Erasmus students who will register		
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/TS356/		

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> <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>

Through this course, students acquire valuable knowledge in the significance of ancient rituals in relationship with the ancient Greek drama, in scenography, costume and theatre architecture and the performing contexts of ancient Greek theatre. Moreover, visiting some of these ancient Greek theatres sites in Argolis, as part of the course, will enhance the theoretical knowledge students will acquire in the course and allow them to practice the terminology of the ancient Greek theatre. Students will also learn the basics of foundational ancient dramatic texts and approach aspects of the reception of ancient Greek drama in later dramaturgy, cinema and performance, evaluating the cultural processes shaping the relation between sources and receiving text. Finally, they will also be made aware of ancient dramas a unique and diachronically influential cultural formation also by focusing on its rich theoretical reception by way of reading modern emblematic interpretations of selected tragedies by representative thinkers coming from different disciplines, such as, psychoanalysis, anthropology, philosophy, critical theory and Hellenic 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?

<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
 - 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

3. SYLLABUS

COURSE CONTENTS

The course offers a panoramic approach to all aspects of the creation, manifestation and artistic/theoretical reception of ancient Greek theatre as performance and text. This will facilitate students' fuller understanding of ancient Greek theatre as a unique cultural phenomenon during its emergence in ancient Greece and diachronically. Part of the course involves visits to the actual sites of ancient Greek theatres of Argolis, such as Epidaurus theatre. Moreover, dramatic texts are systematically analysed and read against their history of reception by later artists and important thinkers in the West.

It is composed of four sections which correspond to the different research fields covered by the tutors, drawing on the disciplines of social anthropology, theatre studies, classics, archeology, architecture, critical theory, philosophy, psychoanalysis.

The course develops in 13 lessons as outlined below.

Section titles	RECOMMENDED READING	Presentation link
1 .Part I. Ancient Greek Drama and Rituals	Texts from the indicative bibliography relevant to each unit	https://eclass.uop.gr/courses/TS3

(tutor: Maria Velioti, Professor Emerita) Analysis of the meaning and the content of the ritual. The main theories about rituals are presented, and special mention is made for the "ritual schools" of the study of ancient drama.	notes and pp presentations	56/
2. The ritual genesis of ancient drama, as well as to the Dionysus feasts and the dramatic games in Ancient Athens.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
3. Study of the tragedy <i>Bacchae</i> of Euripides and especially with the analysis of Prologue and Parodos.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
4. Part II Ancient Greek Theatre: Theatrical Space and Scenography (tutor: Dr Maria Mikedaki, Assist. Professor) <i>Introduction to the ancient theatre and performance, in its various contexts</i>	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
5. The evolution of the theatrical costume and mask in all three genres of drama from the Classical to the Hellenistic period, through the detailed examination of literary sources (especially Pollux) and archaeological evidence (vase painting, relief, clay and bronze masks, figurines of actors, mosaics, and wall-paintings).	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
6. The architectural evolution of the ancient Greek theatre from the Classical to the Roman period. Educational visits to the most outstanding theatres of the era of Hellenistic theatre and (e.g. Epidaurus, Delos, Argos)	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
7. Part III Introduction to Ancient Greek Drama and its Reception (tutor: Dr Ioanna Karamanou, Assist. Professor) Introduction to the ways in which Ancient Greek drama has been transmitted, translated, interpreted, adapted and performed on stage	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
8. Staging and performance of Greek tragedy and explore main aspects of the dramatic and staging technique of Aeschylus, Sophocles and Euripides.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-

9. Aspects of the composition of Greek drama and also of the reception of Greek plays in later dramaturgy, cinema and performance		-//-
10. PART IV Modern Theoretical Approaches to Ancient Greek Drama (Tutor: Dr Angeliki Spiropoulou, Associate Professor) Introduction	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
12. Readings of foundational plays, such as, <i>Oedipus Tyrannus</i> and <i>Antigone</i>	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
12. Deciphering the enigmas and diachronic influence of Ancient Greek tragedy beyond the traditional academic spheres of classical, archeology and philology and theatre studies addressing their diachronical value.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
13. Presentation of assignments		-//-

(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 												
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>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures/tutorials</td> <td>35</td> </tr> <tr> <td>Bibliography research/ Self-study</td> <td>35</td> </tr> <tr> <td>Educational Visits</td> <td>20</td> </tr> <tr> <td>Project assignment</td> <td>35</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures/tutorials	35	Bibliography research/ Self-study	35	Educational Visits	20	Project assignment	35	Course total	125
Activity	Semester workload												
Lectures/tutorials	35												
Bibliography research/ Self-study	35												
Educational Visits	20												
Project assignment	35												
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: English</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment • Individual oral presentation

(5) INDICATIVE BIBLIOGRAPHY

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 Levi-Strauss, Cl., (1972). 'The Structural Study of Myth', in *The Structuralists from Marx to Levi-Strauss*, Richard & Fernande De George (eds), Anchor Books.


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 Wilson, P., (2000). *The Athenian Institution of the Khoregia*, Cambridge.

**19. Christos Kardaras (the course will not be offered in 2023-2024)
Topics of Modern Greek History – 34EE720**

SCHOOL	Fine Arts, University of Peloponnese		
ACADEMIC UNIT	Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE720	SEMESTER	Winter semester
COURSE TITLE	Topics of Modern Greek 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 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:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)			

(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>Consult Appendix A</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

The course introduces the students with significant topics of Modern Greek History (especially the period from the 18th to the middle of the 20th century). Main objective of the course is to equip the students to think critically and identify the factors that have shaped the historical circumstances by means of gaining further historical knowledge and through critical conversation on the topics. By the end of the course, students are expected to have deeply understood the history of Hellenism in the course of the time between the Greek Enlightenment and the mid-20th century. They are, thus, able to draw comparisons between events of equivalent significance, such as domestic conflicts and the role of the Great Powers, by tracing and interpreting their causes. Through the study of historical evidence students will be able to comprehend not only the significance but also the subjectivity of the evidence - an obstacle in the pursuit of the historical truth that can be overcome through its critical examination. In the end, students are expected to have been made into conscious citizens as they have practiced a critical, objective and spherical way of thinking about the events that shaped the Modern Greek everyday life.

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, of the necessary technology</i>	<i>Project planning and management with the use</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</i>
<i>research ideas</i>	<i>Others...</i>

- *Search for, analysis and synthesis of data and information*
- *Working independently*
- *Team work*
- *Respect for difference and multiculturalism*
- *Showing social, professional and ethical responsibility and sensitivity to gender issues*
- *Production of free, creative and inductive thinking*
- *Production of new research ideas*
- *Criticism and self-criticism*
- *Adapting to new situations*

(3) SYLLABUS

Short description of the course **TOPICS OF MODERN GREEK HISTORY**

- Introduction to significant topics of the Modern Greek History
- The foundations and preparation of the National Greek Revolution and significant documents of the movement of the Greek Enlightenment
- The key factors and the outcome of the Greek Revolution
- The Unredeemed Greeks
- The revolution in Macedonia in 1878
- The Macedonian issue
- The Pontic Greeks and their genocide
- The persecution of the Greeks of Asia Minor
- The Greeks of Constantinople
- The riots in September of 1955
- The participation and the role of Women in the Greek Resistance










Unit title	Bibliography	Unit link
1. Modern Greece and its association with Ancient Greece and Byzantium	Clogg, R. (2003). <i>Brief history of Greece (1770-2000)</i> (in Greek).	e-class (URL)
2. The Greek National Movement: The Orthodox Church, the Phanariotes, the merchants. Modern Greek Enlightenment.	Vakalopoulos, A. (2000). <i>New Hellenic history 1204-1985</i> (in Greek).	e-class (URL)
3. The revolutionary document “The Hellenic Nomarchy” (The Greek rule of law)	<i>History of Greece, of 20th Century</i> (2009). Collective work (in Greek).	e-class (URL)
4. Rigas Feraios’ oeuvre		
5. The Greek Revolution in 1821: The participants, the outcome of the Revolution and its international dimensions	<i>History of the Greek nation</i> (2000), Vol. XIII- XVI. Collective work (in Greek).	e-class (URL)
6. The revolution in Macedonia in 1878	Kardaras, Ch. (2009). <i>Sources of modern Hellenism history</i> (in Greek).	e-class (URL)
7. The Unredeemed Greeks		
8. and 9. The life conditions and the persecution of the Greeks of Asia Minor	Svoronos, N. (1999). <i>Overview of Modern Greek history</i> (in Greek).	e-class (URL)
10. and 11. The Pontic Greeks and their genocide	Venezis II. <i>The number 31328</i> .	e-class (URL)
12. The participation and the role of women in the Greek Resistance – The “Bouboulina” Organization	Fotiadis K (2000). Pontos	
13. The Greeks of Constantinople in the 20th century – The riots in September of 1955.	Agtzidis, Vl. (2009). <i>The Pontic Greeks</i> (in Greek).	e-class (URL)
	Koundouros, N., (1978) The historical movie “1922”.	e-class (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>	Projection of documentaries and films relevant to the thematic issues of the 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 nondirected study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	39 hours
	Interactive teaching	35 hours
	Essay writing	26
	Course total	100 hours

<p>STUDENT PERFORMANCE EVALUATION <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, openended 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>Students' knowledge is evaluated in Greek through written exams at the end of the semester. They have to answer open ended question.</p> <p>The students are given the possibility to write essays during the semester that are assessed in addition to their general evaluation. They are also given 15 minutes to present the results of their essay in class and to answer the relevant questions of their classmates.</p>
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(5) ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <ul style="list-style-type: none">  Agtzidis VI. <i>The Pontic Greeks</i>  Clogg, R. (2003), <i>Brief History of Greece (1770-2000)</i>, Athens (<i>in Greek</i>).  <i>History of Greece, of 20th Century (2009)</i>. Collective work. Athens: Bibliorama (<i>in Greek</i>).  <i>History of the Greek nation (2000)</i>, Vol. ΙΓ' - ΙΣΤ', Collective work. Athens: Ekdotiki-Athinon (<i>in Greek</i>).  Kardaras, Ch. (2009). <i>Sources of modern Hellenism history</i>. Athens: Ennoia (<i>in Greek</i>).  Svoronos, N. (1999). <i>Overview of Modern Greek history</i>. Athens: Themelio (<i>in Greek</i>).  Svoronos, N. (2004). <i>The Greek nation: Genesis and Modern Greek formation</i>. Athens: Polis (<i>in Greek</i>).  Vakalopoulos, A. (2000). <i>New Hellenic history 1204-1985</i>. Thessaloniki: Vanias (<i>in Greek</i>).  Fotiadis K (2000). <i>Pontos</i>

20. Katerina Kosti

Drama in Education and Learning – 34EX740

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX740	SEMESTER	Winter 3st-4nd Year Free Elective
COURSE TITLE	<i>Drama in Education and Learning</i>		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	

lectures, workshops, fieldwork	3	5
COURSE TYPE	<i>Specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	-	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2472/	

LEARNING OUTCOMES

- **COURSE OBJECTIVES:** The teaching objective of the course is to introduce students to the concept of learning, which is a complex internal biological and spiritual phenomenon related to various disciplines of science including psychology, pedagogy and biology. In the context of the course, learning is examined both in terms of its physical and in terms of its academic dimension integrated in the environment of Drama in Education (DiE). By studying the phenomenon of learning according to the relevant theories, stages, levels and factors that govern it as a process and as a result, students learn about the dynamics of DiE and the advantages it provides as a systematic teaching approach.
Students are expected
 - a) To study and understand the basic theories of learning,
 - b) To design DiE programs according to the principles of modern pedagogical theory,
 - c) Implement a pilot program,
 - d) Evaluate and modify it.
- **LEARNING OUTCOMES:**
- Students are expected to:
 - Identify the concept of learning and recognize the context of its approach in the DiE environment.
 - To design programs that meet the needs of the learning process through DiE in various environments.
 - To compose programs that after their implementation are evaluated.

General Competences

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

- Decision-making

(18) SYLLABUS

Teaching Units	Bibliography	Links
1. DiE & Learning	<ul style="list-style-type: none"> • Rainer, J. & Lewis, M. (2012). <i>Drama at the Heart of the Secondary School. Projects to Promote Authentic Learning</i>. New York: Routledge. 	eclass
2. DiE: Concept, evolution and basic principles	<ul style="list-style-type: none"> • O'Hara, M. (1984). Drama in Education: A Curriculum Dilemma. <i>Theory Into Practice</i>, 23(4), 314–320. 	eclass
3. DiE and Learning: Neuroscience	<ul style="list-style-type: none"> • Rogers, C.R. (1983). <i>Freedom to Learn for the 80's</i>. Columbus, Ohio: C.E. Merrill Pub. Co. • Freire, P. (1993). <i>Pedagogy of the Opressed</i> (transl. M. Bergman Ramos). New York: Continuum. 	eclass
4. Learning Theories	<ul style="list-style-type: none"> • Bigge, M. & Shermis, S. (2004). <i>Learning Theories for Teachers</i>. New York: Longman Pub Group. 	eclass
5. DiE and Constructivism	<ul style="list-style-type: none"> • Piaget, J. (2001). <i>The Language and Thought of the Child</i>. New York: Routledge. 	eclass
6. DiE and Sociocultural Theory	<ul style="list-style-type: none"> • Vygotsky, L. (1978). <i>Mind in Society</i>. Cambridge: Harvard University Press. 	eclass
7. DiE and Discovery Learning	<ul style="list-style-type: none"> • Bruner, J. (1997). <i>The Culture of Education</i>. Cambridge: Harvard University Press. 	eclass
8. DiE and Cooperative Learning	<ul style="list-style-type: none"> • Johnson, D. W., & Johnson, R. (1999). <i>Learning together and alone: Cooperative, competitive, and individualistic learning</i>. Boston: Allyn & Bacon. 	eclass
9. DiE and Multiple Intelligences	<ul style="list-style-type: none"> • Gardner, H. (2011). <i>The Unschooled Mind</i>. London: Basic Books. 	eclass
10. DiE and Experiential Learning	<ul style="list-style-type: none"> • Kolb, D. (1984). <i>Experiential learning: experience as the source of learning and development</i>. Englewood Cliffs, NJ: Prentice Hall. 	eclass
11. DiE and effective learning	<ul style="list-style-type: none"> • Slavin, R. (1986). <i>Educational Psychology: Theory and Practice</i>. New York: Pearson/Allyn & Bacon. 	eclass
12. DiE and motivation in learning	<ul style="list-style-type: none"> • Slavin, R. (1986). <i>Educational Psychology: Theory and Practice</i>. New York: Pearson/Allyn & Bacon. 	eclass
13. DiE and digital learning environments	<ul style="list-style-type: none"> • Slavin, R. (1986). <i>Educational Psychology: Theory and Practice</i>. New York: Pearson/Allyn & Bacon. 	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: - Portfolio (30%) - Written examination (70 %)	

(20) ATTACHED BIBLIOGRAPHY

- Bolton, G. M. (1998). *Acting in classroom drama: A critical analysis*. Birmingham: University of Central England.
- Booth, D. (1985). "Imaginary Gardens with Real Toads": Reading and Drama in Education. *Theory into Practice* 24 (3), 193-197.
- Booth, D. (2012). Reconsidering Dorothy Heathcote's Educational Legacy. *Drama Research* 3 (1), Testimony.
- Fleming, M. (2001). *Teaching drama in primary and secondary schools: an integrated approach*. London: David Fulton Publishers.
- Goode, T. (1995). *Structuring drama work: a handbook of available forms in theatre and drama*. Cambridge: Cambridge University Press.
- Heathcote, D., & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. Portsmouth: Heinemann.
- Hornbrook, D. (1989). *Education and Dramatic Art*. Oxford: Basil Blackwell.
- Hornbrook, D. (1991). *Education in Drama: Casting the National Curriculum*. London: The Falmer Press.
- Hornbrook, D. (1998α). *Education and dramatic art*. London: Routledge.
- Hornbrook, D. (1998β). *On The Subject of Drama*. London: Routledge.
- Mead, G.H. (1934). *Mind, Self and Society*. Chicago: University of Chicago Press.
- Neelands, J. & Goode, T. (2000). *Structuring Drama Work. A Handbook of Available Forms in Theatre and Drama*. Cambridge: Cambridge University Press.
- Neelands, J. (1984). *Making Sense of Drama: a Guide to Classroom Practice*. London, Portsmouth, NH: Heinemann Educational Books & 2D Magazine.
- Neelands, J. (1998). *Beginning drama*, 11-14. London: David Fulton Publishers.

- Neelands, J. (2006). Re-imagining the Reflective Practitioner: Towards a Philosophy of Critical Praxis. In J. Ackroyd (Ed.), *Research Methodologies for Drama Education*, 15-48. London: Trentham Books Limited.
- O' Neill, C. (1995). *Drama Worlds: A Framework for Process Drama*. Portsmouth: Heinemann.
- O' Neill, C. (2015). *Dorothy Heathcote in Education and Drama: Essential Writings*. London: Routledge.
- Port, C. (2000). *Manifesto for Drama Education in the Twenty-First Century*. London: Central School of Speech and Drama.
- Rogers, C.R. (1983). *Freedom to Learn for the 80's*. Columbus, Ohio: C.E. Merrill Pub. Co.
- Slade, P. (1954). *Child Drama*. London: University of London Press.
- Slade, P. (1958). *An Introduction to Child Drama*. London: Hodder and Stoughton.
- Somers, J. (1995). *Drama in the Curriculum*. London: Cassell.
- Spolin, V. (1963). *Improvisation for the Theatre. A Handbook of Teaching and Directing Techniques*. Evanston, Illinois: Northwestern University Press.
- Spolin, V. (1986). *Theater Games for the Classroom: A Teacher's Handbook*. Evanston: Northwestern University Press.
- Way, B. (1967). *Development through Drama*. London: Longman.

21. Associate Tutor

Theatre Pedagogy and Interculturalism

22. Giorgos Androutsos

Colour – Line Drawing - 34EX810

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX810	SEMESTER	WINTER
COURSE TITLE	<i>Colour - Line Drawing</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, skills development	
PREREQUISITE COURSES:	No	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English	
COURSE WEBSITE (URL)		

(1) LEARNING OUTCOMES

<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>The aim of this course is to introduce students to the basic concepts and techniques of line drawing under scale and to basic colour techniques. Also, the course introduces simple digital editing. Furthermore, through practicing, students will achieve an improvement in painting surfaces and digital editing.</p> <p>Upon successful completion of the course students will be able to: OR <i>By the end of the course the students ...</i></p> <ul style="list-style-type: none"> • understand colour theory • know how to use colours • draw line drawings under any scale • understand a simple line drawing • apply digital editing
<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>

<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>

<ul style="list-style-type: none"> • Respect for the natural environment. • Decision making • Working independently <ul style="list-style-type: none"> • Criticism and self-criticism • Production of free, creative thinking • Showing social, professional and ethical responsibility. • Critical thinking.

(2) SYLLABUS

COURSE CONTENT:		
<p>This course is delivered through a combination of lectures, discussions and laboratory practice. The objective is to introduce students to the basic concepts and techniques of line drawing and colour as well.</p> <p>The modules are designed as a series of laboratory-based practices that are gradually introduced as new material through course delivery, individual or group practice and discussions</p> <p>The course includes 13 lessons.</p>		
Section titles	RECOMMENDED READING	Presentation link
1. Introduction to line drawing	Lesson Plan Template - Powerpoint slides	
2. Drawing under scale	Lesson Plan Template - Powerpoint slides	
3. laboratory practice	Lesson Plan Template - Powerpoint slides	
4. laboratory practice		
5. workshop		
6. workshop		

7. introduction to colour theory	Lesson Plan Template - Powerpoint slides	
8. laboratory practice	Lesson Plan Template - Powerpoint slides	
9. laboratory practice		
10. workshop		
11. introduction to digital editing	Lesson Plan Template - Powerpoint slides	
12. digital editing	Lesson Plan Template - Powerpoint slides	
13. laboratory practice	Lesson Plan Template - Powerpoint slides	

(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 (Powerpoint presentations), laboratory education.	
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/Discussions	30
	laboratory practice	50
	art workshop	45
	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,</i>	Language of evaluation: Greek Methods of evaluation: 4 laboratory works explained by the instructor in	

<i>other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	class. 25% each.
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(4) INDICATIVE BIBLIOGRAPHY

<p>Itten Johannes, <i>Τέχνη του χρώματος</i>, Κείμενα Εικαστικών Καλλιτεχνών, Αθήνα 1998. Πάντος Θεόδωρος, <i>Το Χρώμα, Σύλληψη-Αντίληψη-Αίσθηση-Πρακτική</i>, Κάλβος. Γεωργίου Ευγενία, <i>Γραμμικό Σχέδιο</i>, Εκδόσεις Ίων, Αθήνα 1998. Yee Rendow, <i>Architectural Drawing, A Visual Compendium Of Types And Methods</i>, John Wiley & Sons, Inc., Hoboken, N. Jersey, 2003. Johann Wolfgang von Goethe, <i>Η θεωρία των χρωμάτων</i>, Printa Εμπορική & Εκδοτική Ανδρέας Κατάκης</p>
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23. Giorgos Androutsos

Freehand Drawing I - 34EX820

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX820	SEMESTER	WINTER
COURSE TITLE	<i>Freehand Drawing I</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, skills development		
PREREQUISITE COURSES:	<i>No</i>		
LANGUAGE OF INSTRUCTION	Greek		

and EXAMINATIONS:	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English
COURSE WEBSITE (URL)	

(5) 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>The goal of this course is to introduce students to the basic concepts and techniques of freehand drawing using animate and inanimate models. Through practice, students will achieve an improvement in perception and observability. In addition, they will become acquainted with contemporary drawings and contemporary works of art.</p> <p>At the completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • identify the basic principles of FreeHand Drawing • achieve detailed design of natural objects • understand the basic elements of the Form • render tonic scales 																			
<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>																		
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<i>Team work</i>	<i>Criticism and self-criticism</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"> • Working independently. • Criticism and self-criticism. • Production of free, creative thinking • Exploring artistic skills • Showing social, professional and ethical responsibility and sensitivity to gender and 																			

artistic issues.

- Respect for the natural environment.

(6) SYLLABUS

COURSE CONTENT:

The course includes lectures, discussions and laboratory practice. The objective of this course is to introduce students to the basic concepts and techniques of freehand drawing. The course is structured in a linear format: from easy to more difficult way of drawing.

The course includes 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
2. Introduction to Freehand Drawing	Lesson Plan Template - Powerpoint slides	
14. Using drawing materials	Lesson Plan Template - Powerpoint slides	
15. Drawing from a picture on half paper	Lesson Plan Template - Powerpoint slides	
16. Drawing from a picture on half paper		
17. Drawing from inanimate models on half paper		
18. Drawing from inanimate models on paper		
19. Drawing from inanimate models on paper		
20. Drawing from inanimate models on paper		
21. Drawing from inanimate models on half paper	Lesson Plan Template - Powerpoint slides	
22. Drawing from animate models on sketchbook	Lesson Plan Template - Powerpoint slides	
23. Drawing from animate models on sketchbook	Lesson Plan Template - Powerpoint slides	
24. Drawing from animate models on sketchbook		
25. Drawing from animate models on sketchbook		

(7) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face
USE OF INFORMATION AND	Use of ICT (Powerpoint presentations), laboratory

COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	education																							
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 data-bbox="544 264 895 297"><i>Activity</i></th> <th data-bbox="895 264 1228 297"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="544 297 895 331">Lectures/Discussions</td> <td data-bbox="895 297 1228 331">30</td> </tr> <tr> <td data-bbox="544 331 895 365">laboratory practice</td> <td data-bbox="895 331 1228 365">50</td> </tr> <tr> <td data-bbox="544 365 895 398">art workshop</td> <td data-bbox="895 365 1228 398">45</td> </tr> <tr> <td data-bbox="544 398 895 432"></td> <td data-bbox="895 398 1228 432"></td> </tr> <tr> <td data-bbox="544 432 895 465"></td> <td data-bbox="895 432 1228 465"></td> </tr> <tr> <td data-bbox="544 465 895 499"></td> <td data-bbox="895 465 1228 499"></td> </tr> <tr> <td data-bbox="544 499 895 533"></td> <td data-bbox="895 499 1228 533"></td> </tr> <tr> <td data-bbox="544 533 895 566"></td> <td data-bbox="895 533 1228 566"></td> </tr> <tr> <td data-bbox="544 566 895 600"></td> <td data-bbox="895 566 1228 600"></td> </tr> <tr> <td data-bbox="544 600 895 633">Course total</td> <td data-bbox="895 600 1228 633">125</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures/Discussions	30	laboratory practice	50	art workshop	45													Course total	125	
<i>Activity</i>	<i>Semester workload</i>																							
Lectures/Discussions	30																							
laboratory practice	50																							
art workshop	45																							
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 data-bbox="544 808 1228 936">Language of evaluation: Greek</p> <p data-bbox="544 936 1228 1064">Methods of evaluation:</p> <p data-bbox="544 1064 1228 1191">5 drawing exercises from class,</p> <p data-bbox="544 1191 1228 1319">20% each drawing</p>																							

(8) INDICATIVE BIBLIOGRAPHY (in Greek)

<p data-bbox="105 1489 1228 1563">ΑΡΦΑΡΑΣ ΕΜ. ΜΙΧΑΛΗΣ , ΤΟ ΕΛΕΥΘΕΡΟ ΣΧΕΔΙΟ (ΠΡΩΤΟΣ ΤΟΜΟΣ) ΣΥΝΘΕΣΕΙΣ ΜΕ ΜΟΛΥΒΙ.</p> <p data-bbox="105 1563 1228 1601">GOMBRICH HANS-ERNST, ΤΟ ΧΡΟΝΙΚΟ ΤΗΣ ΤΕΧΝΗΣ</p> <p data-bbox="105 1601 1228 1639">BERGER JOHN, Η ΕΙΚΟΝΑ ΚΑΙ ΤΟ ΒΛΕΜΜΑ</p> <p data-bbox="105 1639 1228 1677">ARNHEIM RUDOLF, ΤΕΧΝΗ ΚΑΙ ΟΠΤΙΚΗ ΑΝΤΙΛΗΨΗ.</p> <p data-bbox="105 1677 1228 1715">GOMBRICH HANS-ERNST, ΣΚΙΑΙ ΕΡΡΙΜΜΕΝΑΙ Η ΑΠΟΔΟΣΗ ΤΗΣ ΣΚΙΑΣ ΣΤΗ ΔΥΤΙΚΗ ΤΕΧΝΗ</p> <p data-bbox="105 1715 1228 1753">AFFLERBACH FLORIAN, BASICS FREEHAND DRAWING.</p> <p data-bbox="105 1753 1228 1841">KANDINSKY WASSILY, ΣΗΜΕΙΟ, ΓΡΑΜΜΗ, ΕΠΙΠΕΔΟ, ΣΥΜΒΟΛΗ ΣΤΗΝ ΑΝΑΛΥΣΗ ΤΩΝ ΖΩΓΡΑΦΙΚΩΝ ΣΤΟΙΧΕΙΩΝ</p>
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FREE ELECTIVE COURSES

YEARS THREE AND FOUR

SPRING SEMESTER

1. Kostoula Kaloudi (the course will not be offered in 2023-2024)

Cinema, Memory and History - 34EE640

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE640	SEMESTER	SPRING SEMESTER, 3 rd , 4 th year
COURSE TITLE	CINEMA MEMORY AND 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, free elective		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		

IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	

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 relationship of cinema with history has become a valid and important tool in the approach and analysis of films. Over the last years we seek in every film its historic dimensions and we analyze every image to find possible hidden information. In this lesson an effort will be made to approach and analysis films by following the meeting point of the two fields in screen.</p> <p>LEARNING OUTCOMES: The aim of this course is to approach films that come from various different genres and backgrounds in the history of cinema (Italian neorealism, third cinema, NEK, modern cinema of Latin America). Through the approach and analysis of films students will become accustomed with the theoretical framework of Marc Ferro and his current theoretical allies regarding the relationship between cinema and history.</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>
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	<i>.....</i>																		
<ul style="list-style-type: none"> Working independently 																			

- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism
- Respect for the natural environment

SYLLABUS

The historic events that marked the past of a country have become many times objects of representation in cinema. Wars, civil conflicts, military dictatorships were the cause behind the filming of many documentaries and fiction movies. These movies create questions regarding the ability of cinema to reflect the past by trying to achieve a new approach of it.

Realism, experimental film, documentary interact with each other and remind us the relationship of cinema with history.

• COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. The thought of Marc Ferro about cinema	Φερρό Μαρκ, <i>Κινηματογράφος και Ιστορία, Μεταίχμιο</i> , Αθήνα 2002.	Course website (URL)
2. Cinema, the witness of twentieth century	Λαμπρινός Φώτος, <i>Ισχύς μου η αγάπη του φακού, τα κινηματογραφικά επίκαιρα ως τεκμήρια της Ιστορίας</i> , Καστανιώτη, Αθήνα 2005	Course website (URL)
3. The historical film	De Baecque Antoine, <i>L'histoire-caméra</i> , Éditions Gallimard, Paris 2008 Pinel Vincent, <i>Σχολές, κινήματα και είδη στον κινηματογράφο</i> , Μεταίχμιο, Αθήνα, 2004 Φερρό Μαρκ, <i>Κινηματογράφος και Ιστορία</i> , Μεταίχμιο, Αθήνα 2002	Course website (URL)
4. Cinema and politics	Cinémas d' Amérique Latine no 11, Presses Universitaires du Mirail Toulouse, Dubois Regis, <i>Une histoire politique du cinema</i> , États-Unis, Europe, URSS, Sulliver, 2017.	Course website (URL)
5. The historical documentary	Στεφανή Εύα, <i>10 κείμενα για</i>	Course website

	το ντοκιμαντέρ, εκδόσεις Πατάκη, Αθήνα 2004	(URL)
6. The second world war on the screen	Laroché Josepha, <i>La deuxième guerre mondiale au cinéma</i> , Broché, Paris 2017	Course website (URL)
7. The third cinema	Cinémaction no 125, Fernando Solanas ou la rege de transformer le monde, Corlet Télérama, Paris 2001	Course website (URL)
8. The case of Latin America: a', Fernando Solanas	Cinémaction no 125, Fernando Solanas ou la rege de transformer le monde, Corlet Télérama, Paris 2001	Course website (URL)
9. The case of Latin America: b' The new Argentinean cinema	Messias Thomas, <i>Le nouveau cinéma argentin</i> , Levallois-Perret, Playlist Society, Paris 2015 Manzi Joaquin, <i>Aux armes cinémas ! Argentine : 1966-1976 : le PRT-ERP et la Cine de la Base</i> , Presses Universitaires de France/Cned, Paris 2013.	Course website (URL)
10. -The case of Latin America: c' Chile	Ros Ana, The post-dictatorship generation in Argentina, Chile and Uruguay, collective memory and cultural Production, Palgrave Macmillan, 2012.	Course website (URL)
11. Greek cinema and history	Λαμπρινός Φώτος, <i>Ισχύς μου η αγάπη του φακού, τα κινηματογραφικά επίκαιρα ως τεκμήρια της Ιστορίας</i> , Καστανιώτη, Αθήνα 2005	Course website (URL)
12. Free cinema	Sorlin Pierre, <i>Κοινωνιολογία του κινηματογράφου</i> , εκδόσεις Μεταίχμιο, Αθήνα 2004 Sorlin Pierre, <i>Ευρωπαϊκός κινηματογράφος ευρωπαϊκές κοινωνίες 1939-1990</i> , εκδόσεις Νεφέλη, Αθήνα 2004.	Course website (URL)
13. The case of new greek cinema	Βαλούκος Στάθης, <i>Νέος</i>	Course website

	<i>Ελληνικός Κιν/φος (1965-1981), Ιστορία και Πολιτική, Αιγόκερως, Αθήνα 2011</i>	(URL)
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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, 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
	Projection of cinematic extracts	25
	Analysis and study of cinematic extracts	25
	Independent study	25
	Course total	125
	Course total	
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: written exams, written work	

ATTACHED BIBLIOGRAPHY

DE BAECQUE Antoine, (2008), *L'histoire-caméra*, Paris, Éditions Gallimard..

Cinémaction no 156, *Le Nouveau du cinéma argentin*, Éditions Charles Corlet, Paris 2015

FERRO Marc, (1993), *Cinéma et Histoire-nouvelle édition refondue*, Paris, Éditions Gallimard, Collection Folio /Histoire.

Cinémas d' Amérique Latine no 11, Presses Universitaires du Mirail Toulouse,

MANZI Joaquin, (2013), *Aux armes cinémas ! Argentine : 1966-1976 : le PRT-ERP et la Cine de la Base*, Paris, Presses Univérsiteires de France/Cned.

MESSIAS Thomas, (2015), *Le nouveau cinéma argentin*, Levallois-Perret, Playlist Society.

.RICOEUR Paul, (2000), *La mémoire, l'histoire, l'oubli*, Paris, Éditions du Seuil.

SORLIN Pierre, *Κοινωνιολογία του κινηματογράφου*, εκδόσεις Μεταίχμιο, Αθήνα 2004

SORLIN Pierre, *Ευρωπαϊκός κινηματογράφος ευρωπαϊκές κοινωνίες 1939-1990*, εκδόσεις Νεφέλη, Αθήνα 2004

PINEL Vincent, *Σχολές κινήματα και είδη στον κινηματογράφο*, εκδόσεις Μεταίχμιο, Αθήνα 2004

ΣΤΑΥΡΟΠΟΥΛΟΥ ΜΙΚΑ, *Κοινωνία και Κινηματογράφος*, Μυρμιδόνες, Αθήνα 2011

ΣΤΕΦΑΝΗ Εύα, *10 κείμενα για το ντοκιμαντέρ*, εκδόσεις Πατάκη, Αθήνα 2004

ISHAGPOUR Youssef, *Το σινεμά*, εκδόσεις Τραυλός, Αθήνα 1997

- Related academic journals:

- Cinemaction
- Cahiers du cinema
- Positif
- Traffic

2. Kostoula Kaloudi (the course will not be offered in 2023-2024)

Theatricality on the Screen - 34EX630

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX630	SEMESTER	WINTER
COURSE TITLE	THEATRICALITY ON THE SCREEN		
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	
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			

COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialized general knowledge
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS228

1 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. 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 students focus on the influences of the theatre in the cinema. They identify and examine the similarities of the two arts from the birth of cinema until today. They detect the affinities, transfers, and borrowings from the scene on the screen.</p> <p>LEARNING OUTCOMES: The students evaluate and understand the term of theatricality according to important theorists of cinema through screenings and film excerpts they reflect on the influences of theatre in different periods, cinematic currents and styles</p>																		
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2 SYLLABUS

<p>COURSE CONTENTS The course focuses on the influence of the theatre on the cinema, aiming to identify and survey the similarities between the two arts from the inception of the cinema to date. The influence exerted by the theatre during different periods and in various currents and styles will be studied through the</p>
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analysis of film excerpts. Moreover, the term “theatricality” will be discussed according to important film theorists.

Examples of study:

- The beginnings: Georges Méliès and the emergence of fiction
- The presence of the theatre in the cinema from the narrative and aesthetic point of view
- Film adaptation of plays
- The actor and the role
- Film directing

Section titles	RECOMMENDED READING	Presentation link
1. The concept of theatricality in cinema	Κυριακός Κωνσταντίνος, <i>Από τη σκηνή στην οθόνη</i> , Αιγόκερως, Αθήνα 2002 Kracauer Siegfried, <i>Θεωρία του κινηματογράφου-Η απελευθέρωση της φυσικής πραγματικότητας</i> , Κάλβος, Αθήνα, 1983, Lesson notes	COURSE WEBSITE (URL)
2. George Melies/The beginnings	Malthête-Méliès Madeleine, <i>Méliès l'enchanteur</i> , éditions Ramsay, Paris, 1985 Βαλούκος Στάθης, <i>Ιστορία του κινηματογράφου, Α' τόμος</i> , εκδόσεις Αιγόκερως, Αθήνα 2003 Lesson notes	COURSE WEBSITE (URL)
3. From music-hall and vaudeville to silent movies	<i>Από τον Λυμιέρ στον Μπέργκμαν</i> , συλλογική έκδοση, Κάλβος, Αθήνα Lesson notes	COURSE WEBSITE (URL)
4. The circus in the cinema	<i>Από τον Λυμιέρ στον Μπέργκμαν</i> , συλλογική έκδοση, Κάλβος, Αθήνα Βαλούκος Στάθης, <i>Η κωμωδία</i> , Αιγόκερως, Αθήνα 2001 Lesson notes	COURSE WEBSITE (URL)
5. The presence of theater in the cinema	<i>Cinémaction no 93, Le théâtre à l'écran</i> , Corlet-Télérama, 1999 Lesson notes	COURSE WEBSITE (URL)
6. The musical comedy	Chion Michel, <i>Το μιούζικαλ</i> , εκδόσεις Πατάκη, Αθήνα, 2008, Cinémaction <i>-Ciném no 73, histoire du cinéma</i> , Corlet-Télérama, 1994 Lesson note	COURSE WEBSITE (URL)
7. From Broadway to Hollywood	Chabrol Marguerite, <i>De Broadway a Hollywood</i> , CNRS Éditions, Paris 2016 Lesson notes	COURSE WEBSITE (URL)
8. Marcel Pagnol and Sasha Guitry	Beylie Claude, <i>Marcel Pagnol ou le cinéma en liberté</i> , éditions	COURSE WEBSITE (URL)

	Atlas Lherminier, Paris, 1986 Lesson notes	
9. The influence of the theater on cinematic direction	Aumont Jaques, <i>Κινηματογράφος και σκηνοθεσία</i> , εκδόσεις Πατάκη, Αθήνα 2008 Lesson notes	COURSE WEBSITE (URL)
10. Theatricality in greek cinema	Κυριακός Κωνσταντίνος, <i>Από τη σκηνή στην οθόνη</i> , Αιγόκερως, Αθήνα 2002 Lesson notes	COURSE WEBSITE (URL)
11. Dolls and puppets on the screen	(συλλογικό): <i>Κουκλοθέατρο, το θέατρο της εμπύχωσης</i> , Αιγόκερως, Αθήνα 2012 Lesson notes	COURSE WEBSITE (URL)
12. The influence of Brecht in the cinema	Stam Robert, <i>Εισαγωγή στη θεωρία του κινηματογράφου</i> , εκδόσεις Πατάκη, Αθήνα, 2004 Tesson Charles, <i>Théâtre et cinéma</i> , Cahiers du cinéma/les petits cahiers, SCEREN-CNDP, Paris, 2007 Lesson notes	COURSE WEBSITE (URL)
13. Cases of film directors: John Cassavetes, Fassbinder and others	Τζων Κασσαβέτης, συλλογική έκδοση, 33 ^ο Φεστιβάλ Θεσσαλονίκης 1992, Τριανταφύλλου Τριανταφύλλου Σώτη, <i>Ιστορία του παγκόσμιου κινηματογράφου (1975-1992)</i> , Αιγόκερως, Αθήνα -Φασμπίντερ, συλλογική έκδοση, εκδόσεις Πλέθρον, Αθήνα 1985 Lesson notes	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 and in communication with students						
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>	<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 extracts</td> <td>25</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	50	Projection of cinematic extracts	25
<i>Activity</i>	<i>Semester workload</i>						
Lectures	50						
Projection of cinematic extracts	25						

<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>	<table> <tr> <td>Analysis and study of cinematic extracts</td> <td>25</td> </tr> <tr> <td>Independent study</td> <td>25</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	Analysis and study of cinematic extracts	25	Independent study	25	Course total	125
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<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: written exams, written work</p>						

4 ATTACHED BIBLIOGRAPHY

<p>📖 Mandelbaum Jaques, <i>Ingmar Bergman</i>, Cahiers du cinéma, Paris, 2007</p> <p>📖 Beylie Claude, <i>Marcel Pagnol ou le cinéma en liberté</i>, éditions Atlas L'herminier, Paris, 1986</p> <p>📖 Capra Frank, <i>Hollywood story</i>, editions Ramsay, 1985 et 2006</p> <p>📖 ChionMichel, <i>Το μιούζικαλ</i>, εκδόσεις Πατάκη, Αθήνα, 2008</p> <p>📖 <i>Cinéaction no 73, histoire du cinéma</i>, Corlet-Télérama, 1994</p> <p>📖 <i>Cinéaction no 93, Le théâtre à l'écran</i>, Corlet-Télérama, 1999</p> <p>📖 Gomery Douglas, <i>Η ιστορία του κινηματογράφου</i>, εκδόσεις «Έλλην», Αθήνα 1991</p> <p>📖 Headline Doug et Cazenave Dominique, <i>John Cassavetes-Portraits defamille</i>, éditions Ramsay</p> <p>📖 HelboAndré, <i>L'adaptation- Du théâtre au cinéma</i>, Armand Colin/Masson, Paris, 1997</p> <p>📖 Kracauer Siegfried, <i>Θεωρία του κινηματογράφου-Η απελευθέρωση της φυσικής πραγματικότητας</i>, Κάλβος, Αθήνα, 1983</p> <p>📖 Malthête-Méliès Madeleine, <i>Méliès l'enchanteur</i>, éditions Ramsay, Paris, 1985</p> <p>📖 <i>PatriceChéreau</i>, επιμέλεια Μπάμπης Ακτσόγλου, Σύγχρονοι Ορίζοντες-Φεστιβάλ Κινηματογράφου Θεσσαλονίκης, 2005</p> <p>📖 PinelVincent, <i>Σχολές, κινήματα και είδη στον κινηματογράφο</i>, Μεταίχμιο, Αθήνα, 2004</p> <p>📖 Simsolo Noel, <i>Sacha Guitry</i>, éditions Cahiers du cinéma, Paris 1988</p> <p>📖 Stam Robert, <i>Εισαγωγή στη θεωρία του κινηματογράφου</i>, εκδόσεις Πατάκη, Αθήνα, 2004</p> <p>📖 Tesson Charles, <i>Théâtre et cinéma</i>, Cahiers du cinéma/les petits cahiers, SCEREN-CNDP, Paris, 2007</p> <p>📖 <i>Από τον Λυμιέρ στον Μπέργκμαν</i>, συλλογική έκδοση, Κάλβος, Αθήνα</p> <p>📖 Βαλούκος Στάθης, <i>Ιστορία του κινηματογράφου, Α' τόμος</i>, εκδόσεις Αιγόκερως, Αθήνα 2003</p> <p>📖 Βαλούκος Στάθης, <i>Ιστορία του κινηματογράφου, Β' τόμος- Οι δημιουργοί</i>, εκδ.Αιγόκερως, Αθήνα 2003</p> <p>📖 <i>Ζαν-Λυκ Γκοντάρ</i>, συλλογική έκδοση, εκδόσεις κάμερα-στυλό, Αθήνα ,1974</p> <p>📖 Κυριακός Κωνσταντίνος, <i>Από τη σκηνή στην οθόνη</i>, Αιγόκερως, Αθήνα 2002</p>

- 📖 Λεφέβρ Ρεϊμόν, *Ίνγκμαρ Μπέργκμαν*, Αιγόκερως, Αθήνα 1988
- 📖 Μπαζέν Αντρέ, *Τι είναι ο κινηματογράφος/2. Μια αισθητική του νεορεαλισμού*, Αιγόκερως, Αθήνα 1989
- 📖 Μπαζέν Αντρέ, *Τι είναι ο κινηματογράφος/1. Οντολογία και γλώσσα*, Αιγόκερως, Αθήνα 1988
- 📖 Ρίντερ Κιθ, *Ιστορία του παγκόσμιου κινηματογράφου*, Αιγόκερως, Αθήνα 2000
- 📖 Τζων Κασσαβέτης, συλλογική έκδοση, 33^ο Φεστιβάλ Θεσσαλονίκης 1992
- 📖 Τριανταφύλλου Σώτη, *Ιστορία του παγκόσμιου κινηματογράφου (1975-1992)*, Αιγόκερως, Αθήνα
- 📖 Φασμπίντερ, συλλογική έκδοση, εκδόσεις Πλέθρον, Αθήνα 1985

Related academic journals:

- *Cinemaction*
- *Cahiers du cinema*
- *Positif*
- *Traffic*

3. Antonia Vasilakou

Physical Theatre Technique IV: The performer into the open space - 34EX651

1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX651	SEMESTER	Spring semester
COURSE TITLE	<i>Physical Theatre Technique IV: The performer into the open space</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/TS263/

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 aims to explore public space as a field of artistic action through the dramatic vocabulary of the physical theatre, where the body is in constant dialogue with the theatre and the visual theatre, so that the performer can become autonomous as a creator. The course is divided into sections where the elements of acting interpretation in relationship with space and implemented surroundings will be studied, with special emphasis on the composition, movement dramaturgy and especially the application of the above to personal creations and texts in public space in the city of Nafplio (parks, castle, parking, stadium, beach, abandoned railway, etc.).

LEARNING OUTCOMES: The students will be able to practice a physical warm up and focus on technical preparation. They will be apt to use physical theatre skills to develop a role/character in rehearsal and on stage by adapting and developing personal technique through the repetition of exercises and accurate recreation of movement. 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.

They will develop performance presence, spatial awareness and be aware of the dynamics and the movement rhythm. They will be able to establish stage communication with other performers and explore the content of a subject. They could accept criticism and move forward and adapt in working with others and in solos.

They will demonstrate the ability to apply a critical approach to practical methodologies with special reference to theories related to 'embodied knowledge'.

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 CONTENTS**

Section titles	RECOMMENDED READING	Presentation link
1. Introduction and brief presentation of street performance	Mason, B. (1992). <i>Street Theatre and Other Outdoor Performance</i> . London: Routledge. Lee, Hee-Kyung (2013).	COURSE WEBSITE (URL)

	<i>Les arts de la rue en France. Une logique de double jeu.</i> Paris: L'Harnattan	
2. Study of different possibilities of exploring public space (street theatre, flash-mob, invisible theatre, durational performance, environmental theatre)	Carlson, Marvin (2014). <i>Performance. Μία κριτική εισαγωγή.</i> Αθήνα: Παπαζήση.	COURSE WEBSITE (URL)
3. Spatial and dramatic geometry of physical body	Leabhart, T. (2009). <i>The Etienne Decroux sourcebook.</i> New York: Routledge.	COURSE WEBSITE (URL)
4. The performing body (physical actions, sounds, rhythm)	Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα,</i> Αθήνα: Κοάν.	COURSE WEBSITE (URL)
5. Chorus ensemble	Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού.</i> Αθήνα: Κοάν. Στεφανοπούλου, Μ. (2011). <i>Το θέατρο των πηγών και η νοσταλγία της καταγωγής.</i> Αθήνα: Βιβλιοπωλείον της Εστίας.	COURSE WEBSITE (URL)
6. Towards a dramaturgy of physical theatre's drama	Wiśniewski T. (2016). <i>Complicite, Theatre and Aesthetics: From Scraps of Leather.</i> Switzerland: Springer International Publishing. Bowditch, R., Casazza, J., Annette, A. (2018). <i>Physical Dramaturgy: Perspectives from the Field.</i> New York: Routledge.	COURSE WEBSITE (URL)
7. Principles of composition of physical theatrical creations	Lecoq, J. (2000). <i>The Moving Body.</i> London: Methuen Drama.	COURSE WEBSITE (URL)
8. Personal composition of figures and characters	Αυγητίδου, Α., Βαμβακίδου, Ι. (2014). <i>PerformanceNowV.1:</i>	COURSE WEBSITE (URL)

	<i>Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις InSitu. Αθήνα : Ίων</i>	
9. Correlation between visual arts and the physical theatre	Ρηγοπούλου, Π. (2003). <i>Το σώμα: Από την ικεσία στην απειλή</i> . Αθήνα: Πλέθρον. Fischer - Lichte, E. (2013): <i>Θέατρο και μεταμόρφωση: Προς μια νέα μορφή του επιτελεστικού</i> , Αθήνα: Πατάκης	COURSE WEBSITE (URL)
10. Personal composition	Audiovisual material	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment	.	
12. Rehearsals and accompaniment		
13. Creative proposition		

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 exercises	20
	Rehearsals into the classroom	10
	Personal reading and	43
	Personal final artistic project (could be a team's or solo performance)	26
Course total	125	

<p><i>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>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

<ul style="list-style-type: none"> • RECOMMENDED READING <p><i>In Greek</i></p> <p>📖 Αυγητίδου, Α., Βαμβακίδου, Ι. (2014). Performance Now V.1: <i>Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις In Situ</i>. Αθήνα : Ίων.</p> <p>📖 Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i>, Αθήνα: Κοάν.</p> <p>📖 Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i>. Αθήνα: Κοάν.</p> <p>📖 Πατσαλίδης, Σ. (2004). <i>Θέατρο και Θεωρία</i>. Θεσσαλονίκη: University Studio Press.</p> <p>📖 Ρηγοπούλου, Π. (2003). <i>Το σώμα: Από την ικεσία στην απειλή</i>. Αθήνα: Πλέθρον</p> <p>📖 Στεφανοπούλου, Μ. (2011). <i>Το θέατρο των πηγών και η νοσταλγία της καταγωγής</i>. Αθήνα: Βιβλιοπωλείον της Εστίας.</p> <p>📖 Fischer - Lichte, E. (2013): <i>Θέατρο και μεταμόρφωση: Προς μια νέα μορφή του επιτελεστικού</i>, Αθήνα: Πατάκης</p> <p><i>In Foreign</i></p>

Aslan, O. (1998). *Le corps en jeu*. Paris: CNRS.

Bowditch, R., Casazza, J., Annette, A. (2018). *Physical Dramaturgy: Perspectives from the Field*. New York: Routledge.

Lecoq, J. (2000). *The Moving Body*. London: Methuen Drama.

Lee, Hee-Kyung (2013). *Les arts de la rue en France. Une logique de double jeu*. Paris: L'Harmattan

Lorelle, Y. (2003). *Le corps, les rites et la scène : des origines au XXe siècle*. Paris: l'Amandier.

Lust, A. (2011). *Bringing the Body to the Stage and Screen: Expressive Movement for Performers*. Lanham, Md: Scarecrow Press.

Mason, B. (1992). *Street Theatre and Other Outdoor Performance*. London: Routledge.

Wiśniewski T. (2016). *Complicite, Theatre and Aesthetics: From Scraps of Leather*. Switzerland: Springer International Publishing.

**4. Christina Zoniou (the course will not be offered in 2023-2024)
Acting and Society I: The Theatre of the Oppressed – 34EX201**

**5. Christina Zoniou (the course will not be offered in 2023-2024)
Acting and Society II: Ethno-drama and Documentary Theatre – 34EE201**

**6. Stylianos Rodarelis
STREAMING THEATRE AND SPANISH RADIO THEATRE PLAYS –
34EE721**

SCHOOL	ART DEPARTMENT	
BRANCH	THEATER STUDIES	
LEVEL OF COURSE	Undergraduate	
ΚΩΔΙΚΟΣ ΜΑΘΗΜΑΤΟΣ	34EE721	SEMESTER , Spring
COURSE TITLE	Streaming theatre - Spanish Radio theatre plays	
DEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS 3	CREDIT UNITS 5
COURSE TYPE	SPECIAL BACKGROUND	
PREREQUISITE COURSE	NOT	
LANGUAGE OF TEACHING AND EXAM	GREEK, SPANISH	

THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES
COURSE PAGE (URL)	http://openclass.teilar.gr/courses/ts209

2. LEARNING RESULTS

Objectives: The aim of the course for the students is to get to know the radio producing techniques and language as a means of theatrical expression. Be able to structure radio theatre plays and familiarize with their radio editions.

General skills

- Student assignment

COURSE CONTENT

BRIEF COURSE DESCRIPTION:

The course is developed in 13 courses

The following courses are included :

- Web environment techniques.
- Radio theatre categories.
- Radio theatre producer.

TITLE	BIBLIOGRAPHY	PRESENTATION LINK
1 Theory of radio	(2011) Radiotheatre, Athens, ASPIS Publication	COURSE PAGE (URL)
2 THEATRE PLAYS (radiotheatreplays)	(2021) Spanish radio theatre plays, Athens, ASPIS Publication	COURSE PAGE (URL)
3 THEATRE PLAYS (radio theatre plays)	2021) Spanish radio theatre plays, Athens, ASPIS Publication	COURSE PAGE (URL)
4 The magic of sound	(1998) <i>Elsonido</i> , PaidosComunicación	COURSE PAGE (URL)
5 Radioexpression	(2011), <i>Los sistemas expresivos del lenguaje de radio</i> , Córdoba, Argentina, Ed. Vocación de radio	COURSE PAGE (URL)
6 Radiolanguage	(2010) <i>Lenguajes de la radio</i> , Córdoba, Arg. Ed. Vocación de radio	COURSE PAGE (URL)
7 THEATRE PLAYS (radio theatre plays)	(2021) Spanish radio theatre plays, Athens, ASPIS Publication	COURSE PAGE (URL)
8 THEATRE PLAYS (radio theatre plays)	(2021) Spanish radio theatre plays, Athens, ASPIS Publication	COURSE PAGE (URL)
9 Radioplayscategories	(2021) Spanish radio theatre plays, Athens, ASPIS Publication	COURSE PAGE (URL)
10 Radiotextwriting	(2019), <i>La radio vive! Mutaciones culturales de /o</i>	COURSE PAGE (URL)

	<i>sonoro</i> , Quito, Ediciones Ciespa 1	
11 Writing practice on radio theatre plays	practicalworkshop	COURSE PAGE (URL)
12 Writing practice on radio theatre plays	practicalworkshop	COURSE PAGE (URL)
13 ON AIR	practicalworkshop	COURSE PAGE (URL)

3. TEACHING AND LEARNING METHODS- EVALUATIONS

TYPE OF TEACHING	Via ZOOM	
USE OF TECHNOLOGIES INFORMATION AND COMMUNICATIONS	Via e-class	
TEACHING ORGANISATION	ACTIVITIES	SEMESTER WORKLOAD
	Lectures	35
	Task	45
	Interactive teaching	25
	Studying	20
	Total	125
EVALUATIONS	Language: Greek Method <ul style="list-style-type: none"> ● Attending lectures 10% ● Participation 40% ● Assignment 50% 	

(21) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> · Ροδαρέλης Σ. (2018) <i>Το ραδιοφωνικό θέατρο</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ · Ροδαρέλης Σ. (2021) <i>Ισπανικά και ισπανόφωνα ραδιοφωνικά κείμενα</i>, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ · Michel Chion, (1998) <i>El sonido</i>, Paidós Comunicación · Daniel Cohen - Marta Pereyra, (2010), <i>Lenguajes de la radio</i>, Córdoba, Argentina, Ed. Vocación de radio · Susana Sanguinetti, (2011), <i>Los sistemas expresivos del lenguaje de radio</i>, Córdoba, Argentina, Ed. Vocación de radio
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- Santiago Farcía Cago, (2020) *Radío en línea*, Córdoba, Argentina, ed. Radioteca
- Mónica Beltran y Silvia Bacher (2005) *Aprender con la radío*, Buenos Aires, Ed. Lasotrasvoces
- Fernando da Rosa y Federico Heinz, (2007), *Guía práctica sobre software libre*, Montevideo, Uruguay, Ed. Mastergraf SRL
- Daniel Angrino y Tito Ballesteros (2020) *Radío y coronavirus*, Colombia, Ed. SerieRadial
- Tito Ballesteros y Garciela Martínez Matías, (2019), *La radío vive! Mutaciones culturales de losonoro*, Quito, Ecuador, EdicionesCiespal

7. Ioanna Tzartzani

Dance: Somatic Practices - 34EE722

GENERAL

SCHOOL	School of fine arts		
ACADEMIC UNIT	Department of theatrical studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE722	SEMESTER	SPRING
COURSE TITLE	Dance: Somatic Practices		
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:	No
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 initiating the students into the basic principles underlying all kinesiology and movement practices, which WINTER into the broader field of Somatics, introducing somatically informed research. Movement experimentation and research, breathing techniques, experiential/functional anatomy and kinesiology principles are explored in the studio, with regard to their correlation to contemporary dance techniques and theatre practices. Emphasis is given on somatic and kinesthetic awareness, as well as on self-assessment regarding posture and movement patterns, in order to explore functionality and ease in movement, enhancing both daily and stage performance.

Learning Outcomes:

With the completion of the course, students are familiarized with the common referential ground underlying a variety of somatic practices, while engaging in a critical understanding of their specific parameters. They are able to comprehend and

converse about movement functionality and engage in practice based research, exploring movement potential. Students should recognize and discuss somatic approaches to movement and relate them to their current creative 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

(22) SYLLABUS

Course description

The course offers an insight into the diverse field of Somatic Practices, introducing Western and Eastern modes of movement exploration, somatic re-education and well-being in a dialogic format with contemporary dance and theatre practices. Introducing elements from diverse methods (such as Ideokinesis, BodyMind Centering, Bartenieff fundamentals, Feldenkrais and Alexander techniques and Functional Anatomy, as well as Yoga, Tai Chi and Chi Kong), focusing on proprioception, movement awareness, imagery and body-mind connection, the course aims at improving body alignment and kinesthetic awareness, movement skills and coordination.

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 Somatics: basic principles, history, sociological perspectives, phenomenology, dance, education. Introducing Reflective writing in experiential research.	Eddy, M. 2000, pp 144-148 and 2009, pp. 5-27. Dunlop-Preston. V.M. and Sanchez-Colberg, A. (2002), pp. 1-38. Sweigard, L. (1974), pp.42-57.	COURSE WEBSITE (URL)
2. From Lying to Standing: Constructive Rest Position on the floor. Standing. Gravity, posture assessment, awareness and feedback. Body alignment. a. Working in pairs.	Cohen-Bainbridge, B. (1997), pp. 7-13 . Eddy, M. (2009) pp. 5-14. Feldenkrais, M. (1972). Todd, M. 1937, pp 158-191	COURSE WEBSITE (URL)
3. Proprioception/ Exteroception. sensory-motor system. a. Kinaesthesia, Labyrinthine, visceral, reflexes. Somatic exploration.	Hartley, L. (1995), σσ.	COURSE WEBSITE (URL)

	240-246. Todd, M. 1937, pp 25-33.	
4. Introduction to Bartennief Fundamentals and Laban Movement Analysis (LMA)	Bartenieff, I. and Lewis, D. Body Movement. Amsterdam: Gordon and Breach Science Publishers, 2000 (1980), pp. vii- 24. Newlove, J. and Dalby, J. Laban for all. New York: Routledge, 2011 (copyright 2004).	COURSE WEBSITE (URL)
5. Skin, muscles, skeleton, internal organs, body fluids, imagery and movement. Introducing the Franklin Method.	Franklin, E. 2004, pp 1-16. Hartley, L. (1995) pp.183-206	COURSE WEBSITE (URL)
6. Breathing techniques and movement patterns.	Hackney, P. (2000) pp.54-68	COURSE WEBSITE (URL)
7. Alexander technique, Body Mind Centering experiential practice.	Cohen-Bainbridge, B. (1997), pp.1-6. Course Notes (eclass)	COURSE WEBSITE (URL)
8. Walking, weight bearing, dealing with gravity.	Sweigard, L. (1974), pp. 173-202. Todd, M. 1937, pp 194-216	COURSE WEBSITE (URL)
9. Exploring Touch / Contact. Working in Pairs.	Cohen-Bainbridge, B. (1997), pp. 7-13.	COURSE WEBSITE (URL)







10. Relationship, patterning body connections, total body connectivity of the inner sensation with the external body of motion, application in everyday life	Hackney, P. (2000), pp. 12-21.	COURSE WEBSITE (URL)
11. Contemporary dance and Somatic Practices: Release techniques.	Hawkins, E. (1992). Course Notes (eclass)	COURSE WEBSITE (URL)
12. Exploring and developing new movement material through somatic awareness.	Dunlop-Preston. V.M. and Sanchez-Colberg, A. (2002), pp 61-102. Course Notes (eclass)	COURSE WEBSITE (URL)
13. Guest Lecturer		
Ways of student assessment:		
Proposal 1	class-based tasks	
Proposal 2	Oral examination-presentation of movement material	
Proposal 3	Written account of studio-based research and progress.	
Proposal4		
Other	.....

(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>	Use of technology, discussion, lectures, studio workshops, and written assessments (reflective writing).	
TEACHING METHODS <i>The manner and methods of teaching are</i>	Activity	Semester workload
	lectures	25
	laboratory practice,	25

<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>	<i>interactive teaching</i>	25
	<i>The student's study hours for each learning</i>	25
	Course total	100
STUDENT PERFORMANCE EVALUATION		
<i>Description of the evaluation procedure</i>		
<p>Presentation of movement material and oral examination.</p> <p>Delivery of written account and evaluation of the progress of students research (class sessions and independent study).</p> <p>Specific assessment criteria are presented to students in class and are available on e-class throughout the course.</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>		
<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>		

(24) 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</i></p>

development of the field of somatic education and its relationship to dance.
Journal of Dance and Somatic Practices Volume 1 Number 1, 2009, pp. 5-27.

- 📖 Feldenkrais, M. (1972). Awareness through Movement: Easy-to-Do Health Exercise to Improve Your Posture, Vision, Imagination, and Personal Awareness. San Francisco: Harper.
- 📖 Franklin, E. *Conditioning for Dance*. Human Kinetics, 2004.
- 📖 Gray, J.(1990). The Alexander Technique. New York: St. Martin’s Press.
- 📖 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.

**8. Christos Kardaras (the course will not be offered in 2023-2024)
History and Rembetiko - 34EE222**

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE222	SEMESTER	Spring
COURSE TITLE	History and Rembetiko		
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 HOURS	CREDITS	

<i>whole of the course, give the weekly teaching hours and the total credits</i>			
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)			

- **COURSE OBJECTIVES:** The objective of this course is to introduce students to the history of Rembetiko, its association with Smyrneika songs, its phases and to make them conceptualize the conflict of aspects among intellectuals about Rembetiko. Through this course students will acquire an understanding of the influence of the historic facts on the development and the topics with which the Rembetika songs deal. Students will be able to understand that the Rembetika songs do not belong to the fringe of the society but they are the popular (because it derives from the people) urban songs whose composers were deeply influenced by the historical events of their era and transformed them into songs that expressed the soul of common people.

<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:

This course introduces students to the Rembetiko as a kind of song, acquaints them with the origins, the history / evolution and the phases of Rembetiko. After the completion of the lectures students will have conceptualized the unique significance of the Rembetika songs as cultural creation of the urban people. Through this course students will be able to evaluate the Rembetika songs as evidence of the New Greek History. They will, thus, deepen their understanding of the association between the historical events and the urban popular songs

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
 Respect for difference and multiculturalism
 Showing social, professional and ethical responsibility and sensitivity to gender issues.

SYLLABUS

COURSE CONTENTS: Rembetiko (popular urban song) as cultural-artistic creation of the 20th century. The perception of the historical events from the Rembetiko composers (rembetes). The way that the historical events influenced the topics of the Rembetika songs. Studying and interpreting analysis of the Rembetika songs that refer to the following historical topics:

Section titles

1. Introduction. The phases of Rembetiko songs. The derivation of the term

“Rembetiko”. Categories and language of Rembetiko songs.

2. The Hellenism outside Greece: trade, contraband and love affairs of Greek and non-Greek people.
3. The Bulgarians during the Second Balkan War and the encomium of Eleftherios Venizelos and the King Constantinos.
4. The devastation of Smyrna (1922); the persons who were responsible for the devastation and the prisoners of war (1919-1922)
5. The hostility towards the immigrants, their longing for their mother country, their love affairs in the districts of settlement and the pecuniary compensation
6. Political and economic life during the Interwar period.
7. Social and artistic life during the Interwar period.
8. Censorship and persecution by the dictatorship of I. Metaxas.
9. Persons responsible for the war in 1940; the enthusiastic participation to the war and Mussolini as an object of derision.
10. The inflation, the famine, the “black market” and the “leapers” during the Occupation.
11. The Resistance and the blocking at Kokkinia.
12. The Liberation and the Civil War (1946-1949)
13. Social inequalities, poverty and restrictions in Greece after the Second World War.

(1) 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>	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,</i>	Lectures	40

<p><i>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>	Interactive teaching	15
	Students' preparation to participate in discussion during lectures	40
	Study and analysis of bibliography	30
	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 student</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (80 %): • Written work, essay (20 %) 	

ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> • RECOMMENDED READING 📖 Georgiadis Nearchos (1993).<i>Rembetiko and the politics</i>, Athens: Synchroni Epochi. 📖 Damianakos Stathis (1976).<i>Sociology of the Rembetiko</i>, Athens: Hermeias. 📖 Gaunlett Stathis, (2001).<i>The Rembetiko Song. Contribution to its scientific approach</i>, Athens: Eikostou Protou. 📖 Holst Gail (1975).<i>Road to rembetika. Music of a Greek sub-culture song of love, sorrow and hashish</i>, Evoia: Denise Harvey. 📖 Holst Gail (1977).<i>Road to rembetika and articles about Rembetico songs from the Greek Press (1947-1976)</i>, Evoia: Denise Harvey. 📖 Kardaras Christos, (2014).<i>History and Rembetiko</i>, Athens: Papazisis.

- 📖 Kotaridis N. (ed.) (2003). *Rembetes and the Rembetiko Song*, Athens: Plethron.
- 📖 Papachristopoulos Nikos (2004). *The Rembetika songs: The art of semiotics*, Athens: Bibliorama.
- 📖 Petropoulos Elias (1968) and (1979). *Rembetika Songs*, Athens: Kedros.
- 📖 Savopoulos Panos (2006). *About the word "Rembetiko" ... and more...*, Sigareta publishing, Athens
- 📖 Schorelis Tasos, (1977). *Anthology of Rembetiko*, vol. 1 -4, Plethron publishing, Athens
- 📖 Vlissidis Costas (2006). *Rare texts about the Rembetiko (1929-1959)*, Eikostou Protou Publishing, Athens

9. Antonia Mertyri

History of Ancient Greek Art - 34EE310

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE310	SEMESTER	SPRING SEMESTER, 3rd, 4th year
COURSE TITLE	History of Ancient Greek 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	
	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>	General background, free elective		

<i>special background, specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	

(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: This is a student introduction to the what factors influenced the Hellenic art starting from the Homer times to the formation of Hellenistic cities – countries.</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> <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> </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>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>
<p>General Competences:</p> <ul style="list-style-type: none"> • Production of new research ideas • Criticism and Self – criticism • Production of free, creative and inductive thinking 	

(3) SYLLABUS

Specifically the followings are examined: Proto-geometric and Geometric Style, Archaic Art, Severe Style, Classical Art of 4th century BC as well as art evolution during Hellenistic period.

- **COURSE CONTENTS**

Section titles	RECOMMENDED READING	Presentation link
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website

		(URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)
		Course website (URL)

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face										
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><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>	<table style="width: 100%; border: none;"> <thead> <tr> <th style="text-align: center; width: 50%;"><i>Activity</i></th> <th style="text-align: center; width: 50%;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td></td> </tr> <tr> <td>Interactive teaching</td> <td></td> </tr> <tr> <td>Analysis and study of bibliography</td> <td></td> </tr> <tr> <td>Independent study</td> <td></td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures		Interactive teaching		Analysis and study of bibliography		Independent study	
<i>Activity</i>	<i>Semester workload</i>										
Lectures											
Interactive teaching											
Analysis and study of bibliography											
Independent study											

	Course total
<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: essay, report</p>

(5) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> - Boardman, J. /ed. (1997), <i>The Oxford History of Classical Art</i>. NewYork - Μερτύρη, Α., (2017), <i>Οι Δρόμοι του «Κάλλους» στην Αρχαία Ελλάδα. Από τους «Σκοτεινούς αιώνες» στο τέλος της Κλασικής εποχής (1100-323 π.Χ.). Περίγραμμα μιας μορφολογίας των τεχνών, των ιδεών και των κοινωνικών τους συμφραζομένων κατά τη θεμελίωση του Ευρωπαϊκού πολιτισμού</i>. Αθήνα (In Greek).

10. Christos Kardaras (the course will not be offered in 2023-2024) History of European Civilisation - 34EE007

SCHOOL	SCHOOL OF FINE ARTS
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ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE007	SEMESTER	Spring
COURSE TITLE	History of European Civilisation		
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)			

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**By the end of the lectures students have learnt to think on and interpret in a rational way the most important milestones in the history of European Civilization from the Renaissance till the 20th century. The knowledge they have acquired and the critical conversation about the factors that have shaped the contemporary identity of the European Civilization have substantially contributed to the acquisition of their ability to think in a critical way. They have also been acquainted with the historical data that have formed the basis of European identity. They are able to recognize the most significant milestones of the history of European Civilization (Renaissance, Reformation, and European Enlightenment), they can locate the most significant regions and distinguish the cultural from the political boundaries of Europe.

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
 Respect for difference and multiculturalism
 Showing social, professional and ethical responsibility and sensitivity to gender issues.

SYLLABUS

- **COURSE CONTENTS:** The following subjects are examined as part of this course:
 The major influences on European identity: Greek civilization, the Roman Empire and Christianity. Renaissance and Humanism, religions in 16th c.. The major cultural regions and

the cultural borders of Europe. European Enlightenment. The milestones in the history of 19th -c. European Civilization: national and social revolutions and cultural movements. The industrial revolution. Fascism and Fundamentalism. The period of the Cold War

Section titles

1. Roots and traits of the European intellect.
2. The political and cultural borderlines of Europe.
3. Renaissance: The transition from the medieval to the modern world.
4. Reformation and Counter-Reformation.
5. European Enlightenment.
6. The development and the dissemination of nationalism.
7. National and social revolutions during the 19th century.
8. The dissemination of socialism and anarchism.
9. Science and philosophy during the second half of the 19th century.
10. The industrial revolution.
11. Fascism and Fundamentalism.
12. The period of the Cold War. The disintegration of Yugoslavia.
13. Summarization.

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>	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,</i>	Lectures	40
	Interactive teaching	15

<i>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>	Students' preparation to participate in discussion during lectures	40
	Study and analysis of bibliography	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 student</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (80 %): • Written work, essay (20 %) 	

ATTACHED BIBLIOGRAPHY

<p>RECOMMENDED READING</p> <p>📖 Ahrweiler, E. & Aymand, M. (2003). <i>Europeans</i>. Athens: Savalas(in Greek).</p> <p>📖 Burns, E. M. (2006). <i>European history</i>. Thessaloniki: Epikentro(in Greek).</p> <p>📖 Koliopoulos, I. (1993). <i>Modern European History (1789-1945)</i>. Thessaloniki: Vanias(in Greek).</p> <p>📖 Koliopoulos, I. (2010). <i>History of Europe (14th-18th centuries)</i>. Thessaloniki: University Studio Press (in Greek).</p> <p>📖 Tsirpanlis, G. (1993). <i>Europe and the world 1814-1914</i>. Thessaloniki: Vania (in Greek).</p>

11. Associate Tutor

Theatre Pedagogy V: The Psycho-pedagogic Approach of Theatre Didactics in Education - 34EX014

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX014	SEMESTER	ΣΤ' or H'
COURSE TITLE	Theatre Pedagogy V: The Psycho-pedagogic Approach of Theatre Didactics 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	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		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS145/		

(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 objective of this course is to introduce students to the basic concepts of psycho-pedagogic for teaching theatre in education. Through this course the student will acquire an understanding of the content, structure and purpose of teaching theatre in education through psycho-pedagogic principles. The students should obtain a functional knowledge of theoretical background in teaching theatre in education through psycho-pedagogic principles; more specifically, these include the psycho-pedagogic approach of theatre's didactics in primary education, the didactics of theatre in relation to child's growth in primary school, the psycho-pedagogic approach of theatre's didactics in secondary education and the didactics of theatre in relation to adolescent's growth in secondary education. The course also includes workshops for the students' practical training in psycho-pedagogic techniques of theatre's didactics in education.
- **LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: distinguish the basic concepts of psycho-pedagogical aspects of teaching Theatre in education, identify the features of cognitive, emotional and social development in preschool, school age and adolescence, identify and apply successful classroom management strategies, assess pupils' progress in the subject of Theatrical Education through formative means, and finally, acquire and demonstrate individual improvisation skills of theatrical expression through their body and voice use.

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>

- 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

(2) SYLLABUS

COURSE CONTENTS

- The psycho-pedagogic approach of theatre's didactics in primary education
- The didactics of theatre in relation to child's growth in primary school: body, intellectual, psychomotor and psychosocial development in primary school children through the teaching of theatre
- The psycho-pedagogic approach of theatre's didactics in secondary education
- The didactics of theatre in relation to adolescent's growth in secondary education: body, intellectual, psychomotor and psychosocial development in adolescents through the teaching of theatre

Section titles	RECOMMENDED READING	Presentation link
1. - Areas of child development through theater in education - The building blocks of teaching theater in education	Lesson notes (pp.2-4) Lesson Plan Template - Power Point slides (1-12)	COURSE WEBSITE (URL)
2. - Skills of the theater animator	Lesson notes (pp.4-6) Lesson Plan Template - Power Point slides (13-20)	COURSE WEBSITE (URL)

3. - Inappropriate behavior in the classroom- General assumptions - Strategies to tackle inappropriate behavior	Lesson notes (pp.8-10) Lesson Plan Template - Power Point slides (20-30)	COURSE WEBSITE (URL)
4. - The context of inappropriate behavior - The pedagogical role of the theatrical educator - Forms of teaching theatrical education	Lesson notes (pp.11-12) Lesson Plan Template - Power Point slides (36-50)	COURSE WEBSITE (URL)
5. - The theatrical educator 's skills - Forms of students' assessment in theatrical education	Lesson notes (pp.12-18) Lesson Plan Template - Power Point slides (42-55)	COURSE WEBSITE (URL)
6. - Forms of students' assessment in theatrical education	Lesson notes (pp.18-22) Lesson Plan Template - Power Point slides (55-68)	COURSE WEBSITE (URL)
7. - Assessment of students' skills in theatrical education	Lesson notes (pp.22-25) Lesson Plan Template - Power Point slides (69-82)	COURSE WEBSITE (URL)
8. - Assessment of students' skills in theatrical education	Lesson notes (pp.26-28) Lesson Plan Template - Power Point slides (82-96)	COURSE WEBSITE (URL)
9. - Assessment of students' skills in theatrical education	Lesson notes (pp.26-28) Lesson Plan Template - Power Point slides (87-108)	COURSE WEBSITE (URL)
10. - Assessment of students' skills in theatrical education	Lesson notes (pp.26-28) Lesson Plan Template - Power Point slides (109-120)	COURSE WEBSITE (URL)
11. - Assessment of students' skills in theatrical education	Lesson notes (pp.29-31) Lesson Plan Template - Power Point slides (121-132)	COURSE WEBSITE (URL)
12. - Knowledges and skills of the theater-educator animator	Lesson notes (pp.31-33) Lesson Plan Template -	COURSE WEBSITE (URL)

	Power Point slides (133-150)	
13. - Drama teaching in relation to the child's development	Lesson notes (pp.31-33) Lesson Plan Template - Power Point slides (150-168)	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	
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
	artistic creativity	25
	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</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 	

<p><i>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>particulartheatrical performance</p> <ul style="list-style-type: none"> • Written work, essay(50 %)Q - multiple choice questionnaires
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(4) ATTACHED BIBLIOGRAPHY

<p>📖 Diamandopoulos, P. (2002). <i>School Pedagogic</i>. Athens: Papazisis (in Greek).</p> <p>📖 Goodman, G.S. (2010). <i>Educational psychology reader: the art and science of how people learn</i>. New York: Peter Lang.</p> <p>📖 Malott, C.S. (2011). <i>Critical pedagogy and cognition: an introduction to a postformal educational psychology</i>. New York: Springer.</p> <p>📖 Manos, K. (1997). <i>Teenage Psychology: Evolutionary Psychology</i>. Athens: Grigoris (in Greek).</p> <p>📖 Ormrod, J.E. (2011). <i>Educational psychology: developing learners</i>. Boston: Pearson/Allyn and Bacon Publishers.</p> <p>📖 Rubie-Davies, C. (2011). <i>Educational Psychology: Concepts, Research and Challenges</i>. Routledge, New York.</p> <p>📖 Slavin, R. (2007). <i>Educational Psychology: Theory and Practice</i>.Athens: Metaixmio (in Greek).</p> <p>📖 Sockol, K. (1987). <i>Creative drama: enhancing self-concepts and learning</i>. Minneapolis, MN: Educational Media Corp (in English).</p> <p>📖 White, F., Hayes, B. & Livesey D. (2009). <i>Developmental psychology: from infancy to adulthood</i>. Frenchs Forest, N.S.W.: Pearson Australia.</p> <p>📖 Woolfolk, A.E. (2007). <i>Educational psychology: active learning</i>. Boston: Pearson/Allyn and Bacon Publishers.</p> <p>📖 Woolfson, L.M. (2011). <i>Educational psychology: the impact of psychological research on education</i>. New York: Pearson.</p>
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12. Nikolaos Mamalis

Music Theatre Performance - 34EE601

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE601	SEMESTER	Spring Semester
COURSE TITLE	Music Theatre Performance		
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 <i>general background, special background, specialised general knowledge, skills development</i>	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/TS361/		

(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

COURSE OBJECTIVES:

The aim of the course is to present the musical proposals and practices applied at performances during the historical course of the National Theater.

Various Greek composers who collaborated with the National Theater are being examined as well as their methods of composing along with the theoretical background in which they were created.

Also the most important composing tactics of the musical language applied in theatrical performances of the 20th and 21st centuries are explored.

LEARNING OUTCOMES:

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

_recognize methods and strategies for composing musical investments for theatrical performances.

_reflect on the trends manifested in modern European music.

- acquire the ability to recognize the musical novelties that emerged in the theatre around the world and to compare them with representative musical investments that occurred in European theatres.

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>

- Decision-making.
- Autonomous work
- Teamwork
- Producing new research ideas
- Respect for diversity and multiculturalism
- Respect for the natural environment
- Demonstration of social, professional and moral responsibility and sensitivity to gender issues.
- Criticism and self-criticism
- Promoting free, creative and inductive thinking

(26)SYLLABUS

COURSE CONTENTS

- Views of Greek composers on how to invest the Ancient Tragedy.
- Theories about the "Greekness" of music for the Ancient Theatre.
- The contemporary music, the Twelve Tone Technique, the musical theatre.
- The musical avant-garde, the era of experimental and electronic music.

The course is comprised of 13 Units

Section titles	RECOMMENDED READING	Presentation link
1.Introduction	Lesson Plan Template – Power Point slides(1-30)	https://eclass.uop.gr/courses/TS361/ Digitised Archive of the Greek National Theater http://www.nt-archive.gr/
2.Proposals to set ancient tragedy to music at the end of 29 th century. (Pahtikos, Sakellaridis)	Lesson notes (pp.39-47)Power Point slides (1 st Section 1-35) Bibl. Siopsi A.	https://eclass.uop.gr/courses/TS361 Digitised Archive of the Greek National Theater http://www.nt-archive.gr/
3. The concept of Neoclassicism in Music: Stravinsky. The music of Kurt Weill and Hanns Eisler in the dramatic works of Bertolt	Lesson notes (Third document pp. 1-15)Power Point slides (2 nd Section 1-	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater

Brecht	35) Bibl. Siopsi (2012).	http://www.nt-archive.gr/
4.The founding of the National Theatre: The National Theatre (1932-1940) in the Interwar period, World War II, the National Resistance and the Civil War (1940-1950). The National School of Music.	Lesson notes (Forth document pp. 1-19)Power Point slides (3 rd Section 1-35) Bibl. Siopsi (2012)	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
<i>Schoenberg, Webern, and Expressionism; Atonality «Emancipation of dissonance», Twelve Tone Technique</i>	Lesson notes (Forth document pp. 20-31)Power Point slides (4 th Section 1-35) Bibl. Collective (2012).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
6. 1950-1960 and new adaptations in Greek Tragedy and Comedy (Hatzidakis, Theodorakis)	Lesson notes (Forth document pp. 32-62)Power Point slides (5 th Section 1-35) Musical examples Bibl. Theodorakis, M. (1986).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
7.Musical innovation and productions of Ancient Drama (1960-1967)	Lesson notes (Fifth document pp. 63-71)Power Point slides (6 th Section 1-25) Musical examples, Musical interpretation Bibl. Romanou, K. (2006).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
8. Music avant-garde. The era of the magnet tape. (Xenakis, Christou)	Lesson notes (Fifth document pp. 71-80)Power Point slides (7 th Section 1-25)	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/

	<p>Musical examples, Musical interpretation</p> <p>Bibl. Lucciano (1983)</p>	
<p>9. The Dictatorship (1967-74) and the National Theatre.</p>	<p>Lesson notes (Fifth document pp. 81-99)Power Point slides (8thSection 1-25)</p> <p>Musical examples, Musical interpretation</p> <p>Bibl. Xenakis, I. (2013).</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>
<p>10. Aleatoric music, Mauricio Kagel, George Aperghis and musical theatre</p>	<p>Lesson notes (Fifth document pp. 99-109)Power Point slides (9thSection 1-25)</p> <p>Musical examples, Musical interpretation</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>
<p>11 The music for European and modern Greek theatre from 1974 to 1981.</p>	<p>Lesson notes (Fifth document pp. 109-119)Power Point slides (10thSection 1-23)</p> <p>Musical examples, Musical interpretation</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>
<p>12. Greek composers at the National Theatre from 1981 to 2005</p>	<p>Lesson notes (Sixth document)Power Point slides (11thSection 1-25)</p> <p>Musical examples, Musical interpretation</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>

13.Summary, Conclusions	A brief review of the course	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
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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, 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>	Activity	Semester workload
	Lectures,	40
	interactive teaching,	20
	Ear training practice	25
	Study and analysis of bibliography	40
	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> <p>Formative evaluation :</p> <ul style="list-style-type: none"> - Individual response to musical examples - Written work, public presentation (30 %) - Written examination(70%)
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4. ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

Collective (2007), *Music*, Ap. Kostios (ed). Athens: Ekdotiki Athinon (in Greek)

Collective (2012). *Dimitris Mitropoulos (1896-1960) 50 years later. Conference Proceedings, Athens, Megaron*. Athens: Orpheus. (in Greek)

Laurent Feneyrou (2003), *Musique et dramaturgie*, Paris : Publications de la Sorbonne.

Kalomoiris, M. (1957). *Musical Morphology*, Volume Five: Forms in Classical and Newer *Music*. Athens: M. Gaetanos. (in Greek)

Lambelet, G (1901). "The National Music" rev. *Panathinea* vol. 15/11 (1901), 82-90 and 30/11/1901, 126-131. (in Greek)

Lucciano, Anna-Martine (1983, 1987). *Jani Christou, The Works and Temperament of a Greek Composer*. translated by Giorgos Leotsakos. Athens: Vivliosynergatiki. (in Greek)

Machlis, J., Forney, K. (1996). *The enjoyment of Music*. transl. by D. Pyrgiotis. Athens: Fagotto.

Maliaras, N. (2012). *Greek Music and Europe. Paths to Western-European*. Athens: Culture.

Romanou, K. (2006). *Greek Art Music in Modern Times*. Athens: Kouloura. (inGreek)

Sicilianos,Y. (2007). *In the Avant- Garde of Contemporary Music*. Athens: Benaki Museum.

Siopsi, A. (2012). *Aspects of modern Greek identity through the looking glass of music in revivals of ancient drama in modern Greece*. Athens: Gutenberg (in Greek)

Theodorakis, M. (1986). *On Greek Music*. Athens: Kastaniotis. (in Greek)

Theodorakis,M. (1990). *Anatomy of the Music*, Athens: Alfeios. (in Greek)

Frangou-Psychopaidi (1990). *The National School of Music, Problems of Ideology*. Athens:

Foundation of Mediterranean Studies. (in Greek)

West, M.L. (1999). *Ancient Greek music*. Translated by S. Komninos. Athens: Papadimas. (inGreek)

Xenakis, I. (1972). *Formalized Music: Thoughts and Mathematics in Composition*: Indiana University Press.

Xenakis, I. (2013). *Texts on Music and Architecture*, M. Solomos (ed.), Translated by T. Plyta. Athens: Psychogios (in Greek)

- Related academic journals:

13. Eftichis Pirovolakis

Aesthetics, Ethics, Politics (II): From the Modern Era to the 20th century - 34EE642

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE642	SEMESTER	Spring
COURSE TITLE	<i>Aesthetics, Ethics, Politics (II): From the Modern Era to the 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	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</i>	General background		

<i>knowledge, skills development</i>	
PREREQUISITE COURSES:	<i>Aesthetics, Ethics, Politics (I): From Antiquity to the Renaissance</i>
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/

(9) 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 course supplements the winter semester course ‘Aesthetics, Ethics, Politics (I): From Antiquity to the Renaissance’. Its objective is to familiarise the students with the main developments in aesthetics from the Enlightenment and German idealism to the beginning of the 20th century. The students will become acquainted with the way in which certain philosophers, from early modernity onwards, interpret specific issues in aesthetics and the arts. The course aims to encourage the students realise the degree to which the philosophical construal of the arts, since the Enlightenment, must or must not have ethics and politics as a point of reference.</p> <p>Learning Outcomes: After the successful completion of the course, the students:</p> <ul style="list-style-type: none"> • will have an overall picture of the most significant developments in aesthetics from early modernity to the 20th century. • 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 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.
<p>General Competences</p>

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.

(10) SYLLABUS

COURSE CONTENT: The course focuses on and critically studies the main developments in the field of aesthetics from the modern era to the 20th century, having as a point of reference the relation between ethics and the arts. Some of the themes that will be investigated are the mimetic function of art, the ethical value of the arts, the concepts of the beautiful and the sublime, the form-content relation, taste and the aesthetic judgment, the role of the imagination and of genius in artistic production, the relation between art and reality. Those issues will be examined with reference to the aesthetic theories of Baumgarten, Locke, Hume, Burke, Kant, Hegel, Schopenhauer, Nietzsche, etc. The explication of such theories will help students become familiar with the historical transformations of aesthetics from the Enlightenment and German idealism to the beginnings of the 20th c.

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the philosophy of the Enlightenment and its two prevalent streams, rationalism and empiricism.		
2. Descartes and Baumgarten (aesthetics and rationalism, introduction of the term 'aesthetics').	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D.	COURSE WEBSITE (URL)

	Kourtovik, Nefeli, Athens 1989.	
3. Bacon and Hobbes (the psychological foundation of the arts, imagination and artistic creativity, empiricism).	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. Locke(imagination and wit, the metaphorical language of poetry).	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. Hume (the faculty of taste, a critical approach to the beautiful, aesthetic judgment and truth).	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)
6. Burke (the aesthetic qualities of the beautiful and the sublime, two types of aesthetic pleasure).	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. Kant (introduction to his critical philosophy, what is an aesthetic judgment?).	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)
8. Kant (the qualities of the aesthetic judgment, aesthetics and/or ethics, form and disinterest).	Selected extracts from Immanuel Kant, <i>The Critique of Judgment</i> , trans. K. Androulidakis, Ideogramma, Athens 2002.	COURSE WEBSITE (URL)
9. Kant (the sublime, the aesthetic 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)
10. Kant (artistic genius, the autonomy of the arts).	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. Hegel (the metaphysical role of art, sensible 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)
12. Hegel (the three periods of the arts, religion and art).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D.	COURSE WEBSITE (URL)

	Kourtovik, Nefeli, Athens 1989.	
13. Nietzsche (the origin of artistic creativity, the deeper function of art).	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) 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, 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	39
	Seminars	13
	Study and analysis of bibliography	20
	Autonomous study	53
	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 of evaluation: Greek Methods of evaluation: Written examination (explication and analysis questions)	

(12) ATTACHED BIBLIOGRAPHY (in Greek)

- 📖 Monroe C. Beardsley, *The History of Aesthetic Theories from Classical Antiquity to the Present*, trans. D. Kourtovik, Nefeli, Athens 1989.
- 📖 Theopi Parisaki, *Philosophy and Art*, Zitros, Athens 2004.
- 📖 Michel Haar, *The Work of Art: Essay on the Ontology of Artworks*, trans. P. Andrikopoulos, 2nded., Scripta, Athens 2001.
- 📖 Alexandra Mouriki, *TransformationsofAesthetics*, Nefeli, Athens 2003.
- 📖 Luc Ferry, *Homo Aestheticus*, Euridiki, Athens 2011.
- 📖 P. Christodoulidis, *Aesthetics and Theory of Art*, Kardamitsas, 1994
- 📖 T. Eagleton, *The Ideology of the Aesthetic*, Polytropon, Athens, 2006.
- 📖 Selected extracts from Immanuel Kant, *The Critique of Judgment*, trans. K. Androulidakis, Ideogramma, Athens 2002.

14. Eftichis Pirovolakis

European Philosophy and Theatre in the 20th century – 34EE643

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE643	SEMESTER	Spring
COURSE TITLE	<i>European Philosophy and Drama in the 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	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, in English
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/

(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"> • <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 aims to encourage the students understand the way in which specific philosophers of the 20th century have construed drama and a series of issues concerning dramatic performance and representation. The students will explore and reflect on the approaches of philosophers such as Sartre, Ricoeur and Derrida, by studying both primary and secondary texts. In this way, the students will have an overview of significant contemporary interpretations of drama in the context of philosophical strands such as existentialism, hermeneutics and deconstruction.</p> <p>Learning Outcomes: After the successful completion of the course, the students:</p> <ul style="list-style-type: none"> • Will become familiar with the main developments in the philosophy of drama in the 20th century. • Will be able to understand and evaluate the arguments of the philosophers and thinkers studied on the course. • Will be able to identify other relevant texts of the 20th c., by philosophers or dramatologists, to understand them autonomously and to reflect on them. • Will be able to compare and assess the arguments formulated in current debates on drama and theatrical practice. • Will be able to formulate themselves a well-argued theoretical view and critically to

approach the position of others with respect to issues relevant to 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?

<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>

- 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.

(2) SYLLABUS

COURSE CONTENT: The course examines a series of contemporary philosophical approaches to drama and theatrical practice. In virtue of the fact that drama constitutes an artistic form that cannot simply be identified with other forms of artistic creation such as painting or poetry, the course aims to highlight not only certain dimensions of drama that have preoccupied philosophers, but also the ways in which philosophical thinking can shed light onto or problematize the art of drama as far as its understanding and experience are concerned. The relation between presentation and representation, the unrepeatable here and now of the dramatic event, the relation of text to stage, the concepts of performativity and performance, reception and the role of the viewer, the transformations of the tragic in the 20th c., all these constitute issues that philosophers such as Jean-Paul Sartre, Paul Ricoeur and Jacques Derrida have reflected on. Beginning with the examination of these theoretical approaches, the course also focuses on the work of contemporary theorists and dramatists such as Antonin Artaud and Albert Camus.

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link

1. Introduction to the problematics of the course, explication of relevant philosophical concepts.		
2. Sartre (introduction to his existentialist philosophy, subjectivity and solitude).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
3. Sartre (responsibility, action and freedom, being-in-itself, being-for-itself).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
4. Sartre (his drama and the tragicality of existence, commentary on specific works by Sartre).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
5. Sartre (denial and nothingness in Sartre's drama).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
6. Ricoeur (introduction to the philosophy of hermeneutics, human finitude, evil and WINTERibility).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
7. Ricoeur (critique of Sartre's existentialism).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
8. Ricoeur (construals and approaches to ancient Greek tragedy).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
9. Artaud (the theatrical stage, text and author, Oriental and Western drama).	Antonin Artaud, <i>The Theatre and its Double</i> , trans. P. Matesis, Dodoni,	COURSE WEBSITE (URL)

	Athens 1992.	
10. Artaud (the theatre of cruelty, undermining representation and mimesis).	Antonin Artaud, <i>The Theatre and its Double</i> , trans. P. Matesis, Dodoni, Athens 1992.	COURSE WEBSITE (URL)
11. Derrida (introduction to deconstruction, deconstruction and representation).	Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i> , trans. K. Papagiorgis, Kastaniotis, Athens 2003.	COURSE WEBSITE (URL)
12. Derrida (his approach to Artaud's theatre of cruelty).	Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i> , trans. K. Papagiorgis, Kastaniotis, Athens 2003.	COURSE WEBSITE (URL)
13. Derrida (the concept of 'archi-performance', the theatre and the sacred).	Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i> , trans. K. Papagiorgis, Kastaniotis, Athens 2003.	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 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, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	39
	Seminars	13
	Study and analysis of bibliography	20
	Autonomous study	53
	Course total	125

<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 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 examination (explication and analysis questions)</p>

(4) ATTACHED BIBLIOGRAPHY

<p>📖 Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i>, Kardamitsas, Athens 1997. (in Greek)</p> <p>📖 Chara Mpakonikola-Georgopoulou, <i>Philosophy and Dramaturgy</i>, Bibliogonia, Athens 1991. (in Greek)</p> <p>📖 Antonin Artaud, <i>The Theatre and its Double</i>, trans. P. Matesis, Dodoni, Athens 1992. (in Greek)</p> <p>📖 Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i>, trans. K. Papagiorgis, Kastaniotis, Athens 2003. (in Greek)</p> <p>📖 Karl Jaspers, <i>On the Tragic</i>, trans. Th. Loupasakis, Erasmos, Athens 1990. (in Greek)</p> <p>📖 Max Scheler, <i>The Phenomenon of the Tragic</i>, trans. Th. Loupasakis, Erasmos, Athens 2005. (in Greek)</p>

15. Stylianos Rodarelis

SPANISH LANGUAGE AND THEATER TERMINOLOGY – 34EE723

SCHOOL	ART DEPARTMENT
BRANCH	THEATER STUDIES
LEVEL OF COURSE	Undergraduate

ΚΩΔΙΚΟΣ ΜΑΘΗΜΑΤΟΣ	34EE723	SEMESTER	Spring
COURSE TITLE	Spanish Language and Theater terminology		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS 3	CREDIT UNITS 5	
COURSE TYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSE	NOT		
LANGUAGE OF TEACHING AND EXAM	GREEK, SPANISH		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
COURSE PAGE (URL)	http://openclass.teilar.gr/courses/ts209		

2. LEARNING RESULTS

Objectives: The aim of course is to bring the student to know the Spanish language, through grammar and syntax exercises, which will be based on short theatrical text. Experiential exercises with theatrical text will help to get acquainted with colloquial perspectives and approach Spanish drama. The inclusion of theatrical terms in the taught material will enrich his theatrical vocabulary.

General skills

- Student assignment
- Promoting free creative and inductive thinking

3. COURSECONTENT

SHORT COURSE DESCRIPTION:

The course is developed in 13 courses

TITLE	BIBLIOGRAPHY	PRESENTATION LINK
1 THE SPANISH ALPHABET, ARTHROS, NOUNS, ADJECTIVES	<i>Spanish grammar, rules, course page 7-45</i> <i>Exercises from e class, theatrical</i>	COURSE PAGE(URL)

	<i>texts, theatrical terms.</i>	
2 PRONOUNS- ADJECTIVES	<i>Spanish grammar, rules, course page 47- 72 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
3 VERBS-AUXILIARIES VERBS	<i>Spanish grammar, rules, course page 73- 80 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
4 PRESENT TENSE	<i>Spanish grammar, rules, course page 83-89 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
5 PRESENT PERFECT, PAST, IMPERFECT, PAST PERFECT / TENSES	<i>Spanish grammar, rules, course page 90- 96 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
6 REST OF INDICATIVE TENSE	<i>Spanish grammar, rules, course page 96- 100 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
7 SUBJUNCTIVE MOOD	<i>Spanish grammar, rules, course page 101- 116 Exercises from e</i>	COURSE PAGE(URL)

	<i>class, theatrical texts</i>	
8 VERBS, SUBJUNCTIVE MOOD	<i>Spanish grammar, rules, course page 117- 121 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
9 REFLEXIVE VERBS	<i>Spanish grammar, rules, course page 123- 133 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
10 INFINITIVE, PARTICIPLE	<i>Spanish grammar, rules, course page 135- 143 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
11 ADVERBS-PREPOSITIONS- CONJUNCTIONS- INTERJECTIONS	<i>Spanish grammar, rules, course page 145- 184 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
12 DIRECT KAI REPORTED SPEECH	<i>Spanish grammar, rules, course page 185- 189 Exercises from e class, theatrical texts, theatrical terms.</i>	COURSE PAGE(URL)
13 SIPLE SENTENCES COPLEX SENTENCES	<i>Spanish grammar, rules, course page 191- 206 Exercises from e class, theatrical</i>	COURSE PAGE(URL)

	<i>texts, theatrical terms.</i>	
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Course Contents:

- Everyday dialogues.
- Morphology and syntax of the language.
- Basic grammar rules.
- Extracts from theatrical texts.
- Key terms of a theatrical play.

4. TEACHING AND LEARNING METHODS- EVALUATIONS

TYPE OG TEACHING	Via ZOOM	
USE OF TECHNOLOGIES INFORMATION AND COMMUNICATIONS	Via e-class	
TEACHING ORGANISATION	ACTIVITIES	SEMESTER WORKLOAD
	Lectures	35
	Task	45
	Interactive teaching	25
	Studying	20
	Total	125
EVALUATIONS	Language: Greek Method <ul style="list-style-type: none"> • Attending lectures 10% • Participation 40% • Assignment 50% 	

5. RECOMMENDED BIBLIOGRAPHY

- 📖 Ροδαρέλης, Σ. (2010) *Όροι Θεατρικής Παράστασης*, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2010) *Βασικοί Κανόνες Ισπανικής Γραμματικής*, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2020) *Teatro de cuarentena*, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ

- 📖 Ροδαρέλης, Σ. (2018) *La dramaturgia española femenina del siglo XXI*, Αθήνα, ΕκδόσειςΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2018) *I Certamen de textos teatrales*, Αθήνα, ΕκδόσειςΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2017) *Teatro social español*, Αθήνα, ΕκδόσειςΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2014) *Pasiones imposibles*, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2014) *1er Maratón de Teatro español contemporáneo*, Αθήνα, ΕκδόσειςΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2008) *Ανθολόγιο Ισπανικών Θεατρικών κειμένων (20^{ος} αιώνας)*, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ
- 📖 Ροδαρέλης, Σ. (2008) *Ανθολόγιο Ισπανικών Θεατρικών κειμένων (21^{ος} αιώνας)*, Αθήνα, Εκδόσεις ΙΑΣΠΙΣ

16. Christina Oikonomopoulou

Theater of the World II (Francophone Africa, Caribbean Islands, Indian Ocean, Canada) - 34EE233

SCHOOL	School of Fine arts		
ACADEMIC UNIT	Department of Theatrical Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE233	SEMESTER	6 th or 8 th
COURSE TITLE	Contemporary Theater of the World II (Francophone Africa, Caribbean Islands, Indian Ocean, Canada)		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
Lectures and Laboratories (approach, interpretation, creative reproduction and reflection on extracts from the theatrical works analyzed during the lectures)	3 hours	5 ECTS	
COURSE TYPE	General Background		

PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS344/

(1) LEARNING OUTCOMES

Learning outcomes
Upon completion of the course in 13 sessions, students should be able to understand, recognize, interpret, decode and analyze the theatrical and literary works of contemporary French-speaking dramaturgists and writers from Africa, the Caribbean Islands (Antilles), Indian Ocean and Canada, based on the basic principles and characteristics of French-speaking dramatic production, such as the historical background of French-speaking France, the use of French, the peculiarities of the French-speaking geographical area, and the specific thematic, aesthetic and stylistic features of each French-speaking geographic theatrical production.
General Competences
<p>Considering the above, the course aims at:</p> <ul style="list-style-type: none"> -the acquaintance, decoding, evaluation and reflection of modern theatrical scripts from all over the world in French by the student audience, - recognition and evaluation of modern theatrical and literary movements (post-colonial writing, female writing, aesthetic minimalism, interculturalism, elements of culture and assimilation, writing of immigration and diversity) by the student concerned, -the cultivation of critical thinking, the opening of cultural horizons, the realization of the relativity of western theatrical writing, - in cultivating and respecting diversity and multiculturalism, -in the critique and self-criticism of the facts of society and the culture of the modern world, -the promotion of creative thinking.

(2) SYLLABUS

- French-speaking, French-speaking theater and literature in sub-Saharan Africa (Central-West Africa): history of French colonialism, generations of African dramaturgists and writers, trends, aesthetics, themes, avant-garde, dissemination of contemporary dramaturgists. Congo, Senegal, Tongo, Cameroon, Ivory Coast.
- French-speaking, French-speaking theater and literature in the Antilles: history of French colonialism, courage, tendencies, aesthetics, thematic. Guadeloupe, Martinique, Haiti.
- French-speaking, French-speaking theater and literature in the Indian Ocean: history of French colonialism, the importance of localism, trends, aesthetics, thematic. Reunion, Madagascar, Comoros.
- French-speaking, French-speaking theater and literature in Canada: the importance of historical heritage, trends, aesthetics, thematic, avant-garde and modernity.
- Conclusions.

Section titles	Recommended reading	Presentation link
1. Francophonie, francophone theatre and literature in Africa (1st part)	Chalaye, Sylvie (s.d.), <i>Le Théâtre de Kossi Efoui : une poétique du marronnage</i> , <i>Africultures</i> , n° 86, 2011.	https://eclass.uop.gr/modules/document/?course=TS344
2. Francophonie, francophone theatre and literature in Africa (2nd part)	Chalaye, Sylvie, <i>Dramaturgies africaines d'aujourd'hui en dix parcours</i> , Lansman, 2001. Chalaye, Sylvie, <i>L'Afrique noire et son théâtre au tournant du XXe siècle</i> , Presses Universitaires de Rennes, 2001.	Op. cit.
3. Francophonie, francophone theatre and literature in Africa (3rd part)	Chalaye, Sylvie,	Op. cit.

	<i>L'Afrique noire et son théâtre au tournant du XXeme siècle</i> Rennes, Presses universitaires de Rennes, 2001.	
4. Francophonie, francophone theatre and literature in Africa (4rd part)	Fiangor, Rogo Koffi, <i>Le Théâtre africain francophone : analyse de l'écriture, de l'évolution et des apports interculturels</i> , Paris, L'Harmattan, 2002.	Op. cit.
5. Francophonie, francophone theatre in Antilles (CaribbeanIslands)	Jones, Bridget, et Dickson E., Littlewood, <i>Paradoxes of French Caribbean Theatre. An Annotated Checklist of Dramatic Works. Guadeloupe, Guyane, Martinique, from 1900</i> , Londres, Roehampton Institute, 1997.	Op. cit.
6. Francophonie, francophone theatre in Antilles (CaribbeanIslands)		Op. cit.
7. Francophonie, francophone theatre in Indian Ocean	Hawkins, Peter. <i>The Other Hybrid Archipelago: Introduction to the Literatures and Cultures of the Francophone Indian Ocean</i> . Lanham, Maryland, Lexington Books, 2007.	Op. cit.
8. Francophonie, francophone theatre in Indian Ocean		Op. cit.

9. Francophonie, francophone theatre in Canada (1st part)	Wagner, Anton (s.d.), <i>Contemporary Canadian Theatre : New World Visions</i> . Toronto, Simon & Pierre, 1985.	Op. cit.
10. Francophonie, francophone theatre in Canada (2nd part)		Op. cit.
11. Francophonie, francophone theatre in Canada (3rd part)		Op. cit.
12. Francophonie, francophone theatre in Canada (4th part)		Op. cit.
13.	Recapitulation and conclusions	Op. cit.

(3) TEACHING and LEARNING METHODS - EVALUATION

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

TECHNOLOGY			
	TEACHING METHODS	Activity	Semester workload
		Lectures	60
		Theoretical laboratories	40
	Writing of essays	25	
STUDENT PERFORMANCE EVALUATION	<p>Assessment language: Greek</p> <p>Assessment methods: Written examination, Tasks,</p> <p>Participation in laboratory exercises</p> <p>Participation and demonstration of interest in lectures</p>		

(4) ATTACHED BIBLIOGRAPHY

George Freris, "Introduction in Francophonie", Salonica, Paratiritis, 1999.

17. Angeliki Spiropoulou, Maria Velioti, Maria Mikedaki, Ioanna Papadopoulou Interdisciplinary Approaches to Ancient Greek Drama – 34EX109

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX109	SEMESTER	WINTER
COURSE TITLE	<i>Interdisciplinary Approaches to Ancient Greek Drama*</i> (*Co-Taught, in English)		
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</i>			

<i>total credits</i>		
	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:	No but the course is only taught to more than 3 Erasmus students who will register	
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/TS356/	

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*

Through this course, students acquire valuable knowledge in the significance of ancient rituals in relationship with the ancient Greek drama, in scenography, costume and theatre architecture and the performing contexts of ancient Greek theatre. Moreover, visiting some of these ancient Greek theatres sites in Argolis, as part of the course, will enhance the theoretical knowledge students will acquire in the course and allow them to practice the terminology of the ancient Greek theatre. Students will also learn the basics of foundational ancient dramatic texts and approach aspects of the reception of ancient Greek drama in later dramaturgy, cinema and performance, evaluating the cultural processes shaping the relation between sources and receiving text. Finally, they will also be made aware of ancient dramas a unique and diachronically influential cultural formation also by focusing on its rich theoretical reception by way of reading modern emblematic interpretations of selected tragedies by representative thinkers coming from different disciplines, such as, psychoanalysis, anthropology, philosophy, critical theory and Hellenic 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
Respect for the natural environment

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

- 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

3. SYLLABUS

COURSE CONTENTS

The course offers a panoramic approach to all aspects of the creation, manifestation and artistic/theoretical reception of ancient Greek theatre as performance and text. This will facilitate students' fuller understanding of ancient Greek theatre as a unique cultural phenomenon during its emergence in ancient Greece and diachronically. Part of the course involves visits to the actual sites of ancient Greek theatres of Argolis, such as Epidaurus theatre. Moreover, dramatic texts are systematically analysed and read against their history of reception by later artists and important thinkers in the West.

It is composed of four sections which correspond to the different research fields covered by the tutors, drawing on the disciplines of social anthropology, theatre studies, classics, archeology, architecture, critical theory, philosophy, psychoanalysis.

The course develops in 13 lessons as outlined below.

Section titles	RECOMMENDED READING	Presentation link
1 .Part I. Ancient Greek Drama and Rituals (tutor: Maria Velioti, Professor Emerita) Analysis of the meaning and the content of the ritual. The main theories about rituals are presented, and special mention is made for the "ritual schools" of the study of ancient drama.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	https://eclass.uop.gr/courses/TS356/
2. The ritual genesis of ancient drama, as well as to the Dionysus feasts and the dramatic games in	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-

Ancient Athens.		
3. Study of the tragedy <i>Bacchae</i> of Euripides and especially with the analysis of Prologue and Parodos.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
4. Part II Ancient Greek Theatre: Theatrical Space and Scenography (tutor: Dr Maria Mikedaki, Assist. Professor) <i>Introduction to the ancient theatre and performance, in its various contexts</i>	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
5. The evolution of the theatrical costume and mask in all three genres of drama from the Classical to the Hellenistic period, through the detailed examination of literary sources (especially Pollux) and archaeological evidence (vase painting, relief, clay and bronze masks, figurines of actors, mosaics, and wall-paintings).	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
6. The architectural evolution of the ancient Greek theatre from the Classical to the Roman period. Educational visits to the most outstanding theatres of the era of Hellenistic theatre and (e.g. Epidaurus, Delos, Argos)	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
7. Part III Introduction to Ancient Greek Drama and its Reception (tutor: Dr Ioanna Karamanou, Assist. Professor) Introduction to the ways in which Ancient Greek drama has been transmitted, translated, interpreted, adapted and performed on stage	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
8. Staging and performance of Greek tragedy and explore main aspects of the dramatic and staging technique of Aeschylus, Sophocles and Euripides.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
9. Aspects of the composition of Greek drama and also of the reception of Greek plays in later dramaturgy, cinema and		-//-

performance		
10. PART IV Modern Theoretical Approaches to Ancient Greek Drama (Tutor: Dr Angeliki Spiropoulou, Associate Professor) Introduction	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
12. Readings of foundational plays, such as, <i>Oedipus Tyrannus</i> and <i>Antigone</i>	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
12. Deciphering the enigmas and diachronic influence of Ancient Greek tragedy beyond the traditional academic spheres of classical, archeology and philology and theatre studies addressing their diachronical value.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
13. Presentation of assignments		-//-

(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 												
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>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures/tutorials</td> <td>35</td> </tr> <tr> <td>Bibliography research/ Self-study</td> <td>35</td> </tr> <tr> <td>Educational Visits</td> <td>20</td> </tr> <tr> <td>Project assignement</td> <td>35</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures/tutorials	35	Bibliography research/ Self-study	35	Educational Visits	20	Project assignement	35	Course total	125
Activity	Semester workload												
Lectures/tutorials	35												
Bibliography research/ Self-study	35												
Educational Visits	20												
Project assignement	35												
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: English</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment • Individual oral presentation

(5) INDICATIVE BIBLIOGRAPHY

<p>📖 Alexiou, M. (1974). <i>The Ritual Lament in Greek Tradition</i>, Cambridge University Press, 1974.</p> <p>📖 Bieber, M. (1961). <i>The History of the Greek and Roman Theatre</i>, Princeton, 1961.</p> <p>📖 Bowie, A. M. (1993). <i>Aristophanes: myth, ritual and comedy</i>, Cambridge University Press.</p> <p>📖 Cartledge, P. (1997). "‘Deep plays’: theatre as process in Greek civic life", in P. E. Easterling (ed.), <i>The Cambridge Companion to Greek Tragedy</i>, University of Cambridge, p. 3-35.</p> <p>📖 Csapo, E. & Goette, H.R. & Green, J.-R. & Wilson P. (eds. 2014), <i>Greek Theatre in the Fourth Century BC.</i>, De Gruyter.</p> <p>📖 Dodds E.R. (1944). "Introduction in Euripides <i>Bacchae</i>" (Euripides <i>Bacchae</i> edited with Introduction and Commentary by E. R. Dodds), Oxford University Press.</p> <p>📖 Girard, R. (1979). <i>Violence and the Sacred</i>, Johns Hopkins.</p> <p>📖 Goldhill, S. (2004). <i>The Oresteia</i>, Cambridge.</p> <p>📖 Goodhart, S., (1978). "Oedipus' and Laius' many murderers", <i>Diacritics</i> 8: 1, Spring 1978.</p> <p>📖 Goux, J.-J. (1993). <i>Oedipus, Philosopher</i>, Stanford.</p> <p>📖 Green, A., (1979). <i>The Tragic Effect: Oedipus complex in Tragedy</i>, Cambridge.</p> <p>📖 Hardwick, L. (2003). <i>Reception Studies</i>, Oxford.</p> <p>📖 Kaltsas Nikolaos & Shapiro Alan (ed.-2008), <i>Worshipping Women: Ritual and Reality in Classical</i></p>
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Athens, New York: Alexander S. Onassis Public Benefit Foundation.

- 📖 Levi-Strauss, Cl., (1972). 'The Structural Study of Myth', in *The Structuralists from Marx to Levi-Strauss*, Richard & Fernande De George (eds), Anchor Books.
- 📖 Nietzsche, Fr. (1956). *The Birth of Tragedy*-, Doubleday.
- 📖 Pickard-Cambridge, A. W. (1968). *The Dramatic Festivals of Athens*, Clarendon.
- 📖 Scodel, G., (2010). *An Introduction to Greek Tragedy*, Cambridge.
- 📖 Seaford Richard (1994). *Reciprocity and Ritual: Homer and Tragedy in the Developing City-State*, Oxford University Press.
- 📖 Steiner, G., (1984). *Antigones*, Yale.
- 📖 Wiles David (2000). *Greek Theatre Performance: An Introduction*, Cambridge University Press.
- 📖 Wilson, P., (2000). *The Athenian Institution of the Khoregia*, Cambridge.
- 📖 Wyles, R., (2011). *Costume in Greek Tragedy*, Bristol Classical Press.

**18. Ioanna Papadopoulou (the course will not be offered in 2023-24)
The Chorus in Ancient Drama – 34EX307**

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX307	SEMESTER	5th or 7th
COURSE TITLE	The Chorus in Ancient 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</i>	special background		

<i>knowledge, skills development</i>	
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/2621/

(27) 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 Chorus and its role, the choral song and their function and in Attic Tragedy, Comedy and Satyr play through the exploitation of *orchesis* in connection with the meter, the rhythm, the strophic pairs and the characteristics of the Choruses in the dramas of the three tragic poet and in Aristophanic Comedy.

• LEARNING OUTCOMES

Through this course the students will be able to:

- 1) use the terminology (ancient and modern Greek)
- 2) interpret the dramaturgical features of the Chorus in Aeschylus, Sophocles and Aristophanes.
- 3) discuss on the theme of the odes, the leitmotives and the distinctive features of the dramatic Choruses in each poet.
- 4) comment on subjects related to Attic choral poetry, such as, the Aeschylean *synergeia* in related to *orchesis*, the Sophoclean *tragic parektasis*, the Euripidean “escape songs”, the comic Chorus-“protagonist” in the Aristophanic comedy and in the Satyr plays, the relation

of the Chorus with the audience and with the tragic/comic heroes/heroines.

5) use the bibliography on choral poetry and stasima

6) understand the challenges and the difficulties connected to the research of choral songs/stasima, e.g. knowledge in Greek metre and music.

7) decode the rules of the technique of each play writer concerning the choruses

8) discuss on the performative aspect of the Chorus in Greek drama.

• **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

Critical analysis of dramatic texts

Constructive dialogue between teacher and students

Production of new research ideas

Production of free, creative and inductive thinking

(28) SYLLABUS

• **COURSE CONTENTS**

ἄγε δὴ καὶ χορὸν ἄψωμεν -(Αισχ. Ευμ.307) This course focuses on the Chorus in Attic Theatre, its features and its function in the dramaturgy of Aeschylus, Sophocles, Euripides and Aristophanes. The approach is based on plays of the three writers: *Eumenides* of Aeschylus, *Oedipus at Colonus* of Sophocles, *The Bacchae* and *The Cyclops* of Euripides, and *Lysistrata* of Aristophanes.

The course will cover 13 lectures (that will be extended in 13 weeks of teaching).

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the choric aspect of the drama I – testimonies <i>perì orcheseos</i> ,	Lesson notes Gagné R. & Govers Hopman M. (edd.) (2013), <i>Choral Mediations in Greek Tragedy</i> . Cambridge; New York:	COURSE WEBSITE (URL)

	<p>Cambridge University Press.</p> <p>Athanassaki L., & Bowie E. (edd.) (2011), <i>Archaic and classical choral song: Performance, politics and dissemination</i>. Berlin; New York: De Gruyter.</p> <p>Lawler L.B. (2019), <i>Ο χορός στην αρχαία Ελλάδα</i> (μτφρ. Α. Ράφτης) , Αθήνα: Τρόπος Ζωής</p> <p>Ράφτης Α. & Λάζου Α. (επιστ. επιμ.) (2001), <i>Χορός και Αρχαία Ελλάδα</i>, Αθήνα: Τρόπος Ζωής.</p> <p>Ley G. (2007), <i>The theatricality of Greek tragedy: Playing space and chorus</i>. Chicago: University of Chicago Press.</p> <p>Webster T. B. L. (1970), <i>The Greek chorus</i>. London: Methuen.</p> <p>Kranz W., <i>Stasimon</i> (1933). <i>Untersuchungen zu Form und Gehalt der griechischen Tragödie</i>. Berlin: Weidmann.</p> <p>Csapo E., & Slater, W. J. (edd) (1995), <i>The context of ancient drama</i>. Ann Arbor: University of Michigan Press.</p> <p>Calame C. (1994/5), "From</p>	
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	<p>choral poetry to tragic stasimon: The enactment of women's song". <i>Arion</i>, 3(1), 136-154.</p> <p>Kowalzig, B. & Wilson, P. J. (επιστ. επιμ.) (2013). <i>Dithyramb in context</i>. Oxford: Oxford University Press</p>	
<p>2. a) Introduction to the choric aspect of the Drama II-<i>choreia, molpe</i>, strophic pair</p>	<p>Lesson notes</p> <p>Χουρμουζιάδης Ν.Χ. (1998), <i>Περί Χορού, ο ρόλος του ομαδικού στοιχείου στο αρχαίο δράμα</i>, Αθήνα: Καστανιώτης</p> <p>Πέλμαν Ε. (2000) <i>Δράμα και Μουσική στην αρχαιότητα</i> (μτφρ. Ι. Σπηλιοπούλου), Αθήνα: Καστανιώτης</p> <p>Kitto H.D.F. (2010), <i>Η αρχαία ελληνική τραγωδία</i> (μτφρ. Λ. Ζενάκος), Αθήνα: Παπαδήμας</p>	<p>COURSE WEBSITE (URL)</p>
<p>3. The chorus in Aeschylus-overview</p>	<p>Lesson notes</p> <p>Scott W. C. (1984), <i>Musical design in Aeschylean theater</i>. Hanover: University Press of New England .</p> <p>Παπαδοπούλου Ι. Ν. (2006), <i>Οι αντιφωνίες στα χορικά του Αισχύλου</i> (Πονήματα 6), Αθήνα:</p>	<p>COURSE WEBSITE (URL)</p>

	<p>Ακαδημία Αθηνών.</p> <p>Podlecki A. J., (1972) "The Aeschylean chorus as dramatic persona" στο <i>Studi classici in onore di Quintino Cataudella</i> (Vol.1, pp. 187-204). Catania: Università di Catania.</p>	
4. <i>Eumenides</i> of Aeschylus-epiparodos and the role of the Chorus	<p>Lesson notes</p> <p>Sommerstein A.H. (2013), <i>Αισχύλου Ευμενίδες</i> (μτφρ. ΝΓεωργαντζόγλου), Καρδαμίτσας: Αθήνα.</p>	COURSE WEBSITE (URL)
5. The Chorus in Sophocles-overview	<p>Lesson notes</p> <p>Burton R.W.B. (1980), <i>The chorus in Sophocles' tragedies</i>. Oxford: Clarendon Press.</p> <p>Reitze B. (2017), <i>Der Chor in den Tragödien des Sophokles: Person, Reflexion, Dramaturgie</i>. Tübingen: Narr Francke Attempto.</p> <p>Gardiner C. P. (1987), <i>The Sophoclean chorus. A study of character and function</i>. Iowa City, IA: University of Iowa Press .</p>	COURSE WEBSITE (URL)
6. <i>Oedipus at Colonus</i> of Sophocles- the chorus of Elderly and the "suppliant tragedy"	<p>Lesson notes</p> <p>Dhuga U. S. (2011), <i>Choral identity and the</i></p>	COURSE WEBSITE (URL)

	<p><i>chorus of elders in Greek tragedy</i>. Lanham, MD: Rowman and Littlefield.</p> <p>Dawe R. D. (1996). <i>Sophoclis Oedipus Coloneus</i>. Stuttgart and Leipzig: Teubner</p> <p>Avezzù G. & Guidorizzi G.. (2008). <i>Sofocle. Edipo a Colono</i>, Milan: Arnoldo Mondadori Editore.</p>	
7. The Chorus in Euripides-overview	<p>Lesson notes</p> <p>Hose M. (1991), <i>Studien zum Chor bei Euripides</i>. Stuttgart: Teubner.</p> <p>Halleran M. R. (1985), <i>Stagecraft in Euripides</i>. London: Croom Helm.</p>	COURSE WEBSITE (URL)
8. <i>The Bacchae</i> of Euripides-the 'dance' of the Maenads	<p>Lesson notes</p> <p>Seaford R. (1996), <i>Euripides Bacchae</i>. Warminster: Aris and Phillips.</p> <p>Dodds E.R. (1960). <i>Bacchae</i>. 2nd ed. rev., Oxford: Oxford University Press.</p>	COURSE WEBSITE (URL)
9. The Chorus of the Satyr play: the example of the <i>Cyclops</i> of Euripides	<p>Lesson notes</p> <p>Seidensticker B. (2003). "The chorus of Greek satyrplay" in E. Csapo & M. C. Miller (edd.), <i>Poetry, theory, praxis: The social</i></p>	COURSE WEBSITE (URL)

	<p><i>life of myth, word and image in ancient Greece. Essays in honour of William J. Slater</i> Oxford: Oxbow Books, pp. 100-121.</p>	
10. The comic Chorus-overview	<p>Lesson notes</p> <p>Bierl A. (2009), <i>Ritual and performativity: the chorus of Old Comedy</i> (trl. A. J. Hollmann). Cambridge, MA: Harvard University Press.</p> <p>Cornford MacDonald F. (1993), <i>Η Αττική Κωμωδία</i> (μτφρ.Λ. Ζενάκος), Αθήνα: Παπαδήμας</p>	COURSE WEBSITE (URL)
11. The Chorus in Aristophanes	<p>Lesson Notes</p> <p>Bierl A. (2009), <i>Ritual and performativity: the chorus of Old Comedy</i> (trl. A. J. Hollmann). Cambridge, MA: Harvard University Press.</p> <p>Cornford MacDonald F. (1993), <i>Η Αττική Κωμωδία</i> (μτφρ.Λ. Ζενάκος), Αθήνα: Παπαδήμας</p>	COURSE WEBSITE (URL)
12. <i>Lysistata</i> of Aristophanes: the divided Chorus	<p>Lesson Notes</p> <p>Henderson J. (1987), <i>Aristophanes Lysistrata</i>, Oxford: Clarendon Press.</p> <p>Landfester M. (2019), <i>Aristophanes</i>,</p>	COURSE WEBSITE (URL)












	Lysistrate: <i>Text, Übersetzung und Kommentar</i> , Berlin, Boston: De Gruyter.	
13. The end of the Chorus in Greek Drama	Lesson notes Henderson J. (1987), <i>Aristophanes Lysistrata</i> , Oxford: Clarendon Press. Landfester M. (2019), <i>Aristophanes, Lysistrate: Text, Übersetzung und Kommentar</i> , Berlin, Boston: De Gruyter.	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>	Activity	Semester workload
	Lectures,	39
	Invited speaker/lecture	6
	Study, analysis of bibliography, and essay/project	80
	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 or German for Erasmus students)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Essay/project
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5. ATTACHED BIBLIOGRAPHY

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- 📖 Jackson L. (2014). *The Athenian dramatic chorus in the fourth century BC*. PhD thesis, Oxford University, ProQuest Dissertations Publishing (2014. U633871).
- 📖 Kowalzig, B. & Wilson, P. J. (edd.) (2013). *Dithyramb in context*. Oxford: Oxford University Press.
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- 📖 Landfester M. (2019), *Aristophanes, Lysistrata: Text, Übersetzung und Kommentar*, Berlin, Boston: De Gruyter.
- 📖 Ley G. (2007), *The theatricality of Greek tragedy: Playing space and chorus*. Chicago: University of Chicago Press.
- 📖 Id. (1994). "Performance studies and Greek tragedy". *Eranos*, 92, 29-45
- 📖 Murray P. & Wilson P. J. (edd.), *Music and the Muses: The culture of 'mousikē' in the classical Athenian city* (pp. 39-65). Oxford; New York: Oxford University Press.
- 📖 Nagy G. (1994/5). "Transformations of choral lyric traditions in the context of Athenian state theatre". *Arion*, 3(1), 41-55.
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(See lesson notes in eClass, extended related bibliography for every chapter)

19. Katerina Kosti

Drama in Education and Creativity – 34EX310

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX310	SEMESTER	Spring 3st-4nd Year Free Elective
COURSE TITLE	<i>Drama in Education and Creativity</i>		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING	CREDITS	

	HOURS	
lectures, workshops, fieldwork	3	5
COURSE TYPE	<i>Specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	-	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2633/	

(29) LEARNING OUTCOMES

- **COURSE OBJECTIVES:** The aim of the course is to introduce students to the concept of creative thinking, its parameters and characteristics. According to the modern view, creativity, that is the ability to produce original ideas by imagination, is the result of education and learning. Since the 1950s creative thinking has emerged as the a challenge for educational community in a world that needs solutions for a variety of problems. In this context, Drama in Education (DiE) makes the participants active members with dreams, goals and solutions for life circumstances by activating the world of fantasy. The course focuses on this very connection between DiE and the cultivation of creative thinking.

Students are expected

- To study and understand the meaning, nature and evaluation of creativity,
- To design DiE programs aimed at cultivating creativity,
- Implement pilot programs,
- Evaluate and review them.

Upon completion of the courses students are expected to:

- Identify the concept of divergent and creative thinking and recognize the context of its approach to the DiE environment.
- To design relevant programs in accordance with the principles of the DiE using appropriate techniques.

- To compose programs and review them.
- Define, judge and evaluate actions and programs.

General Competences

- Work in an interdisciplinary environment
- Research approach to creativity through the DiE.
- Theoretical approach to creativity.
- Designing programs aimed at creativity.
- Pilot implementation of the designed programs.
- Modifications, program improvements.
- Evaluation of work results and conclusions.

(30) SYLLABUS

Teaching Units	Bibliography	Links
1. Concept, nature, evaluation of creative thinking - Criteria of creativity	<ul style="list-style-type: none"> • Guilford, J.P. (1950). Creativity: Its measurement and development. <i>American Psychologist</i> 5 (2), 444-454. • Torrance, E. P. (1966). <i>Torrance tests of creative thinking</i>. Bensenville, IL: Scholastic Testing Service. 	eclass
2. Creative people's characteristics and personality	<ul style="list-style-type: none"> • Dacey, J.S. (1989). <i>Fundamentals of creative thinking</i>. Lexington, MA: Lexington, MA: Lexington Books. 	eclass
3. Development of creative thinking	<ul style="list-style-type: none"> • Lowenfeld, V. & Brittain, W. L. (1975). <i>Creative and mental growth</i>. New York: NY MacMillan. 	eclass
4. Techniques for producing creative ideas	<ul style="list-style-type: none"> • Crawford, R.P. (1978). The techniques of creative thinking. In G.A. Davis & J. A. Scott (Eds), <i>Training creative thinking</i>, 52-57. Melbourne, FL.:Krieger. 	eclass
5. Creativity and Art	<ul style="list-style-type: none"> • Osborn, H. (1979). The Concept of Creativity in Art. <i>The British Journal of Aesthetics</i> 19 (3), 224–231. 	eclass
6. Promoting Creativity through DiE - Basic principles	<ul style="list-style-type: none"> • Gallagher, K. (2007). Conceptions of Creativity in Drama Education. In L. Bresler (Ed), <i>International Handbook of research in Arts Education</i>, 1229-1240. Berlin: Springer. • McCaslin, N. (1974). <i>Creative dramatics in the classroom</i>. New York: McKay. 	eclass

7. Creativity and DiE in Kindergarten and Primary school / Creativity through Fairy Tales	<ul style="list-style-type: none"> Lehtonen, A., Kaasinen, M., Karjalainen-Väkevä, M. & Toivanen, T. (2016). Promoting creativity in teaching drama. <i>Procedia - Social and Behavioral Sciences</i> 217, 558 – 566. Cremin, T. & Macdonald, R. (2013). Developing creativity through drama. In: R. Jones & D. Wyse (Eds), <i>Creativity in the Primary Curriculum</i>, 83–97. New York: Routledge. Cresci, M.M. (1989). <i>Creative dramatics for children</i>. Glenview, IL: Scott, Foresman. 	eclass
8. Creativity and DiE for teens / Creativity through Storytelling	<ul style="list-style-type: none"> Celume, M.P., Besançon, M. & Zenasni, F. (2019). Fostering Children and Adolescents' Creative Thinking in Education. Theoretical Model of Drama Pedagogy Training. <i>Frontiers in Psychology</i> 9: Art. 2611, 1-11. Doona, J. (2014). <i>Secondary Drama: A Creative Source Book</i>. New York: Routledge. 	eclass
9. The creative teacher as DiE animator	<ul style="list-style-type: none"> Heinig, R.B. (1993). <i>Creative Drama for the Classroom Teacher</i>. London: Pearson. 	eclass
10. Creative writing at school	<ul style="list-style-type: none"> Nikolaidou, S. (2016). <i>Creating Writing at School</i>. Athens: Metaichmio [in Greek]. 	eclass
11. Creating writing and DiE	<ul style="list-style-type: none"> Bayraktar, A. & Okvuran, A. (2012). Improving students' writing through creative drama. <i>Procedia - Social and Behavioral Sciences</i> 51, 662 – 665. 	eclass
12. From role to text, from text to the scene.	<ul style="list-style-type: none"> Spolin, V. (1986). <i>Theater Games for the Classroom</i>. Evanston: Northwestern University Press. 	eclass
13. Applied Creativity	<ul style="list-style-type: none"> Osborn, A.F. (1963). <i>Applied imagination</i> (3rd ed.). New York: Scribners. Barron, F. (1963). <i>Creativity and psychological health</i>. Princeton: Van Nostrand. 	eclass

(31) 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: - Portfolio (30%) - Written examination (70 %)	

(32) ATTACHED BIBLIOGRAPHY

- Bagley, M.T. & Hess, K.K. (1984). *200 ways of using imagery in the classroom*. New York: Thrillium.
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- Torrance, E.P. (1977). *Creativity in the classroom*. Washington, DC: National Educational Association.

20. Katerina Kosti

Drama in Education and Inclusive Pedagogy – 34EX311

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX311	SEMESTER	Spring 3st-4nd Year Free Elective
COURSE TITLE	<i>Drama in Education and Inclusive Pedagogy</i>		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
lectures, workshops, fieldwork		3	5
COURSE TYPE	<i>Specialised general knowledge, skills development</i>		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/2632/		

(33) LEARNING OUTCOMES

- **COURSE OBJECTIVES:** The aim of the course is to introduce students to the concept of inclusion, a contemporary challenge in which diversity of students introduces new a new reality; in nowadays students show significant differences in terms of race, religion, ethnicity, social inclusion and educational needs. Establishing inclusive education is a challenge for modern democratic schools that strive to provide equal opportunities for all students. A predominantly "inclusive" learning environment for both general and special education is Drama in Education (DiE) in which diversity is respected, while at the same time opportunities for equal integration are given for all learners.

Students are expected

- a) To study and understand the basic principles of inclusive education,
- b) To design DiE programs according to the principles of inclusion for special groups of students, such as children and teenagers experiencing social exclusion, people with special educational needs etc,
- c) To implement pilot programs,
- d) To evaluate and review them.

Learning results

Upon completion of the course students are expected:

- To identify the concept of inclusion and recognize the context of its approach to the DiE environment.
- To design programs according to the principles of the DiE which meet the various educational needs of the modern classroom.
- To make differences during the implementation of programs and in justified combinations.
- To compose programs and review them.
- To define, judge and evaluate individual actions and programs.

General Competences

- Work in an interdisciplinary environment
- Research approach to inclusion through the DiE.
- Theoretical approach to special groups.
- Designing programs aimed at school inclusion.
- Pilot implementation of the designed programs.
- Modifications, program improvements.
- Evaluation of work results and conclusions.

(34) SYLLABUS

Teaching Units	Bibliography	Links
1. The concept of Inclusion - Inclusive pedagogy - Integration of general and special education	<ul style="list-style-type: none"> • Clough, P. & Corbett, J. (2001). <i>Theories of Inclusive Education : A Student's Guide</i>. Thousand Oaks: Sage. 	eclass
2. DiE and Inclusion	<ul style="list-style-type: none"> • Kempe, A. (1996). <i>Drama Education and Special Needs</i>. London: Nelson Thornes. • Roy, D. & Dock, C. (2013). Dyspraxia, Delinquents and Drama. <i>Journal of Education in the Dramatic Arts</i> 19 (1), 26-31. 	eclass
3. DiE and Students	<ul style="list-style-type: none"> • Miller, H., Rynders, J., & Schleien, S. (1993). Drama: A medium to enhance social interaction 	eclass

with Mental Disabilities	<p>between students with and without mental retardation. <i>Mental Retardation (now called Intellectual and Developmental Disabilities)</i> 31, 228-233.</p> <ul style="list-style-type: none"> • O'Doherty, S. (1989). Play and Drama Therapy with the Down's Syndrome Child. <i>The Arts in Psychotherapy</i> 3, 171-178. 	
4. DiE and Students with Learning Difficultis	<ul style="list-style-type: none"> • Mehta-Diston, R. (2018). The impact of Drama on students with learning difficulties, career choices in a special school. <i>SLF</i> 33 (3), 303-322. 	eclass
5. DiE and Attention Deficit Hyperactivity Disorder (ADHD)	<ul style="list-style-type: none"> • Peter, M. (1995). <i>Making drama special</i>. London: David Fulton. 	eclass
6. DiE and students with speech and language disorders	<ul style="list-style-type: none"> • Kempe, A. (1996). <i>Drama Education and Special Needs</i>. London: Nelson Thornes. 	eclass
7. DiE and students with emotional and behavioral disorders	<ul style="list-style-type: none"> • Relf, P., Hirst, R., Richardson, J. & Youdell, G. (2000). <i>Best Behaviour</i>. Stafford: Network Educational Press Ltd. 	eclass
8. DiE and students with autism spectrum disorder	<ul style="list-style-type: none"> • Ramamoorthi, P. & Nelson, A. (2011). Drama Education for Individuals on the Autism Spectrum. In S. Schonmann (Ed.), <i>Key Concepts in Theatre/Drama Education</i>, 177-181. Boston: SensePublishers. 	eclass
9. DiE and students with physical disabilities and health problems	<ul style="list-style-type: none"> • Kempe, A. (1996). <i>Drama Education and Special Needs</i>. London: Nelson Thornes. 	eclass
10. DiE and deaf children / DiE for visual impairment	<ul style="list-style-type: none"> • Kempe, A. (1996). <i>Drama Education and Special Needs</i>. London: Nelson Thornes. 	eclass
11. DiE and gifted students	<ul style="list-style-type: none"> • Jolly, J, & Jarvis, J. (2018). <i>Exploring Gifted Education</i>. Bosa Roca: Taylor & Francis Inc. 	eclass
12. DiE and students from different culture	<ul style="list-style-type: none"> • Kosti, K. (2019). Pedagogy and theatre of the Oppressed: A Case Study on Roma School Integration. <i>Conference on "School in Democracy, Democracy in School"</i>, Board of Directors of the Pedagogical Society of Greece, 29-30 November and 1 December 2019 in Volos [in Greek]. 	eclass

13. DiE and refugee students	<ul style="list-style-type: none"> Vitsou, M., Papadopoulou, M., Gana, E. (2020). Getting Them Back to Class: A Project to Engage Refugee Children in School Using Drama Pedagogy. <i>Scenario XIV</i> (2), 42-59. 	eclass
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(35) 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"> - Portfolio (30%) - Written examination (70 %) 	

(36) ATTACHED BIBLIOGRAPHY

- Bong, M. & Skaalvik, E. (2003). Academic self concept and self efficacy: How different are they really? *Educational Psychology Review* 15, 1–40.
- Doyle, C. (1998). A self psychology theory of role in drama therapy. *Arts in Psychotherapy* 25(4), 223–225.
- Eggen, P. & Kauchak, D. (2001). *Educational Psychology*. Ohio: Merrill Prentice Hall.
- Gleni, Ch. & Papadopoulos, S. (2010). When Drama Animator meets Intercultural Teacher: Pedagogy of Communicative Globalism and Inclusion. In *International Conference Proceedings: Intercultural education as a project for social transformation. Linking theory and practice towards equity and social justice*, 138-152. Mdna-Malta: International Association of Intercultural Education / Inter Network.
- Jolly, J, & Jarvis, J. (2018). *Exploring Gifted Education*. Bosa Roca: Taylor & Francis Inc.
- Kempe, A. (1996). *Drama Education and Special Needs*. London: Nelson Thornes.

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Peter, M. (1995). *Making drama special*. London: David Fulton.

Wertheimer, M. (1959). *Productive Thinking (Enlarged Ed.)*. New York: Harper & Row.

Wright, P.R. (2006). Drama Education and Development of Self: Myth or Reality? *Social Psychology of Education* 9, 43–65.

21. Anastasia Siouzouli
Shakespeare and his Reception

22. Anastasia Siouzouli
Festivals and Theatre

23. Giorgos Androutsos
Scale Modelling - 34EE855

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE855	SEMESTER	SPRING
COURSE TITLE	<i>Scale Modelling</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>	skills development		
PREREQUISITE COURSES:	<i>No</i>		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)			

(13) LEARNING OUTCOMES

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>	
<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 introduce students to the basic concept of Scale Modelling using simple techniques, colours and other materials. The course provides general and specialized knowledge required for a creative construction of a scale model. Furthermore, through practice, students will achieve an improvement in constructing scale models with a variety of materials.</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>	
<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.
- Criticism and self-criticism.
- Exploring artistic skills
- Showing professional and ethical responsibility.
- Team work.
- Respect for the natural environment.
- Decision making
- Production of new research ideas

(14) SYLLABUS

COURSE CONTENT:

The course includes lectures, discussions and laboratory practice. The objective is to introduce students to the basic concepts and techniques of Scale Modelling. The modules are designed as a series of laboratory-based practices that are gradually introduced as new material through course delivery, individual or group practice and discussions.

The course includes 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to Scale Modeling	Lesson Plan Template - Powerpoint slides	
2. How to use materials and tools	Lesson Plan Template - Powerpoint slides	
3. laboratory practice	Lesson Plan Template - Powerpoint slides	
4. laboratory practice		
5. workshop		
6. workshop	Lesson Plan Template -	

	Powerpoint slides	
7. Presentation		
8. Feedback	Lesson Plan Template - Powerpoint slides	
9. laboratory practice		
10. laboratory practice		
11. workshop		
12. workshop		
13. Final Presentation		

(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 (Powerpoint presentations), laboratory education .	
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/Discussions	30
	laboratory practice	50
	art workshop	45
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of</i>	Language of evaluation: Greek	

<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>	<p>Methods of evaluation:</p> <p>Laboratory works.</p> <p>They are explained by the instructor in class.</p>
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(16) INDICATIVE BIBLIOGRAPHY

<p>Criss B. Mills, <i>Designing with Models</i>, A Studio Guide to Architectural Process Models. Πατρικαλάκις Φαίδων , <i>Ιστορία της σκηνογραφίας</i>, τ. Α' και Β'. Howard Pamela , <i>Τι είναι σκηνογραφία</i>. Παπανδρέου Νικηφόρος, <i>Περί θεάτρου</i>.</p>
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24. Giorgos Androutsos

Freehand Drawing II - 34EE856

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE856	SEMESTER	SPRING
COURSE TITLE	<i>Freehand Drawing II</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, skills development
PREREQUISITE COURSES:	<i>Freehand Drawing I</i>
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English
COURSE WEBSITE (URL)	

(17) 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>The goal of this course is to delve into the concepts and techniques of observational drawing and introduce the students in perceptual composition and theory of colour. In addition, students will become acquainted with contemporary drawings and contemporary works of art.</p> <p>After completing the course students will be able to:</p> <ul style="list-style-type: none"> ● render tonal and colour scales ● balance contrast and harmony using shadowing ● use drawing vocabulary that relates to other courses as well. ● acquaint themselves with art terminology.
<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</i> <i>Project planning and management</i></p>

<i>information, with the use of the necessary technology</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>	.....

- Respect for the natural environment
- Encouragement of free, creative thinking.
- Working independently.
- Criticism and self-criticism.
- Exploring artistic skills.
- Showing social, professional and ethical responsibility and sensitivity to gender and artistic issues.

(18) SYLLABUS

COURSE CONTENT:

The course includes lectures, discussions and laboratory practice. The objective of this course is students to delve into concepts and techniques of freehand drawing and colour as well. The modules are designed as a series of laboratory-based practices that are gradually introduced as new material through course delivery, individual or group practice and discussions.

The course includes 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to contemporary drawing	Lesson Plan Template - Powerpoint slides	
2. How to use the drawing materials	Lesson Plan Template - Powerpoint slides	
3. Drawing from a picture on half paper	Lesson Plan Template -	

	Powerpoint slides	
4. Drawing from a picture on half paper		
5. Drawing from inanimate models on paper		
6. Drawing from inanimate models on paper		
7. Drawing from inanimate models using colours	Lesson Plan Template - Powerpoint slides	
8. Drawing from inanimate models using colours	Lesson Plan Template - Powerpoint slides	
9. Drawing from animate models on paper	Lesson Plan Template - Powerpoint slides	
10. Drawing from animate models on paper		
11. Drawing from animate models using colours	Lesson Plan Template - Powerpoint slides	
12. Drawing from animate models using colours	Lesson Plan Template - Powerpoint slides	
13. Drawing from animate models using colours		

(19) 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 (Powerpoint presentations), laboratory education.	
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/Discussions	30
	laboratory practice	50
	art workshop	45
	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 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>5 drawing exercises from class, 20% each drawing</p>

(20) INDICATIVE BIBLIOGRAPHY (in Greek)

<p>Αρφαράς, Μιχάλης Ε., <i>Το ελεύθερο σχέδιο, Ο άνθρωπος, τόμος Β'.</i> J.Itten, <i>Η Τέχνη του Χρώματος.</i> P Klee, <i>Η Εικαστική Σκέψη I & II.</i> H. H. Arnason, <i>Η Ιστορία της Σύγχρονης Τέχνης.</i> J. Berger, <i>Η εικόνα και το βλέμμα.</i> R. Arnheim, <i>Τέχνη και οπτική αντίληψη.</i> Beardsley M.C., <i>Ιστορία των αισθητικών θεωριών.</i></p>
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