



UNIVERSITY OF PELOPONNESE

SCHOOL OF FINE ARTS

DEPARTMENT OF THEATRE STUDIES

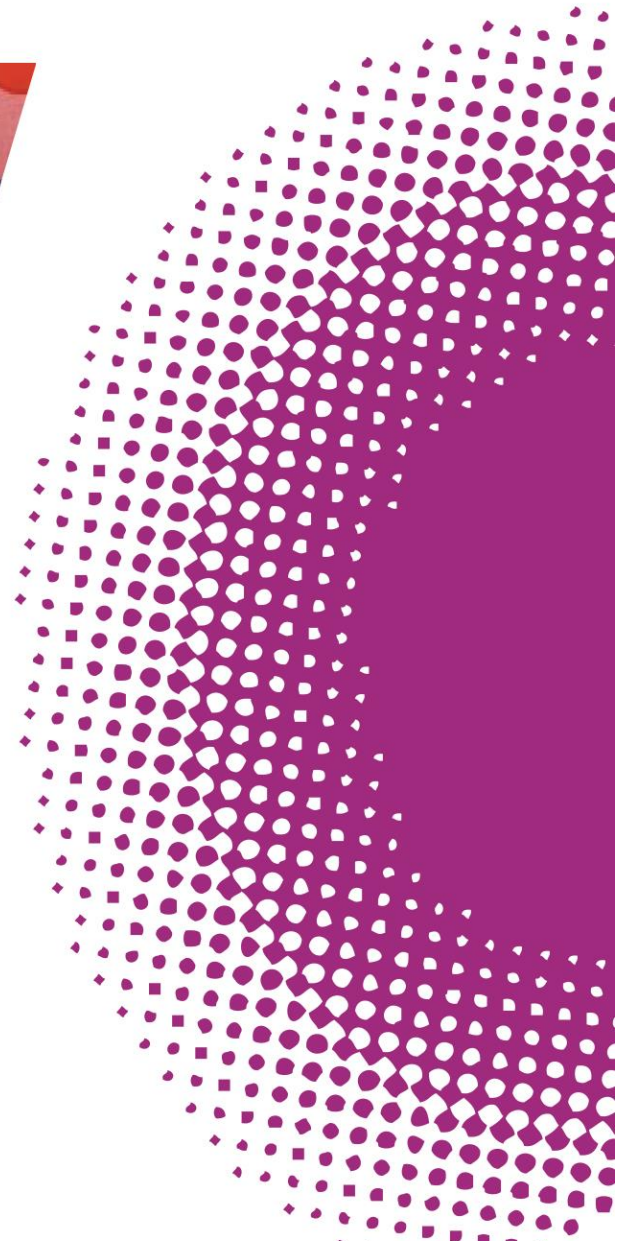
**PROGRAMME**

**STUDY**

2013

2014

NAFPLIO 2013



The Department of Theatre Studies of the School of Fine Arts of the University of the Peloponnese aims at the theoretical and practical training of students in the art of theatre. Combining theatre practice with scientific methodology it supplies students with the necessary qualifications for an artistic or scholarly career in theatre.

The Department offers a four-year Study Programme organized in eight semesters. During the first two years the students acquire basic background in theatre studies, while in the final two years they choose a specialization and attend courses of more focused interests. The specializations offered in the Department are as follows:

1. Theatre Studies
2. Performing Arts

The Study Programme consists of 48 courses, each of which is taught three hours per week. Additionally, students are required to write a Final Year Thesis, which corresponds to 20 ECTS credits and may be replaced by four elective courses of the third and fourth years. Students not undertaking a Final Year Thesis should pass fifty-two (52) courses in total. Courses are distinguished into compulsory, specialization elective courses and free elective courses.

Students are required to take twenty-eight (28) compulsory courses, six (6) specialization elective courses and fourteen (14) free elective courses (or eighteen [18] free electives, if they do not undertake a Final Year Thesis).

In the first two years the Department offers 28 compulsory courses, which provide basic training in theatre theory and practice. During the first two years students, may, if they so desire, take up to four (4) free elective courses of the third and fourth years (two free elective during the first and two during the second year), so as to prepare in advance for the specialization of the final two years. In the third and fourth years students take 20 courses, 6 of which are specialization elective courses and 14 are free electives (or 18 electives if a student does not opt to write a Final Year Thesis). Students may choose free elective courses either from the pool of free electives of the third and fourth years or from the specialization electives of the other specialization or even from the remaining electives of their own specialization (those courses which they have not chosen). Students are required to take two (2) more courses of Theatre Pedagogy: Theatre Pedagogy IV and Theatre Pedagogy VII. Finally, in the third and fourth years, students also undertake 'practical training' which is organized in collaboration with cultural or educational institutions outside the university (as part of our internship or work-placement programme). Practical training is equivalent to two (2) elective courses and corresponds to ten (10) ECTS credits.

On the basis of the student work load, each of the theory courses of the first two years carries 4 ECTS credits. The introductory courses to performing arts carry 5 ECTS credits, on account of the combination of theory with artistic practice. The 'Research Methodology' course carries 6 ECTS, as students are required to work on a lengthy assignment and the syllabus of this course also includes acquaintance with information technology at a basic level (e.g. learning to use Microsoft Office or learning to access electronic resources and archives). As part of the basic education and training programme of the first two years, students are also required to take two semesters of language courses (French, Italian or Spanish) which correspond to 8 ECTS credits.

The specialization courses of the final two years (3<sup>rd</sup> and 4<sup>th</sup> year specialization electives and free electives) carry 5 ECTS credits each, as they require challenging paper assignments or the undertaking of artistic work.

In sum, the undergraduate degree in Theatre Studies totals 240 ECTS credits (30 ECTS credits per semester). Therefore the department's Programme of Studies is on a par with all other European undergraduate study programmes of four years.

## Compulsory Courses of the First and Second Year

(28 courses, 120 ECTS credits)

### 1st Year (60 ECTS credits)

#### 1st Semester (30 ECTS credits)

#### 1. Introduction to Theatre Studies

- **COURSE CODE**  
01YX002
- **TYPE OF COURSE**  
Compulsory
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter semester
- **NUMBER OF CREDITS ALLOCATED**  
4 ECTS credits
- **NAME OF LECTURER**  
Barbara Georgopoulou, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce the students to the basic concepts and the specificity of the art of theatre. Specifically, are presented nature, characteristics and components of the art of theatre, theatre genres and the relationship with the other arts, terms and factors of the theatrical performance, the function of the theatrical art and the role of the playwright, director, actor, set designer, costume, music, the choreographer, the public. The course aims to familiarize the students with the nature of theatrical art and science, so that they can follow the other courses and develop criteria to choose the direction and the circle that will attend in subsequent years of their studies.

- **LEARNING OUTCOMES**

Students: Acquire knowledge about the art and science of theatre. Specifically understand the dual nature of theatrical art as text and performance, theory and practice. Alongside estimate the theatrical art as a combination of many arts and therefore fertile field for dialogues. Distinguish through historical documentation the major stations of theatrical art in order to realize the continuity of forms and patterns and the relationship past - present. They are exercised in creative scientific dialogue and realize their role in the context of the discipline they chose to follow.

- **PREREQUISITES**

No prerequisites

- **COURSE CONTENTS**

- Terminology of theatrical art
- The nature of theatre
- The factors of the theatre
- The forms of the theatre
- Text and performance
- The theatre and the other arts
- Basic stages of the evolution of theatre

- Theories of acting and directing

• **RECOMMENDED READING**

- 📖 Bakonikola, C. (1998). *Theatre and School, The art of theatre*, Athens(in Greek).
- 📖 Balme, C. B. (2012). *Introduction to Theatre Studies*. Athens: Plethron (in Greek).
- 📖 Barba, E. & Savarese, N. (2008). *The Secret Art of the Performer - Principles of Theatre Anthropology*. Athens: Koan.
- 📖 Georgousopoulos, K. (1985). *Post the Theatre*. Athens: Kastaniotis (in Greek).
- 📖 Grotowski, J. (1982). *Towards a poor theatre*. Athens: Theory.
- 📖 Matesis, P. (ed.). *Architects of the modern theatre*. Athens: Dodoni (in Greek).
- 📖 Meyerhold, B. E. (1982). *Essays on the Theatre*. Athens: Ithaca (in Greek).
- 📖 Papandreou, N. (1989). *On Theatre*. Thessaloniki (In Greek).
- 📖 Patrice, P. (2006). *Dictionary of the Theatre*. Athens: Gutenberg (in Greek).
- 📖 Stanislafksi, K. C. (1999). *An actor is created*. Athens: Gonis (in Greek).

• **TEACHING METHODS**

Lectures, power point use, view dvd., presentations students papers, readings, analysis of theatrical texts.

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek

## 2. History and Dramaturgy of Modern Greek Theatre I: 16th century-1830

• **COURSE CODE**

01YX003

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Athanasios Blesios, Assistant Professor

• **COURSE OBJECTIVES**

The course focuses on the history of Greek Theatre from the Renaissance to 1830 and on the plays of the same period. Major plays to be analyzed include *Erofilo* and *Panoria* by G. Chortatzis and *Chassis* by D. Gouzelis. References will be made in the discussion of these plays to their dramaturgical antecedents as well as to relevant European intellectual and artistic movements. The objective of this course is to introduce students to the basic informations and problems of the Greek Theatre of this period, as also to prepare them to be able to analyze in a satisfactory way the texts of the plays.

• **LEARNING OUTCOMES**

Students will learn about and understand the evolution of the Modern Greek theater from the 16th century until 1830. They are about to experience the evolution through specific chapters of theatrical history of Venetian rule and Ottoman-ruled Greek-speaking regions and cities with compact Greek population. They are going to understand the complexity of the theatrical phenomenon and the extent of the contacts of the Greek-speaking areas with the West, as well as the influences from it. At the level of drama they are going to understand the coupling of folk, western, orthodox and ancient elements in plays. They are exercised to discern and analyze the data, with the ultimate aim of understanding their

originality and their evaluation. But mainly they will be able to make dramaturgical analysis through the various stages and elements of understanding the specifics of plays and dramatic species.

- **PREREQUISITES**

4 attendances

- **COURSE CONTENTS**

- The matter of existence or non-existence of Byzantine Theatre
- The period of the Cretan Renaissance and post-Renaissance Theatre (1550-1669)
- The period of the theatre in the Aegean region in the 17<sup>th</sup> and 18<sup>th</sup> centuries
- The period of the theatre in the Ionian Islands mainly in the 18<sup>th</sup> century as well as the first decades of the 19<sup>th</sup> c.
- The period of the pre-revolutionary theatre of the Enlightenment as well as of the theatre during the Greek War of Independence

- **RECOMMENDED READING**

- 📖 Blesios, A. G. (2007). *Essays of Greek dramaturgy: From Chortatsis to Kambanellis*. Athens: Papazisis (in Greek).
- 📖 Chortatsis, G. (2001). *Erofilo*. Athens: Stigmi (in Greek).
- 📖 Gouzelis, D. (2000). *Chasis*. Athens: Okeanida (in Greek).
- 📖 Gouzelis, D. (2005). *Chasis*. Athens: Pelekanos (in Greek).
- 📖 Holton, D. (2006). *Literature And Society In The Renaissance Crete*. Heraklion: Editions of the University of Crete (in Greek).
- 📖 Tambaki, A. (2005). *Modern Greek Theatre (18<sup>th</sup>-19<sup>th</sup> c.)*. Athens: Diavlos (in Greek).
- 📖 Walter, P. (1984). *European theatre studies*. Athens: Goulandri-Horn Foundation (in Greek).
- 📖 Walter, P. (1997). *Texts and objects*. Athens: Kastaniotis (in Greek).
- 📖 Walter, P. (2006). *Anthology of modern Greek dramaturgy, Vol. I: From the Cretan renaissance to the revolution of 18210*. Athens: National Bank of Greece Cultural Foundation (in Greek).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

Greek

### 3. World Theatre History and Dramaturgy I: Middle Ages and Renaissance

- **COURSE CODE**

01YX014

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Barbara Georgopoulou, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the historical dimension of the theatre. Through the course a student will get in touch with achievements of the Middle Ages and the Renaissance, knowing the most important forms of theatrical art, which are also the beginning of today's European theatre. The scenic areas, theatrical genres, writers, acting, the role of public and generally the conditions of theatrical practice in European countries at the time will be taught. The aim of teaching is to highlight the particular circumstances in each country and the common creation that is what we now call the European theatrical tradition. Along with the dramaturgical analysis of representative texts of the time students are in direct contact with the theatrical writing, writers and dramaturgical conventions of the time.

• **LEARNING OUTCOMES**

Students: Acquire basic knowledge about the very important for the development of theatre periods of the Middle Ages and Renaissance. They are exercised in identifying the most important forms of theatrical art that constitute the principle of a European theatre. They recognize and describe the theatrical areas, kinds of theatre, the methods of acting art, the writers and the public and in general conditions of theatrical practice of European countries. They understand the specific circumstances of each country and the common production, that constitute what is now called the European theatrical tradition. Alongside with the dramaturgical analysis of representative texts of the time, they come in direct contact with the theatrical writing, writers and dramaturgical conventions of the time. They are exercised in creative scientific dialogue and realize their role as citizens and historical beings.

• **PREREQUISITES**

No prerequisites

• **COURSE CONTENTS**

- Introduction in the history of theatre. Middle Ages. Renaissance
- The scenic area of the medieval drama
- Forms of medieval theatre
- Religious theatre-folk theatre-professional theatre
- The Renaissance in Italy (scenic area, dramaturgy, acting)
- The Renaissance in Spain (scenic area, dramaturgy, acting)
- The Renaissance in France (scenic area, dramaturgy, acting)
- The Renaissance in England (scenic area, dramaturgy, acting)
- Dramaturgical analysis:
- Makkiavelli, *Mandragoras*, Shakespeare, *Hamlet*, *A Midsummer Night's Dream*.

• **RECOMMENDED READING**

- 📖 Bozizio, P. (2006). *History of Theatre*, Vol. A. Athens: Aigokeros (in Greek).
- 📖 Brockett, O. G. & Hildy F. J. (2003). *History of Theatre*. Boston, MA: Allyn and Bacon.
- 📖 Fischer - Lichte, E. (2012). *History of European Drama and Theatre*, vol. 1. Athens: Plethron (in Greek).
- 📖 Hartnoll, P. & Found, P. (2000). *Dictionary of the theatre*. Athens: Nefeli (in Greek).
- 📖 Hartnoll, P. (1980). *History of theatre*. Athens: Ypodomi (in Greek).
- 📖 Oscar, B. G. (2011). *History of theatre*. Upper Saddle River: Prentice Hall (in English).
- 📖 Pavis, P. (2006). *Dictionary of the theater*. Athens: Gutenberg
- 📖 Shakespeare (1988) *a midsummer night dream*. Translation by B. Potas. Athens: Epikerotita.
- 📖 *Tribute to the commedia dell Arte, Theatre*, 22, July-August 1965 (in Greek).
- 📖 Wright L. B. (2006). *Shakespeare and his times*. Athens (in Greek).

• **TEACHING METHODS**

Lectures, power point use, view dvd., presentations students papers, readings, analysis of theatrical texts

• **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**  
Greek

#### 4. Theatre Pedagogy I: Didactics of Theatre in Education

- **COURSE CODE**  
02YX004
- **TYPE OF COURSE**  
Compulsory
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
4 ECTS Credits
- **NAME OF LECTURER**  
Asterios Tsiaras, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts and techniques of teaching theatre in education. Through this course the student will acquire an understanding of the content, structure and purpose of teaching theatre in education, i.e. stages of teaching, theatrical techniques and the organization of school theatrical performance. The students should obtain a functional knowledge of theoretical background and the procedures of teaching theatre in education; more specifically, these include forms of theatre in education, theories on the dramatic play, methods and techniques of teaching theatre in education and theatrical school performance. Furthermore, the course includes workshops for the students' practical training of teaching theatre in education.

- **LEARNING OUTCOMES**

Upon successful completion of the course students will be able to: define the theories of educational drama, analyze the basic concepts and methodology of teaching theatre in education, distinguish the stages of the teaching of theatre and drama in education, recognize the dramatic techniques of teaching theatre in education, organize the structure of a theatrical performance at school, coordinate an experiential workshop of dramatic expression and last but not least, possess skills relating to body and voice theatrical expression.

- **PREREQUISITES**

Attendance is mandatory at 9 workshops sessions

- **COURSE CONTENTS**

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

- **RECOMMENDED READING**

- 📖 Bolton, G. M. (1998). *Acting in classroom drama: A critical analysis*. Birmingham: University of Central England.
- 📖 Fleming, M. (2001). *Teaching drama in primary and secondary schools: an integrated approach*. London: David Fulton Publishers.

- 📖 Gana, G. (1998). *Ten Creative Steps for a School Performance and Six Performances with School and Pre-school Aged Children*. Athens: Kastaniotis (in Greek).
- 📖 Goode, T. (1995). *Structuring drama work: a handbook of available forms in theatre and drama*. Cambridge: Cambridge University Press.
- 📖 Hornbrook, D. (1998). *Education and dramatic art*. London: Routledge.
- 📖 Kontoyianni, A. (2000). *Dramatic Art in Education*. Athens: Ellinika Grammata (in Greek).
- 📖 Neelands, J. (1998). *Beginning drama, 11-14*. London: David Fulton Publishers.
- 📖 Papadopoulos, S. (2010). *The Pedagogics of Theatre*. Athens: Auto-edition (in Greek).
- 📖 Sextou, P. (2005). *Theatro-pedagogic Programmes in Schools: For Educators, Actors, Theatrolgists and Educators – Animators*. Athens: Metaixmio (in Greek).
- 📖 Somers, J. (1995). *Drama in the Curriculum*. London: Cassell.

- **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

- **ASSESSMENT METHODS**

Written exams, workshops

- **LANGUAGE OF INSTRUCTION**

Greek

## 5. Introduction to Dance: Theory and Practice

- **COURSE CODE**

01YX050

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-20014

- **SEMESTER**

1<sup>st</sup> Semester

- **NUMBER OF CREDITS ALLOCATED**

**5 ECTS Credits**

- **NAME OF LECTURER**

Vasso Barboussi, Associate Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts of history and theory of dance and to the elements of dance and movement in general. Emphasis will be given on the development of skills concerning time, nuances of energy, and the relationship to the surrounding space. Students will expand their natural abilities of moving through group work and individual approaches, using the method of problem solving, as well as structures of interaction. The course will proceed indoors and outdoors.

- **LEARNING OUTCOMES**

After the completion of the 13 classes of the course, Introduction to Dance: Theory and Practice, students are able to describe the history of dance and combine it with other important historical and cultural events through time. They can also recognize the differentiation of " practical " / " experiential" aspect of dance, from the theoretical one to observe any differences compared with the experiential systems / methods / techniques of dance in order to recognize and choose a particular training method, which will then review various interpretations on the art of dance. Through acquired skills will be able to solve problems related to the exploration and evaluation of the key figures of modern and postmodern dance as well as theoretical and philosophical principles that they themselves supported their methods through time. In addition students may be able to transform their previous conceptions about theatrical dance.



- **PREREQUISITES**

Attendance is mandatory at 9 workshops sessions

- **COURSE CONTENTS**

- Introduction to the history and the evolution of dance through the ages
- Elements of dance: time space, energy and flow
- Organization and proper use of the body: Spatial Relationship, Coordination, Kinaesthetic
- Awareness, Phrasing, Forming, Relating
- Basic Awareness of the Body, Sensory Perception
- Trust and Relaxation
- Improvisation, composition
- Different approaches on the use music

- **RECOMMENDED READING**

- 📖 Albright, C. A. & Gere, D. (2003). *Taken by surprise: a dance improvisation reader*. U.S.A.: Wesleyan University Press.
- 📖 Albright, C., A. (2010). *Modern gestures: Abraham Walkowitz Draws Isadora Duncan Dancing*. China: Wesleyan University Press.
- 📖 Au, S. (2002). *Ballet and Modern Dance*. London: Thames and Hudson Ltd.
- 📖 Banes, S. (1998). *Dancing women: female bodies on stage*. U.S.A. & Canada: Routledge
- 📖 Barboussi, V. (2004). *Dance in the 20<sup>th</sup> century: Landmarks and Personalities*. Athens: Kastaniotis (in Greek).
- 📖 Bird, D. & Greenberg, J. (1997). *Bird's Eye View: dancing with Martha Graham and on Broadway*. U.S.A.: University of Pittsburgh Press.
- 📖 Burt, R. (1998). *Alien bodies. Representations of modernity, 'race' and nation in early modern dance*. London & New York: Routledge.
- 📖 Dils, A. & Albright, C. A (2001). *Moving history / Dancing cultures. A dance history reader*. U.S.A.: Wesleyan University Press.
- 📖 Foster, S., L. (1986). *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. U.S.A.: University of California Press.
- 📖 Franko, M. (2002). *The work of dance: labor, movement, and identity in the 1930s*. U.S.A.: Wesleyan University Press.
- 📖 Garaudy, P. (xx). *Dance in life*. Athens: Eridanus (in Greek).
- 📖 Kraus, R. (1980), *History of Dance*. Athens: Nefeli (in Greek).
- 📖 Lawler, L. (1984). *The Dance in Ancient Greece*. Athens: Civilizing Association of Greek dances traditional dance center (in Greek).
- 📖 Reynolds, N. & McCormick, M. (2003). *No fixed Points Dance in the Twentieth Century*. New Haven and London: Yale University Press (in English).

- **TEACHING METHODS**

Use of technology, discussion, lectures, workshops, and written assessments

- **ASSESSMENT METHODS**

Written and oral exams, workshops

- **LANGUAGE OF INSTRUCTION**

Greek

## 6. Introduction to Acting: Theory and Practice

01YX007

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Christina Zoniou, Member of the Special Laboratorial and Teaching Staff

• **COURSE OBJECTIVES**

The objective is to introduce students to the most important techniques, concepts and theories of the art of acting and of the actor's training of the 20<sup>th</sup> century: psychological realism, formalism, epic theatre, ritual theatre, etc. Students will try out comparatively training exercises from the various acting schools and they will get familiarized with their personal expressive capacities using vocal, physical, facial expression. They will be expected to take a first step towards developing theatrical imagination, rigour and creativity, important skills of a theatre artist. Another outcome would be group building and development of cooperation among the first year students.

• **LEARNING OUTCOMES**

They will be expected to take a first step towards familiarization with exposure on the stage, theatrical imagination, rigor and creativity, important skills of a theatre artist.

Students are also expected to be able to distinguish, both in theory and in practice, the main kinds and styles of acting starting from the birth of theatre until the mid-20th century, with an emphasis on Stanislavski, Brecht and Meyerhold. Another outcome would be group building and development of cooperation among the first year students.

• **PREREQUISITES**

- To attend a minimum of 10 from the 13 sessions
- To prepare and present in class 3 scenes / improvisations in subgroups prior to the final presentation of the exams

• **COURSE CONTENTS**

- Games and exercises for warm-up, trust and relaxation.
- Introduction to the theatrical space and time, movement, rhythm, vocal training, emotion and sensory memory, physical actions, improvisations, character building, analysis and interpretation of text.
- Theoretical and practical overlook of the history of acting and some of the major acting schools of the 20th century, focusing mainly on K. Stanislavski, V. Meyerhold, B. Brecht.

• **RECOMMENDED READING**

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

• **TEACHING METHODS**

Acting workshops, seminars, lectures, work in subgroups, preparation and presentation of improvisations / scenes

• **ASSESSMENT METHODS**

Presentations of theatrical pieces of work. Written diaries / self evaluations. Written exams on theory

• **LANGUAGE OF INSTRUCTION**

Greek (possibility to use English and Italian for Erasmus students)

## 7. Modern Greek History

• **COURSE CODE**

01YX005

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013 -2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Christos Kardaras, Associate Professor

• **PREREQUISITES**

4 attendances at semester's lectures are compulsory

• **LEARNING OUTCOMES**

By the end of the lectures students have learnt to think in a rational way and interpret the historical issues of Modern Greek History of the 19<sup>th</sup> – 20<sup>th</sup> century. They develop this specific skill by acquiring historical knowledge and through the critical conversation about the factors that have shaped the historical circumstances. They have deeply comprehended the history of Hellenism in the course of the time between the foundation of the Greek State (1830) and the end of the Civil War (1950). Students are, thus, able to compare events of equivalent significance, such as domestic conflicts, and trace their causes as well. In the end, students have been made into conscious citizens as they have achieved to think in a critical, objective and spherical way about the events that shaped the Modern Greek reality / way of everyday life.

• **COURSE CONTENTS**

Brief review of Modern Greek History with emphasis on the history of the Greek state. The situation and the economic and intellectual rise of Hellenism (Thessaly, Epirus, Macedonia, Thrace and Eastern Rumelia) in the last century of the Turkish domination. Periods and main phases of the historical evolution of the Greek state and the process towards national integration . National center and peripheral Hellenism. Politics and the construction of the state, the social and economical conditions, the national issue and the Great Idea , foreign politics. Education and civilisation. The Balkan Wars. The participation of Greece in the 1st and 2th World War. Sources and basic bibliography.

• **RECOMMENDED READING**

📖 Bakalopoulos, A. (2000). *New hellenic history 1204-1985*. Thessaloniki: Vanias (in Greeke).

📖 Glogg, R. (1995). *Brief history of Greece*. Athens (in Greeke).

📖 *History of Greece, of 20<sup>th</sup> Century*. (2009). Collective work. Athens: Bibliorama (in Greeke).

📖 *History of the Greek nation* (2000), Vol. II' - ΙΣΤ', Collective work. Athens: Ekdotiki-Athinon (in Greeke).

📖 Kardaras, C. (2009). *Sources of modern Hellenism history*. Athens: Ennoia (in Greeke).

📖 Svolopoulos, K. (2006). *The genesis of modern Hellenism history*. Athens: Estia (in Greeke).

📖 Svoronos, N. (2004). *The Greek nation: Genesis and modern Greek formation*. Athens: Polis (in Greeke).

📖 Svoronos, N. (1999). *Overview of modern Greek history*. Athens: Themelio (in Greeke).

- **TEACHING METHODS**

- Use of technology, discussion, lectures, written assessments

- **ASSESSMENT METHODS**

- Written exams

- **LANGUAGE OF INSTRUCTION**

- Greek

**1. History and Dramaturgy of Modern Greek Theatre II: 19th Century - 1920**

• **COURSE CODE**

01YE001

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Athanasios Blesios, Assistant Professor

• **COURSE OBJECTIVES**

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

• **LEARNING OUTCOMES**

Students will learn about and understand the evolution of the Modern Greek theatre in the 19th century up to 1920. They are about to experience the evolution through certain periods of theatrical history with particular characteristics. At the end of the course they will be able to identify the stations in the Greek theater history, intersections, but also qualitative changes. At the same time, they will be able to identify and analyze the elements of Hellenism and Europeanization in this course and their conjugation. At the level of drama they will be able to broaden the dramaturgical analysis adapting to the particularities of plays and the data of the 19th century. They will be able, through the diversity of theatrical phenomenon, to critically evaluate the relationship of theater, society and ideology.

• **PREREQUISITES**

4 attendances

• **COURSE CONTENTS**

- The first period of the history of the Greek theatre of the 19<sup>th</sup> century (1830-1860)
- The transitional period (1860-1870)
- The second period (1870-1900)
- The theatre history of the first decades of the 20<sup>th</sup> century
- Extended presentation and critical analysis of plays

• **RECOMMENDED READING**

- 📖 Byzantios, D. K. (2005). *Babylonia*. Athens: Estia (in Greek).
- 📖 Blesios, A. G. (2010). *The plays of D. K. Byzantios*. Athens: Papazisis (in Greek).
- 📖 Grammatas, T. (2002). *The Greek theatre in the 20<sup>TH</sup> Century. models of civilization and originality*. Vol. I, II. Athens: Exantas (in Greek).
- 📖 Chatziantazis, T. (1981). *The Greek Vaudeville*, Vol. I: *The Greek Vaudeville and its era*, Vol. II. Athens: Ermis (in Greek).

- 📖 Kapetanakis, I. (1992). *The general secretary-vengera-the meal of Paris*. Athens – Giannina: Dodoni (in Greek).
- 📖 Maresis, A. (1991). *Vasilikos*. Athens: Ermis (in Greek).
- 📖 Sideris, G. (1990). *History of Modern Greek Theatre 1794-1944, Volume One: 1794-1908*, Center for the Study and Research Greek Theatre. Athens: Kastaniotis.
- 📖 Spathis, D. (1986). *The Enlightenment and the Greek theater*. Thessaloniki: University Studio Press.
- 📖 Stamatopoulou-Vasilakou, C. (2006). *Theatre in the Greek Community of near east during the 19<sup>th</sup> century. Constantinople-Smyrna. Eight Essays*. Athens: Polytron (in Greek).
- 📖 Tambaki, A. (2002). *Modern Greek Dramaturgy and its western influences (18<sup>th</sup>-19<sup>th</sup> c.)*. Athens: Ergo (in Greek).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

Greek

## 2. History and Dramaturgy of Ancient Theatre I: Aeschylus-Sophocles

- **COURSE CODE**

01YE015

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Ioanna Karamanou, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to Greek tragedy with a special focus on Aeschylus and Sophocles. Through this course students will acquire an understanding of the dramatic festivals of Athens, dramatic space and performance, as well as of the stagecraft and dramatic technique of Aeschylus and Sophocles. Students will obtain a working knowledge of their tragic art, on the basis of a text-centred approach and dramaturgical analysis of selected scenes from Aeschylus' *Persians*, *Agamemnon*, *Choephoroi*, *Eumenides* and Sophocles' *Ajax*, *King Oedipus*, *Electra*.

- **LEARNING OUTCOMES**

This course introduces students to Greek tragedy with a special focus on Aeschylus and Sophocles. Through this course students acquire an understanding of the function of the dramatic festivals of Athens and are in a position to identify issues of dramatic space and performance, as well as interpreting matters of stagecraft and dramatic technique of Aeschylus and Sophocles. Students obtain a working knowledge of their tragic art, on the basis of a text-centred approach and dramaturgical analysis of selected scenes from Aeschylus' *Persians*, *Agamemnon*, *Choephoroi*, *Eumenides* and Sophocles' *Ajax*, *King Oedipus*, *Electra*.

- **PREREQUISITES**

None

- **COURSE CONTENTS**

- Introduction to Greek Tragedy
- The dramatic festivals
- Evidence for dramatic space, theatre architecture and performance
- Aeschylus: dramaturgical analysis based on a text-centred approach of the *Persians*, *Agamemnon*, *Choephoroi*, *Eumenides*
- Sophocles: dramaturgical analysis based on a text-centred approach of the *Ajax*, *King Oedipus*, *Electra*

- **RECOMMENDED READING**

- 📖 Dawe, R. (2006). *Sophocles: Oedipus Rex*. Cambridge: Cambridge University Press.
- 📖 Finglass, P. J. (2007). *Sophocles: Electra*. Cambridge: Cambridge University Press.
- 📖 Finglass, P. J. (2011). *Sophocles: Ajax*. Cambridge: Cambridge University Press.
- 📖 Garvie, A. F. (2009). *Aeschylus Persae*. Oxford: Oxford University Press.
- 📖 Goldhill, S. (2004). *Aeschylus: The Oresteia*. Cambridge: Cambridge University Press.
- 📖 Lesky, A. (1983). *Greek Tragic Poetry*. New Haven: Yale University Press.
- 📖 Sommerstein, A. H. (1989). *Aeschylus: Eumenides*. Cambridge: Cambridge University Press
- 📖 Taplin, O. (1977). *The Stagecraft of Aeschylus*. Oxford: Oxford University Press.
- 📖 Tredé, M., Said, S. & Le Boulluec, A. (1997). *A. Histoire de la littérature grecque*. Paris: Presses Universitaires de France.
- 📖 Winnington-Ingram, R. P. (1980). *Sophocles: An Interpretation*. Cambridge: Cambridge University Press

- **TEACHING METHODS**

Lectures, use of technology, discussion, written assignments

- **ASSESSMENT METHODS**

Written exams. To participate in the exams students are required to have attended at least four (4) lectures

- **LANGUAGE OF INSTRUCTION**

Greek (and English for Erasmus students)

### 3. World Theatre History and Dramaturgy II: 17th-18th Century

- **COURSE CODE**

01YE018

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Maria Spiridopoulou, Phd in Comparative Literature, Member of the Specialized Teaching Staff

- **COURSE OBJECTIVES**

This course reviews the history of drama from the 17th to the late 18th century, putting a particular emphasis on the Western European theatre (Italy, France, Spain, England, Germany) and examining the French classical period, the English Restoration drama, and theatre during the Age of Enlightenment, as well as the various drama genres and theatrical practices, up to the German *Sturm und Drang* movement and the Weimar Classicism. The various historical, social and ideological circumstances leading to the development of the

corresponding theatrical genres, as well as the various elements constituting the theatrical production (stage design, theatrical scenery, acting) are also thoroughly examined.

The students are introduced to significant theatrical plays, considered to be landmarks in the evolution of drama, from the English Renaissance Theatre (Elizabethan drama) to the classicism and baroque of 17 century and from the transitory «Sturm und Drang» to the Weimar classicism of the 18 century of Lights. A number of works by leading playwrights, such as Shakespeare, Molière, Racine, Corneille, Lope de Vega, Calderon de la Barca, Goethe, Lessing, Schiller, Goldoni and Kleist, are thoroughly analysed, while emphasis is laid on examining the stylistic particularities and novelties of the reviewed dramatists.

#### • **LEARNING OUTCOMES**

Students will be introduced to the most significant developments in the history of European and world drama, from the Renaissance to the 18th century, and get to know the work of the leading playwrights of that period. They will be able to evaluate the general characteristics and subjects, as well as the stylistic peculiarities of a number of significant theatrical plays, considered to be landmarks in the evolution of drama, from the Renaissance years, the Spanish baroque and the French classicism, to the “Age of Enlightenment” theatre and the bourgeois drama of the 18th century. They will be able to describe the various elements constituting the theatrical production (stage design, theatrical scenery, acting, audience), compare the various ways of performing, and evaluate/assess the different theatrical genres. They will have analyzed dramaturgically the most representative works of this period and will be able to combine the features and the development into the scenic space/theatre/ theatrical text according to the historical- social conditions of each period and country.

#### • **PREREQUISITES**

- a) The oral presentation of a theoretical matter with specific examples from theatrical plays will be taken under consideration for the final grades.
- b) The presence of the students is mandatory for the assimilation of the concepts and the theoretical themes of world theatre history.

#### • **COURSE CONTENTS**

- Commedia dell’Arte, characters and interference in Europe.
- Popular theatre, professional companies, types of stage
- Baroque scene (*scena all’italiana*), baroque stage machinery and design, special effects plays, first theatre permanent buildings. Game of illusions and reality. The growing power of the stage and the expansion of baroque scene.
- Spanish Golden Age, French classical age, English Elizabethan, Jacobean and Restoration periods and their characteristics.
- Theoretical prefaces and treatises by playwrights (p.e. Lope de Vega, Corneille, Dryden) and the unities of place, time, action.
- Dialogue between theatre and arts (architecture, scenery, acting) and the role of the theatre spectator.
- Court Ballet, Entremets, Melodrama, John Lully, Metastasio, opera buffa, opera seria.
- Oriental Theatre: India, China, Japan, Indonesia, Laos, Birmania
- New theories and Tendencies of Drama, its moral teaching, its social ideal.
- Drama larmoyant and his transformation in drama bourgeois. Theory and practice of Diderot’s drama. Voltaire, the drama of sentiment.
- The new theatrical stage in 18<sup>th</sup> century
- Realistic description in Lesage. The influence of English domestic drama and English novel in Lessing’s *Sara Sampson* (plot, characters, sentiment)

#### • **RECOMMENDED READING**

##### *In Greek*

- 📖 Bozizio, P. (2006). *History of the Theatre (Volume A)*. Athens: Soldatos (in Greek).
- 📖 Chartnol, F. (1980). *History of theater*. Athens: Ipodomi (in Greek).
- 📖 *Dictionary of Theatre*, University of Oxford. Athens: Nefeli, 2000 (in Greek).
- 📖 *From Aristotle to Brecht, Five essays on theater*. Athens: Kalvos, 1979 (in Greek).



- 📖 Fischer-Lichte, E. (2011). *History of theatrical drama: From Antiquity to the German classicism (Volume A)*. Athens: Plethron (in Greek).
- 📖 Karakasi, K. (2011). *Aspects of tragic*. Athens: Dardanos (in Greek).
- 📖 Pavis Patrice, *Λεξικό του θεάτρου*, Gutenberg, 2006
- 📖 Solomos, A. (1989). *Theatrical dictionary*. Athens: Kedros (in Greek).
- 📖 Spyridopoulou M. Notes on History of Theatre (and attachments), <http://spiridopoulou.wordpress.com/>

#### **Foreign bibliography**

- 📖 Brockett, O. G. & Hildy F. J. (2003). *History of Theatre*. Boston, MA: Allyn and Bacon.
- 📖 Guarino, R. (2005). *Il teatro nella storia*. Roma: GLF editori Laterza.
- 📖 Roubine J. J. & Ryngaert, J. P. (2010). *Introduction aux grandes théories du théâtre*. Paris: Colin.
- 📖 Surgers, A. (2007). *Scénographie du théâtre occidental*. Paris: Colin.

#### **Plays in Greek**

- 📖 Beaumarchais, P. (2001). *The Marriage of Figaro*. Athens: Kastaniotis (in Greek).
- 📖 Goldoni, K. (2011). *The Lokantiera*. Athens: Patakis (in Greek).
- 📖 Marivaux, P. (2008). *The game of love and luck*. Athens: Eridanus (in Greek).
- 📖 Molière (2011). *Women's school*. Athens: Eridanus (in Greek).
- 📖 Molière (2009). *The Gentleman*. Athens: Eridanus (in Greek).
- 📖 Racine (1998). *Phaedra*. Athens: Athens French Institute (in Greek).
- 📖 *Theatrical dialogues: Anthology* Athens: Eridanus, 2010 (in Greek).

#### • **TEACHING METHODS**

Lectures, interactive lecturing (brainstorming, concept tests, quizzes and short answers, organizing debates), use of written materials (power-point presentations), audiovisual aids, written assessments.

#### • **ASSESSMENT METHODS**

Written exams and/or a preparation of a final paper with specific themes of world theatre history after consultation with the professor

#### • **LANGUAGE OF INSTRUCTION**

Greek (optionally French, Italian)

## 4. Theatre Pedagogy II: Drama in Education

#### • **COURSE CODE**

02YE005

#### • **TYPE OF COURSE**

Compulsory

#### • **LEVEL OF COURSE**

Undergraduate

#### • **YEAR OF STUDY**

2013-2014

#### • **SEMESTER**

Spring Semester

#### • **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

#### • **NAME OF LECTURER**

Alkistis Kondoyianni, Professor

#### • **COURSE OBJECTIVES**

The objective of this course is to introduce students to the role of Drama in Education, a new approach of the educational praxis, which can be an art form or a learning medium for the achievement of cognitive, social and affective goals. The lesson covers mainly theoretical aspects and applied research which the students will approach by bibliography and workshops in a holistic way while focusing in pedagogy dimension.

The unities of the course will be:

- a) The role of Drama in Education in typical and Special Education,
- b) Drama in Education and the teaching subjects in a curriculum,
- c) Drama in Education in relation with personal, social and affective development,
- d) Drama in Education in life-long learning and
- e) Drama in Education combining with other Arts.

• **LEARNING OUTCOMES**

After the completion of the course, students are expected to a) acquire an adequate understanding of the role of DiE describe its techniques, and exercises and choose the right ones with regard to each particular context, b) appreciate the eligibility of the DiE and its potentials regarding the cognitive, emotional and social growth of the pupil, b) recognize proper exercises and techniques in terms of the aims they set forth, rank and categorize/list them according to particular criteria and invent new approaches, d) proceed into scheduling of simple programs which are differentiated/arranged according to the variability of educational places and the particular needs groups, e) reflect upon programs already submitted, and make the effort to construct their own similar ones. Proceed into the evaluation and of teatro-paedagogical programs and become capable to reconstruct and defend them on the basis of certain criteria.

• **PREREQUISITES**

Attendance of a Conference and of two seminars/workshops

• **COURSE CONTENTS**

- Drama in Education in relation with the world, the culture, the education (theories, researches and projects)
- Drama in Education for the personal and social development exploring the self-knowledge, the empathy, the collaboration, the problem solving, the decision making and the life skills (theories, researches and projects)
- Drama in Education in relation with lifelong learning (researches and projects)
- Drama in Education and other Arts (projects)

• **RECOMMENDED READING**

- 📖 Alkistis. (2008). *Black Cow - White Cow, Drama in Education and Interculturalism*, Athens: MOTIVO (in Greek).
- 📖 Alkistis. (1988). *The Book of Drama in Education*. Athens: Pedio (in Greek).
- 📖 Boal, A. (1993). *Theatre of the Oppressed*. New York: Theatre Communications Group.
- 📖 Bolton, G. (1982). Drama as Learning, as Art and as Aesthetic Experience, in: Ross, M. (ed). *The Development of the Aesthetic Experience*. London: Pergamon.
- 📖 Bruner, J. (1996). *The Culture of Education*. Cambridge: Harvard University Press.
- 📖 Fleming, M. (2001). *Teaching drama in primary and secondary schools: an integrated approach*. London: David Fulton Publishers.
- 📖 O' Tool, J. (1992). *The process of Drama*. London: Routledge.
- 📖 Reid, L. A. (1986). *Ways of Understanding and Education*. London: Heinemann.
- 📖 Ross, M. (1984). *The Aesthetic Impulse*. London: Pergamon.
- 📖 Taylor, P. (2000). *The Drama Classroom*. London: Routledge-Falmer.
- 📖 Winnicott, D. (2005<sup>2</sup>). *Playing and Reality*. London: Routledge.

• **TEACHING METHODS**

Discussion, lectures, written assessments, micro-teaching, drama workshops

• **ASSESSMENT METHODS**

Written exams, work sheets and drama workshops in schools or groups.

• **LANGUAGE OF INSTRUCTION**

Greek

## 5. Research Methodology

• **COURSE CODE**

01YE006

• **TYPE OF COURSE**

- Compulsory
- **LEVEL OF COURSE**  
Undergraduate
  - **YEAR OF STUDY**  
2013-2014
  - **SEMESTER**  
Spring Semester
  - **NUMBER OF CREDITS ALLOCATED**  
6 ECTS Credits
  - **NAME OF LECTURER**  
Maria Velioti-Georgopoulos, Assistant Professor - Asterios Tsiaras, Assistant Professor
  - **COURSE OBJECTIVES**  
The objective of this course is to introduce students to basic concepts and techniques of research in the humanities, especially research in theater and performing arts. Through the teaching of the course the student will understand the way of writing a scientific study and research methodology followed. Students are expected to assimilate the following units: α) The basic concepts of scientific research methodology β) The types of scientific inquiry c) The categories of student - research tasks d) The grouping, processing and synthesis of research data.
  - **LEARNING OUTCOMES**  
Upon successful completion of the course students will be able to understand the basic concepts of the scientific research methodology in the field of theater and performing arts. They will be able to distinguish the kinds of scientific research and construct appropriate content of an undergraduate working and collect, bundle and process research data. Also, they will be able to proceed to produce a scientifically documented text on issues related to theater and performing arts.
  - **PREREQUISITES**  
8 attendances
  - **COURSE CONTENTS**
    - Concept, content and purpose of research methodology.
    - The categories of student – research tasks: undergraduate, graduate, postgraduate, doctoral dissertation
    - The choice of the theme, design (diagram), writing the research paper
    - The kinds of scientific inquiries concerning theater and performing arts : Bibliographic search, archival research, field research, interviews, questionnaires, quantitative research, qualitative research, triangulation, action research, case study and experimental research
    - Collection, analysis and synthesis of research data
  - **RECOMMENDED READING**
    - 📖 Cohen, L. Manion, L. & K. Morrison (2008). *Methodology of educational research*. Athens: Metaixmio.
    - 📖 Copans, J. (2004). *Ethnographic field research*. Athens: Gutenberg.
    - 📖 Goddard, W. & S. Melville (2001). *Research methodology: An introduction*. Lansdowne [South Africa]: Juta.
    - 📖 Zafiroopoulos, K. (2005). *How is scientific research carried out?: Scientific research and assignment writing*. Athens: Kritiki.
    - 📖 Katsarou, E. & B. Tsafos (2003). *From research to teaching: Educational action research*. Athens: Savvalas.
    - 📖 Khan, J. A. (2011). *Research methodology*. New Delhi: APH Publishing Corporation.
    - 📖 Kumar, R. (2011). *Research methodology: a step-by-step guide for beginners*. Los Angeles: SAGE.
    - 📖 Mason, J. (2003). *Conducting qualitative research*. Athens: Ellinika-Grammata.
    - 📖 Pappas Θ. Γ. (2002). *The methodology of scientific research in the humanities*. Athens: Kardamitsa.

📖 Singh, Y. K. & N. Ruchika (2010). *Research methodology*. New Delhi: A. P. H. Publishing Corporation.

- **TEACHING METHODS**  
Discussion, lectures, simulation of the Research Process
- **ASSESSMENT METHODS**  
Research tasks presentation
- **LANGUAGE OF INSTRUCTION**  
Greek

## 6. French Language and Theatre Terminology I

- **COURSE CODE**  
02YX008B
- **TYPE OF COURSE**  
Optional
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ALLOCATED**  
4 ECTS Credits
- **NAME OF LECTURER**  
Dr. Christina Oikonomopoulou, Member of Specialized Teaching Staff
- **COURSE OBJECTIVES**  
The course aims to introduce and familiarize the students with the French language and the French theatrical terminology, via the study of a large variety of French and Francophone theatrical topical documents, such as theatrical programs, plays, critics of plays, festivals' programs, actors', producers' and writers' interviews and texts. Furthermore, within the course will be provided a large material of theory and exercises of French grammar and syntax, in order that the students will be able to have a satisfactory comprehension of the theatrical documents written in French.
- **LEARNING OUTCOMES**  
After a 13 courses semester, the students will be able to recall, identify, apply, develop and currently use basic morpho-syntactical schemes of the French current language and the French theatrical terminology, as they are expressed and declared in works of French dramatists and theoretical scientists of the theater. Also, they will able to know, recall, analyze and synthesize diverse elements proper to the French theatrical culture.
- **PREREQUISITIES**  
No prerequisites
- **COURSE CONTENTS**
  - Exercises of French grammar and syntax
  - Exhaustive study (comprehension, vocabulary, terminology) of theatrical topical documents
- **RECOMMENDED READING:**
  - 📖 Bérard, E. (2004). *Tempo I, Méthode de français pour adultes*. Paris: Didier Scolaire.
  - 📖 Bouchard, A. (1982). *La langue théâtrale, Vocabulaire des termes et des choses de théâtre*. Genève: Slatkine.
  - 📖 Clement, J. (2002). *La culture expliquée à ma fille*. Athènes (in Greek).
  - 📖 Corvin, M. (1995). *Dictionnaire Encyclopédique du théâtre*, 2 volumes. Paris: Bordas.
  - 📖 Descortes, M. (1964). *Le Public de théâtre et son histoire*. Paris: PUF.
  - 📖 *Dictionnaire du Théâtre*, Paris: éd. Albin Michel (Encyclopaedia Universalis), 1998.
  - 📖 Dubuc, M. (1979). *Vocabulaire bilingue du théâtre*. Montréal: Leméac.

- 📖 Giteau C. (1970). *Le Dictionnaire des arts du spectacle*. Paris: Dunod,.
- 📖 Hartnoll P. & Found, P. (2000). *Λεξικό του Θεάτρου*. Αθήνα: Νεφέλη.
- 📖 Larthomas, P. (1980). *Le Langage dramatique*. Paris: PUF.
- 📖 Oikonomopoulou, C. (2006). *Guide de Terminologie théâtrale française*, Athènes: Auto-édition (In French).
- 📖 Pavis, P. (2002). *Dictionnaire du théâtre*. Paris: Colin.
- 📖 Pierron, A. (2002). *Dictionnaire de la langue du théâtre*. Paris: Le Robert.
- 📖 Quénant, G. (1957-1959). *L'Encyclopédie du théâtre contemporain*, 2 volumes. Paris: Perrin.
- 📖 Simon, A. (1970). *Dictionnaire du théâtre français contemporain*. Paris: Larousse.
- 📖 Souriau E. et al., (1990). *Vocabulaire de l'esthétique*. Paris: PUF.
- 📖 Uberfeld A. (1996). *Les termes clés de l'analyse au théâtre*. Paris: Seuil.

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

French, Greek

## or Spanish Language and Theatre Terminology I

- **COURSE CODE**

02YX008I

- **TYPE OF COURSE**

Optional

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ECTS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Stylianos Rodarelis, Member of Specialized Teaching Staff

- **COURSE OBJECTIVES**

The objective of this course is to bring the student in a first contact with the Spanish language through exercises which will be based on life experiences structured in brief everyday dialogues. This familiarity will help the approach on key elements of the Spanish grammar. Further, the exercises on life experiences using theatrical texts of the 20th century will help the student to enhance his knowledge and come closer to the Spanish dramaturgy.

- **LEARNING OUTCOMES**

Upon completion of the semester, students are able to understand and reproduce oral and written language basic patterns that correspond in everyday situations. They recognize, interpret and reproduce the basic terms of the Spanish theatrical terminology, as expressed through the works of contemporary Spanish dramatists of the 20th and 21st century.

- **PREREQUISITES**

No prerequisite

- **COURSE CONTENTS**

- Everyday dialogues
- Morphology and syntax of the language
- Basic grammar rules
- Extracts from theatrical texts of the 20th century

- Key terms of a theatrical play

• **RECOMMENDED READING**

- 📖 Arrabal F. (1991). *Pic-Nic, El triciclo, El laberinto*. Madrid: Cátedra.
- 📖 Buezo C. (1992). *Teatro breve de los siglos de Oro*. Madrid, Castalia.
- 📖 Góngora L. (1993). *Teatro complete*. Madrid: Cátedra.
- 📖 Hermenegildo A. (1998). *Del palacio al coral*. Madrid: Biblioteca Nueva.
- 📖 Hernandez R. (2013). *Todos los que quedan*. Murcia: Universidad de Murcia.
- 📖 Ramón de la Cruz (1990). *Sainetes*. Madrid: Cátedra.
- 📖 Rodarelis, S. (2010). *Terms of a theatrical play*. Athens: Iaspis (in Greek).
- 📖 Rodarelis, S. (2010). *Basic Rules of Spanish Grammar*. Athens: Iaspis (in Greek).
- 📖 Rubial J. (1990). *Teatro sobre teatro*. Madrid: Cátedra.
- 📖 Tirso de Molina (2004). *El burlador de Sevilla*. Madrid: Cátedra.

• **TEACHING METHODS**

Exercises based on life experiences and theatrical texts structured in brief everyday dialogues, lecture

• **ASSESSMENT METHODS**

Written exams (morphology and syntax of the language, translation of a part of a theatrical play, creating phrases in Spanish)

• **LANGUAGE OF INSTRUCTION**

Greek and Spanish

**or Italian Language and Theatre Terminology I**

• **COURSE CODE**

02YX008IT

• **TYPE OF COURSE**

Optional

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Maria Spiridopoulou, Phd in Comparative Literature, Member of the Specialized Teaching Staff

• **COURSE OBJECTIVES**

The lesson aims at:

- a) Learning and assimilating the formative and syntactical structures of the Italian language and the evolvement of the linguistic competence of the students who will learn to how express and communicate through written and oral speech and
- b) Students' familiarization to Italian theatre terminology and the use of basic concepts-dictionary words of the Italian Language.

More specifically, aims of the lesson are the reception and use of Italian theatre/drama terminology through plays and theoretical texts and the understanding and reproduction of acts from basic difficulty chosen texts.

• **LEARNING OUTCOMES**

Upon successful completion of this course, students will know, understand and be ready to use a number of basic formal and syntax structures of the Italian language, and be able to express themselves and communicate by means of daily-life expressions, both orally or in writing. They will also be introduced, combine and be able to use a series of basic Italian theatrical terms and develop foreign language skills enabling them to search for information

on topics such as the various kinds of spectacles and the performing arts. They will get to know, understand, and analyze a series of simple texts by Italian playwrights and theatre theorists, and compare different kinds of texts (such as small biographical notes, theatre programs etc.). Finally, they will be able to understand and perform simple scenes from selected plays, at an elementary level.

#### • **PREREQUISITES**

For the effective learning of the laboratory/workshop of Italian Language and Terminology, the presence and active involvement of the students is obligatory for four lessons. Towards the end of the semester extra credits/ points are given to students who reproduce and stage chosen acts from the Italian drama repertory.

#### • **COURSE CONTENTS**

- Grammar: Speech words (nouns, adjectives, articles), Tenses (present/past future ones), qualifiers (time, purpose etc.), Simple and articulating Prepositions.
- Oral Speech and expression: introducing, basic information exchange in restaurants/bars/displays, interaction aiming at buying theatre tickets/requesting information about spectacles and performative arts. Reproducing simple acts of theatrical plays of the bibliography.
- Written Speech: space description, interests, favourite people/lessons. Summary/rephrasing of short contemporary text.
- Oral Comprehension: understanding of speech in Italian, using basic information, which arise in difficulty level as lessons proceed.
- Written Comprehension: understanding of different kinds of texts starting with describing people and places up to theatre terminology texts (short biography of Dario Fo, Theatre programme in Scala Di Milano) and acts from theatre plays of Carlo Goldoni, Italo Svevo, Fausto Paravinino.

#### • **RECOMMENDED READING**

##### **Grammar**

- 📖 Barroncini M. (2012). *In ascolto elementare*. Athens: Primus edizioni.
- 📖 Mavridis, F. (2004). Italian-Greek dictionary Mega. Athens: Sideris M (in Greek).
- 📖 Pauli P. (2012). *Grammatica della lingua italiana in pratica*. Athens: Primus edizioni.
- 📖 Pauli P. (2012). *In pratica*. Athens: Primus edizioni.
- 📖 Pauli P. (2012). *Verbi italiani*. Athens: Primus edizioni.
- 📖 Spiridopoulou, M. *Esercizi italiani*, <http://spiridopoulou.wordpress.com/>
- 📖 Vazouras, G. (2007). *Learning the Italian language I*. Thessaloniki: University Studio Press (in Greek).

##### **Theatre terminology**

- 📖 Spiridopoulou, M. *Dictionary of Italian theatrical terminology*, <http://spiridopoulou.wordpress.com/>.
- 📖 Spiridopoulou, M. *Italian Theatrical Texts*, <http://spiridopoulou.wordpress.com/>

##### **Theatrical plays**

- 📖 Goldoni, C. (2012). *Mirandolina*. Athens: Primus Edizioni,.
- 📖 Paravidino, F. (2001). *Il trinciapollo*, Hystrio, no. 2.
- 📖 Svevo, I. (2004). *Teatro e saggi*, in *Tutte le opere, III*. Milano: Mondadori.

#### • **TEACHING METHODS**

The material used due to the interactive procedure of the lesson levels of the foreign language comprises of multiple learning tools:

1. Communicative method through dialogues and audiovisual materials use (CDs and videotapes).
2. Theatrical plays of foreign writers in target-language and simple theoretical theatrical texts, derived from scientific magazines, books and foreign editions.
3. Texts of presentation and theatre reviews from foreign press (updated knowledge).
4. Theatrical programs, audio-visual material from theatrical performances (CDs, DVDs, videotapes etc.).

5. Relevant material from the internet (webpages, websites, oral interviews and performances sections from the Italian radio, RAI broadcasting etc.)

6. Perception exercises of theatrical terms, matching exercises indexed in *Italian Theatrical Texts* of the instructor.

• **ASSESSMENT METHODS**

Written exams

• **TEACHING LANGUAGE**

Italian

## 7. European Literary Movements: 18th-20th century

• **COURSE CODE**

01YX006

• **TYPE OF COURSE**

Compulsory (Spring Semester)

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013- 2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Angeliki Spiropoulou, Assistant Professor

• **COURSE OBJECTIVES**

This course aims at introducing students to the major literary trends and movements of the modern European literary tradition from the 18<sup>th</sup> to the mid-20<sup>th</sup> century, i.e., roughly from romanticism up to the high literary modernism of the interwar period. It also aims at familiarizing them with the writings of canonical writers of the Western literary tradition through close readings of selected texts. At the end of the course the students are expected to be familiar with all literary trends from 18<sup>th</sup> to 20<sup>th</sup> C and the key writers of the Western tradition. They are also expected to be able: to place the movements and the writers chronologically and in relation to cultural history; to associate the literary trends and writers with particular characteristics, to be able to perform a critical analysis of literary texts and finally locate them within aesthetic history and in relation to other art forms (music and painting) of the same period/trend.

• **LEARNING OUTCOMES**

At the end of the course the students are expected

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

• **PREREQUISITES**

No prerequisite

• **COURSE CONTENTS**

This course introduces students to the major literary trends and movements of the modern European literary tradition from the 18<sup>th</sup> to the 20<sup>th</sup> century. Starting from the romantic reaction to classicism, the course goes on to examine the ideas and practices of realism/naturalism, symbolism, aestheticism, expressionism as well as the various literary



*avant-gardes* (futurism, Dadaism, surrealism) up to the high literary modernism of the interwar period. Alongside reviewing the history and general features of these trends, we also read closely selected poetry and fiction by representative writers and canonical figures of modern European literature, such as Goethe, Blake, Keats, Coleridge, Baudelaire, Rimbaud, Rilke, Mallarme, Balzac, Flaubert, Dickens, Dostoyevsky, Tolstoy, Wilde, Kafka, Proust, Woolf, Joyce, Eliot, Mayakovsky and Breton, among others. Finally literary currents are also introduced in relation to other arts too (music and painting) and in the context of their historical period.

More specifically, the course components are:

- Introduction to European Literature: From Medieval Times to 18<sup>th</sup> C.: Major writers, genres, texts and currents
- Late 18<sup>th</sup> C.: The Enlightenment, Classicism and the dawn of Romanticism
- The 19<sup>th</sup> C.: High Romanticism, Parnassism, Realism, Naturalism, Aestheticism, Symbolism
- The 20<sup>th</sup> C.- to 1940s: Modernity, Modernism and the different *avant-gardes*

#### • RECOMMENDED READING

- 📖 Auerbach, E. (2006). *Mimesis*. Athens: MIET (in Greek).
- 📖 Beardsley, M. C. (1989). *History of Aesthetic Theories*. Athens: Nefeli (in Greek).
- 📖 Bentley, E. (1990). *The Theory of the Modern Stage: an introduction to modern theatre and drama*. London: Penguin (in Greek).
- 📖 Bloom, H. (2007). *The Western Canon*. Athens: Gutenberg (in Greek).
- 📖 Carlson, M. (1984). *Theories of the Theatre: a historical and critical survey from the Greeks to the present*. Ithaca: Cornell University Press.
- 📖 Chryssanthopoulos, M. (2012). *Greek Surrealism and the Construction of Tradition*. Athens: Agra (in Greek).
- 📖 Dimirioulis, D. (2012). *Kavouridon and Paradromos*. Athens: Motivo (in Greek).
- 📖 Dokore, B. (1974). *Dramatic Theory and Criticism: Greeks to Grotowski*. New York: Harcourt Brace Jovanovich College Publ.
- 📖 Drain, R. (1995). *Twentieth-Century Theatre : A Sourcebook*. London: Routledge.
- 📖 Gotsi, G., K. Karakasi., D. Kargiotis., Th. Katsikaros., I. Pipinia., D. Provata., Spiropoulou, A. & Vlavianou, A. (2008). *History of European Literature 18<sup>th</sup> -20<sup>th</sup>. C.* Patras: The Hellenic Open University (in Greek).
- 📖 Politi, T. (1999). *On Writing Limits*. Athens: Agra (in Greek).
- 📖 Spiropoulou, A. (2007). *Walter Benjamin: Images and Myths of Modernity*. Athens: Alexandria (in Greek).
- 📖 Spiropoulou, A. (2010). *Virginia Woolf, Modernity and History: Constellations with Walter Benjamin*. London, New York: Palgrave-Macmillan (in English).
- 📖 Travers, M. (2005). *Introduction to Modern European Literature*. Athens: Vivliorama (in Greek).
- 📖 Tsirimokou, L. (2000). *Internal Speed*. Athens: Agra (in Greek).
- 📖 Tzouma, A. (2007). *One Hundred Years of Nostalgia*. Athens: Metaichmio (in Greek).

#### • TEACHING METHODS

Lectures, tutorials, (also use of audio-visual aids)

#### • ASSESSMENT METHODS

In-class group presentation on an assigned current or writer; and written examination. To gain the right to final assessment, students are required to participate in at least 7 class sessions.

#### • LANGUAGE OF INSTRUCTION

Greek (alternatively English can be used to instruct foreign students visiting through Erasmus schemes)

**\*Students planning to choose the specialization of Performing Arts are required to take the course Introduction to Physical Theatre and Mime in the 2<sup>nd</sup> semester of their studies.**

## 2nd Year (60 ECTS credits)

### 3<sup>rd</sup> Semester (30 ECTS credits)

#### 1. World Theatre History and Dramaturgy III: 19th Century

- **COURSE CODE**

02YX015

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

4<sup>th</sup> Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Athanasios Blesios, Assistant Professor

- **COURSE OBJECTIVES**

The course focuses on the history of world theatre during the 19<sup>th</sup> century and on the plays of the same period. Students are introduced to landmark plays in the evolution of drama, from the era of realism and symbolism to the theatrical avant-guards. A representative number of works by leading playwrights such as Hugo, Büchner, Gogol, Zola, Ibsen, Hauptmann, Strindberg, Chekhov are thoroughly analysed, while emphasis is placed on examining the stylistic particularities and novelties of the reviewed dramatists. The objective of this course is to introduce students to the basic informations, evolutions and problems of the world theatre of this period and to familiarize students with these plays, so as to reveal their value and their originality in the evolution of the world drama.

- **LEARNING OUTCOMES**

The students are going to come together and experience the World Theatre History and Dramatology of the 19th century. This experience is to acquire knowledge and understanding of basic artistic and literary movements, dramatic developments in relation to broader social and intellectual developments, representative works of drama and theater masters' contribution in the process of theater. The detailed and synthetic procedure of the course leads through the comparative method to obtain the respective skills of the students. At the end, students are able not only to analyze and synthesize the elements of the plays but also on the theatrical life, and to make an assessment of their quality and innovative features.

- **PREREQUISITES**

4 attendances

- **COURSE CONTENTS**

- The evolution of the world drama during the 19<sup>th</sup> century
- The playwrights of the first half of the 19<sup>th</sup> century: neoclassicism, romanticism and other tendencies
- The playwrights of the 2<sup>nd</sup> half of the 19<sup>th</sup> century: realism, symbolism, naturalism

- **RECOMMENDED READIND**

- 📖 Bakonicola-Georgopoulou, C. (1991). *Points of view and perspectives of drama*, Athens: Smili (in Greek).
- 📖 Melberg, M. (1997). *The Strindberg and modern drama*, Delphi Symposium, 7-12 May 1988, bilingual edition. Athens: Estia (in Greek).

- 📖 Chourmouziou A. (1986). *Questions to the sphinx. From Goethe to Pirandello and Ntyrenmatt*. Athens: Friends Editions (in Greek).
- 📖 Fischer-Lichte, E. (2012). *History of European drama and theatre 2: From romanticism till today*. Athens: Plethron (in Greek).
- 📖 Hartnoll, P. (1980). *History of theatre*. Athens: Ypodomi (in Greek)
- 📖 Puchner, W. (1999). *The Perception of French dramaturgy in the modern Greek theatre: A first spherical approach (17<sup>th</sup>-20<sup>th</sup> Century)*. Athens: Ellinika Grammata (in Greek).
- 📖 Puchner, W. (2010). *Places and approaches of drama*. Athens: Aigokeros (in Greek).
- 📖 Shaw B. (1993). *The quintessence of Ibsen*. Athens-Ioannina: Dodoni (in Greek).
- 📖 Steiner, J. (1988). *The Death of Tragedy*. Athens-Ioannina: Dodoni (in Greek).
- 📖 Styan, J. L. (1981). *Modern Drama in theory and practice*, Vol. I, II, III. Cambridge: Cambridge University Press (in English).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

Greek

## 2. Directing Trends: Theory and Applications

- **COURSE CODE**

02YE009

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

4<sup>th</sup> Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Marina Kotzamani, Assistant Professor

- **COURSE OBJECTIVES**

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

- **LEARNING OUTCOMES**

Upon completing this course, students will be able to appreciate contributions of major directors of the first half of the 20<sup>th</sup> century to theater and to describe their achievements. Moreover, they will be able to identify and to study comparatively similar approaches, such as those of Antoine and Stanislavsky vis-à-vis realism, or those of Appia and Craig vis-à-vis symbolism. Beyond general affinities, they will also be able to appreciate finer distinctions between directors. For example, they will be able to appreciate the differences in the political approach to theater in the work of Meyerhold, Piscator and Brecht. The

extensive use of audio-visual material in class also cultivates the ability of students to identify and compare aesthetic styles. Assignments for the course have a practical orientation, enabling students to apply their knowledge, by outlining, for example, directing proposals for particular works, in the manner of the directors studied in this course.

• **PREREQUISITES**

None

• **COURSE CONTENTS**

- Introduction to the art of directing. The first directing experiments –S. Meiningen and A. Antoine. Naturalism in France. The Independent Theater Movement. Reactions to Naturalism: L. Poe, Paul Fort
- The Moscow Art Theater –C. Stanislavski and Vl. Nemirovich Danchenko
- Symbolism –A. Appia and E. G. Craig - Max Reinhardt
- Avant-garde movements: futurism, dada, surrealism, Bauhaus
- The Russian Revolution and Theater, with an emphasis on Vs. Meyerhold
- Political Theater in Germany: Expressionism, E. Piscator, B. Brecht
- Jean Copeau and the directors of the Cartel in France
- A. Artaud and the Theater of Cruelty

• **RECOMMENDED READING**

- 📖 Babet, D. (2008). *History of Modern Directing I (1887-1914)*. Thessaloniki: University Studio Press (in Greek).
- 📖 Braun, E. (1982) *The Director and the Stage*. London: Methuen.
- 📖 Drain, R. ed. (1995). *Twentieth-Century Theatre: A Sourcebook*. London and New York: Routledge.
- 📖 Dusigne, J-F. (2002). *From the Moscow Art Theater to the Art of the Theater*. Patra: Editions of DH.PE.THE Patras. (in Greek).
- 📖 Jomaron, J. (2009). *History of Modern Directing I (1887-1914)*, Thessaloniki: University Studio Press. (in Greek).
- 📖 Matesis, P. ed (n.d.) *Architects of Modern Theater*. Athens: Dodoni (in Greek).
- 📖 Meyerhold, Vs. (1982). *Theater Texts*. Translated by A. Voyazos. Athens: Ithaki (in Greek).
- 📖 Mitter, Sh. και M. Shevtsova (2005). *Fifty Key Theatre Directors*. London and New York: Routledge.
- 📖 Brecht, B. (1960). *Short Organum for the Theater*. Athens: Pleias (in Greek).
- 📖 Stanislavski, C. *My Life in Art I and II*. Translated by A. Nika. Athens: Gonis (in Greek).
- 📖 Zola, E. (1991). *Critical Texts on Theater*. Athens: Ekdosis Eikostou Protou (in Greek).

• **TEACHING METHODS**

Lectures incorporating audiovisual material, class discussion

• **ASSESSMENT METHODS**

1. Two short essays (5 pages) on subjects given in class
2. Written examination

• **LANGUAGE OF INSTRUCTION**

Greek

### 3. History and Dramaturgy of Ancient Theatre II: From Euripides to Roman Tragedy

• **COURSE CODE**

02YX021

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

- 2013-2014
- **SEMESTER**  
Winter Semester
  - **NUMBER OF CREDITS ALLOCATED**  
4 ECTS Credits
  - **NAME OF LECTURER**  
Ioanna Karamanou, Assistant Professor
  - **COURSE OBJECTIVES**  
The objective of this course is to introduce students to Euripides, satyr-play, later Greek tragedy and Roman tragedy. Through this course students will acquire an understanding of Euripidean stagecraft and dramatic technique, the basic features of the satyr-play and the further evolution of the tragic genre from the fourth century BC to Roman tragic poetry. Students will obtain a working knowledge of the tragic art of Euripides, Hellenistic and Roman tragic poets, on the basis of a text-centred approach and dramaturgical analysis of selected scenes from Euripides' *Trojan Women*, *Ion*, *Electra*, *Bacchae*, *Cyclops* and Seneca's *Troades* and *Medea*.
  - **LEARNING OUTCOMES**  
This course introduces students to Euripides, satyr-play, later Greek tragedy and Roman tragedy. Through this course students acquire an understanding of Euripidean stagecraft and dramatic technique, the basic features of the satyr-play and the further evolution of the tragic genre from the fourth century BC to Roman tragic poetry. Students obtain a working knowledge of the tragic art of Euripides, Hellenistic and Roman tragic poets and are in a position to identify issues of dramatic space and performance, on the basis of a text-centred approach and dramaturgical analysis of selected scenes from Euripides' *Trojan Women*, *Ion*, *Electra*, *Bacchae*, *Cyclops* and Seneca's *Troades* and *Medea*.
  - **PREREQUISITES**  
None
  - **COURSE CONTENTS**
    - Euripides: dramaturgical analysis based on a text-centred approach of the *Trojan Women*, *Ion*, *Electra*, *Bacchae*
    - Satyr-play: dramaturgical analysis based on a text-centred approach of Euripides' *Cyclops*
    - Trends of fourth-century tragedy and Hellenistic drama (with a particular reference to Lycophron's *Alexandra*)
    - Trends of Roman tragedy with particular references to Livius Andronicus, Naevius, Ennius, Accius, Pacuvius and Seneca.
    - Seneca: dramaturgical analysis based on a text-centred approach of the *Troades* and *Medea*.
  - **RECOMMENDED READING**
    - 📖 Barlow, S. (1986). *Euripides: Trojan Women*. Warminster: Aris and Philips.
    - 📖 Cropp, M. (1987). *Euripides: Electra*. Warminster: Aris and Philips.
    - 📖 De Romilly J. (1986). *La modernité d' Euripide*. Paris: Presses Universitaires de France.
    - 📖 Dupont, F. (1985). *L' acteur Roi*. Paris: Les Belles Lettres.
    - 📖 Lee, K. H. (1997) *Euripides: Ion*. Warminster: Aris and Philips.
    - 📖 Lesky, A. (1983). *Greek Tragic Poetry*. New Haven (u.a.): Yale University Press.
    - 📖 Seaford, R. (1984). *Euripides: Cyclops*. Oxford: Oxford University Press.
    - 📖 Seaford, R. (1996). *Euripides: Bacchae*. Warminster: Aris and Philips.
    - 📖 Schiesaro, A. (2003). *The Passions in Play: Thyestes and the Dynamics of Senecan Drama*. Cambridge: Cambridge University Press.
    - 📖 Tredé, M., Said, S. & Le Boulluec, A. (1997). *Histoire de la littérature grecque*. Paris: Presses Universitaires de France.
  - **TEACHING METHODS**  
Lectures, use of technology, discussion, written assignments
  - **ASSESSMENT METHODS**

Written exams. To participate in the exams students are required to have attended at least four (4) lectures

- **LANGUAGE OF INSTRUCTION**  
Greek (and English for Erasmus students)

#### 4. Introduction to Directing: Theory and Practice

- **COURSE CODE**  
02YE007
- **TYPE OF COURSE**  
Compulsory
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Anna Tsihli, Member of the Specialized and Laboratorial Teaching Staff

- **COURSE OBJECTIVES**

The course concentrates on some of the most important directors of the 20<sup>th</sup> century including Konstantin Stanislavski, Bertolt Brecht, Peter Brook, Jerzy Grotowski and, Wlodzimierz Staniewski and aims to introduce the students to the most important directorial schools and methods of the 20<sup>th</sup> and 21<sup>st</sup> century. The methods, the core theories and characteristics of the above directors will be explored through discussion, research, practice and papers. Students will practise the theories and methods through their projects, based upon the “signature” of their chosen director. At the end of the semester all students will be expected to present an individually or collaboratively written paper, focusing on the chosen directorial function and approach.

- **LEARNING OUTCOMES**

The aim of this module is to secure an in-depth understanding and use of directing techniques and methods for the appreciation and understanding of the theatre craft. The students must demonstrate their ability to understand the principle of directing combining various technics and methodologies that developed in different historical and sociocultural eras. During the lectures the students in groups explore and research different well known directors’ strategies and methods and disseminate the findings through a conference presentation in the classroom. Through these presentations together with the rehearsals for the final ten minute performance the student groups develop an understanding and appreciation of the concept of teamwork required for successful theatrical productions.

- **PREREQUISITES**

Attendance is mandatory at 5 workshops sessions

- **COURSE CONTENTS**

Introduction to the directorial function and its’ different approaches. Presentations and analysis of the work of the most important theatre directors of the 20<sup>th</sup> and 21<sup>st</sup> century, group meetings, rehearsals and presentation.

- **RECOMMENDED READING**

- 📖 Allain, P. (2002). *The Art of Stillness, The Theater Practice of Tadashi Suzuki*. London: Methuen.
- 📖 Barba, E. & Savarese, N. (2008). *The Actor’s Secret Art*. Athens: Koan (in Greek).
- 📖 Bogart, A. (2008). *A Director Prepares*. Athens: Papakosta Publ. (in Greek).

- 📖 Barba, E. (2004). *Land of Ashes and Diamonds*, OMMA STUDIO. Athens: Gavrielides (in Greek).
- 📖 Barba, E. (2007). *The Paper Canoe: A Guide to Theatre Anthropology*. Athens: Dodoni (in Greek).
- 📖 Hodge, A. (2000). *Twentieth Century Actor Training*. London: Routledge.
- 📖 Brook, P. (2008). *The Empty Space*. London: Penguin.
- 📖 Mitter, S. (1992). *Systems of Rehearsal, Stanislavski, Brecht, Grotowski and Brook*. London: Routledge.
- 📖 Mnouchkine, A. (2010). *L'art du present: Entretiens avec Fabienne Pascaud*. Athens: Koan (in Greek).
- 📖 Zarrilli, P. (1995). *Acting (Re)Considered: Theories and Practices*. London: Routledge.

- **TEACHING METHODS**

Lectures, tutorials, group presentations, written papers, rehearsals, performance

- **ASSESSMENT METHODS**

Performance, papers, group presentations

- **LANGUAGE OF INSTRUCTION**

Greek/English

## 5. Theatre Theory

- **COURSE CODE**

02YE004

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013- 2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Angeliki Spiropoulou, Assistant Professor

- **COURSE OBJECTIVES**

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

- **LEARNING OUTCOMES**

By the end of this course students are expected:

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

- **PREREQUISITES**

No prerequisite

## • COURSE CONTENTS

This course explores the complex relation between theatre and theory through the reading of foundational theoretical texts on theatre, and at the same time it follows and historically contextualizes the increasing influence of theory on dramatic texts and theatrical practices in the twentieth century. The course examines theoretical texts on the art of theatre by theatre theorists and practitioners following in chronological order, the theoretical emphasis shifting from theorising tragedy to a re-claiming of theatre by modern dramatists and then by actors and directors, roughly corresponding to a shift from dramatic to ‘post-dramatic’, performative and physical theatre. The course is based on close readings of texts by Aristotle, Lope de Vega, Corneille, Diderot, Schiller, Goethe, Schopenhauer, Hegel, Wagner, Nietzsche, Zola, Artaud, Pirandello, Grotowski, Appia, Craig, Stanislavski, Meyerhold, Piscator, Brecht and Peter Brook, among others.

More specifically, the course components are:

- Introduction to Theatre Theory: Starting from Aristotle’s *Poetics*
- Baroque and Classicist theories of tragedy and comedy
- Romantic Drama Theories
- Theatre and Philosophy (19<sup>th</sup> C: From Hegel to Nietzsche)
- Realist and Naturalist Drama Theory
- Theories of Modern Theatre- the emergence of the director and a return to ritual and the actor’s body
- Theories of Modern Theatre- The early 20<sup>th</sup> C. Russian experimental theatre, Artaud and Brecht’s epic theatre
- Recent developments in Theatre Theory: Performance and Interdisciplinary critical approaches

## • RECOMMENDED TEXTBOOKS

- 📖 Aristotle, Lope de Vega, Corneille, Schiller, Brecht, (1979). *Five theoretical Texts on Theatre*. Athens: Kalvos Publ. (in Greek).
- 📖 Artaud, Pirandello, Shaw, Brecht, Piscator, Bergman, Yeats, Appia, Craig, (1971). *Architects of Modern Theatre*. Athens: Dodoni Publ. (in Greek).
- 📖 Beardsley, M. C. (1989). *History of Aesthetic Theories*. Athens: Nefeli (in Greek).
- 📖 Bentley, E. (1990). *The Theory of the Modern Stage: an introduction to modern theatre and drama*. London: Penguin (in Greek).
- 📖 Carlson, M. (1984). *Theories of the Theatre: a historical and critical survey from the Greeks to the present*. Ithaca: Cornell University Press (in English).
- 📖 Dokore, B. (1974). *Dramatic Theory and Criticism: Greeks to Grotowski*. New York: Harcourt Brace Jovanovich College Publ (in English).
- 📖 Drain, R. (1995). *Twentieth-Century Theatre: A Sourcebook*. London: Routledge (in English).
- 📖 Patsalides, S. (2004). *From Representation to Performance*. Thessaloniki: University Studio Press (in Greek).
- 📖 Patsalides, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Pefanis, G. (2012). *The Adventures of Representation*. Athens: Papazisis (in Greek).
- 📖 Puchner, W. (2001). *From Theatre Theory to the Theories of the theatrical - Developments in Theatre Studies at the end of the 20<sup>th</sup> C*. Athens: Patakis (in Greek).
- 📖 Sakellariidou, E. (2006). *Contemporary Women’s Theatre*. Athens: Greek Letters (in Greek).
- 📖 Spiropoulou, A. (2007). *Walter Benjamin: Images and Myths of Modernity*. Athens: Alexandria (in Greek).

## • TEACHING METHODS

Lectures, tutorials

## • ASSESSMENT METHODS

In-class presentation on an assigned topic; and written examination

To gain the right to final assessment, students are required to participate in at least 7 class sessions.

## • LANGUAGE OF INSTRUCTION



Greek (alternatively English can be used to instruct foreign students visiting through Erasmus schemes)

## 6. French Language and Theatre Terminology II

- **COURSE CODE**  
02YX008B
- **TYPE OF COURSE**  
Optional
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
4 ECTS Credits
- **NAME OF LECTURER**  
Dr. Christina Oikonomopoulou, Member of Specialized Teaching Staff
- **COURSE OBJECTIVES**  
The course aims to improve, more specialize and sophisticate the students' knowledge in French language and French theatrical terminology acquired during the course of "French Language and Theater Terminology I", via the study of a large variety of French and Francophone theatrical topical documents, such as theatrical programs, plays, critics of plays, festivals' programs, actors', producers' and writers' interviews and texts. Furthermore, within the course will be provided a large material of theory and exercises of French grammar and syntax, in order that the students will be able to have a satisfactory comprehension of the theatrical documents written in French.
- **LEARNING OUTCOMES**  
After the completion of a 13 courses semester, the students will be able to understand, describe, reproduce, analyze and compose sophisticated and complicated oral and written schemes whose correspond to the everyday French life. Also, they will be able to recognize, translate, interpret and reproduce terms, phrases and elements of the theatrical French terminology and the French theatrical culture, as they are explained and described in theatrical works of French dramatists and theoretical scientists of the drama's art.
- **PREREQUISITES**  
No prerequisite
- **COURSE CONTENTS**
  - Exercises of French grammar and syntax
  - Exhaustive study (comprehension, vocabulary, terminology) of theatrical topical documents
- **RECOMMENDED TEXTBOOKS**
  - 📖 Bérard, E. (2004). *Tempo I, Méthode de français pour adultes*. Paris: Didier Scolaire.
  - 📖 Bouchard, A. (1982). *La langue théâtrale, Vocabulaire des termes et des choses de théâtre*. Genève: Slatkine.
  - 📖 Corvin, M. (1995). *Dictionnaire Encyclopédique du théâtre*, 2 volumes. Paris: Bordas.
  - 📖 Descortes, M. (1964). *Le Public de théâtre et son histoire*. Paris: éd. PUF.
  - 📖 *Dictionnaire du Théâtre*, Paris: Albin Michel (Encyclopaedia Universalis), 1998.
  - 📖 Dubuc, M. (1979). *Vocabulaire bilingue du théâtre*. Montréal: Leméac.
  - 📖 Giteau, C. (1970). *Le Dictionnaire des arts du spectacle*. Paris: Dunod.
  - 📖 Larthomas P. (1980). *Le Langage dramatique*. Paris: PUF.
  - 📖 Oikonomopoulou, C. (2006). *Guide de terminologie théâtrale française*. Athènes: Auto-édition (in French).

- 📖 Duteurtre, B. (2003). *Le voyage en France*. Athènes (in Greek).
- 📖 Pavis, P. (2002). *Dictionnaire du théâtre*. Paris: Colin.
- 📖 Pierron, A. (2002). *Dictionnaire de la langue du théâtre*. Paris: Le Robert.
- 📖 Quénant G., *L'Encyclopédie du théâtre contemporain*, 2 volumes. Paris: Perrin, 1957-1959.
- 📖 Simon A. (1970). *Dictionnaire du théâtre français contemporain*. Paris: éd. Larousse.
- 📖 Souriau E. et A. (1990). *Vocabulaire de l'esthétique*. Paris: PUF.
- 📖 Uberfeld A. (1996). *Les termes clés de l'analyse au théâtre*. Paris: Seuil.

- **TEACHING METHODS**  
Lectures, tutorials
- **ASSESSMENT METHODS**  
Written exams
- **LANGUAGE OF INSTRUCTION**  
French, Greek

## or Spanish Language and Theatre Terminology II

- **COURSE CODE**  
02YE008I
- **TYPE OF COURSE**  
Optional
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
4 ECTS Credits
- **NAME OF LECTURER**  
Stylianos Rodarelis, Member of Specialized Teaching Staff
- **COURSE OBJECTIVES**  
The objective of this course is for the students to gain advanced and in-depth knowledge in Spanish language through exercises which will be based on life experiences using theatrical texts of the 21st century. The amount of knowledge will give the students the opportunity to be able to respond to linguistic requirements of the Erasmus programme.
- **LEARNING OUTCOMES**  
Upon completion of the semester, students are able to understand and reproduce oral and written language basic patterns that correspond in everyday situations. They have the necessary level to integrate and participate to the European program of Erasmus.
- **PREREQUISITES**  
No prerequisite
- **COURSE CONTENTS**
  - Everyday dialogues.
  - Morphology and syntax of the language.
  - Basic grammar rules.
  - Extracts from theatrical texts of the 21st century.
  - Key terms of a theatrical play.
- **RECOMMENDED READING**
  - 📖 Calderón de la Barca (1983). *El alcalde de Zamalea, La vida es sueño, El gran teatro del mundo*. Barcelona: Cruguera.
  - 📖 Cervantes M. (1987). *Teatro complete*. Barcelona: Planeta.

- 📖 Hermenegildo A. (2002). *El tirano en escena*. Madrid: Biblioteca Nueva.
- 📖 Lope de Rueda (1979). *Teatro complete*. Barcelona: Bruguera.
- 📖 Lope de Vega (1984). *Fuente Ovejuna*. Barcelona: Bruguera.
- 📖 Mendoza Onrubia J. (1970). *Trece autos sacramentales*. Barcelona: Bruguera.
- 📖 Pliego M. (2005). *Teatro renacentista*. Madrid: Clásicos Libertarias.
- 📖 Rodarelis, S. (2010). *Terms of a theatrical play*. Athens: Iaspis (in Greek).
- 📖 Rodarelis, S. (2010). *Basic Rules of Spanish Grammar*. Athens: Iaspis (in Greek).
- 📖 Rodarelis, S. & Xenios, N. (2002). *Dictionary of theatrical terms*. Athens: Koan (in Greek).
- 📖 Rojas F. (2000). *Celestina*. Madrid: Espasa Calpe.

- **TEACHING METHODS**

Exercises based on life experiences and theatrical texts structured in brief everyday dialogues, lecture

- **ASSESSMENT METHODS**

Written exams (morphology and syntax of the language, translation of a part of a theatrical play, creating phrases in Spanish)

- **LANGUAGE OF INSTRUCTION**

Greek and Spanish

## or Italian Language and Theatre Terminology II

- **COURSE CODE**

02YE008IT

- **TYPE OF COURSE**

Optional

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Maria Spiridopoulou, Dr. in Comparative Literature, Member of the Specialized Teaching Staff

- **COURSE OBJECTIVES**

Teaching is based on acquiring linguistic communicative competences, receiving and use of theatre terminology and studying theoretical texts. The function of the lesson is based both on workshop and theory.

More specifically it centres on:

- Enriching the linguistic ability (formative-syntax structures) and understanding the structure, function and use of the language taught.
- Studying and researching of culture and theatre production in the target-language and acquiring informative internet material.
- Evaluating texts and evolving critical ability of students about the particularities of theatre language.
- Understanding complex acts of the theatrical repertory and its reproductions.

- **LEARNING OUTCOMES**

Upon successful completion of this course, students will be able to understand and analyze complex formal and syntax structures of the Italian language, as well as use complex language structures and daily-life expressions, both orally and in writing. They will acquire complex linguistic/communication skills and be able to understand complex information regarding both daily-life situations and the various kinds of spectacles. They will also be

able to understand, formulate anew and perform complex scenes from the Italian drama, and use theatrical terminology within specially formed linguistic contexts. They will be able to understand and evaluate various kinds of texts (theatre criticism, manifestos), ultimately being able to reform and restructure them.

#### • **PREREQUISITES**

Italian Language and Terminology I

For the correct learning of the workshop- lesson of Italian Language and Terminology II which is a continuation of Italian Language and Terminology I, the presence and active involvement of the students is obligatory for four lessons. Towards the end of the semester extra credits/ points are given to students who reproduce and stage chosen acts from the Italian drama repertory.

#### • **COURSE CONTENTS**

Grammar: Syntax structures of secondary clauses with infinitive and subjunctive. Secondary clauses and qualifiers, tenses (present perfect and past perfect), if-clauses, complex prepositions.

Oral Speech and expression: requesting information about spectacles, plays and performative arts. Reproducing complex acts from the theatrical plays of the bibliography.

Written speech: Summary, rephrasing of an act, performance review.

Oral Comprehension: understanding speech in Italian language with complex information, which arise in difficulty level as lessons proceed.

Written Comprehension: understanding of different kinds of texts starting with theatre terminology texts (futurist manifestos, theatre reviews) up to acts from theatre plays of Italo Svevo, Fausto Paravinino.

#### • **RECOMMENDED READING**

##### **Grammar**

📖 Barroncini, M. (2012). *Momento d'ascolto intermedio*. Athens: Primus edizioni (in Greek).

📖 Mavridis, F. (2004). *Italian-Greek dictionary Mega*. Athens: Primus edizioni (in Greek).

📖 Pauli, P. (2012). *Incontri nuovi* (livello medio) Athens: Primus edizioni (in Greek).

📖 Pauli P. (2012). *Grammatica della lingua italiana in pratica*. Athens: Primus edizioni (in Greek).

📖 Pauli P. (2012). *In pratica* (livello medio). Athens: Primus edizioni (in Greek).

📖 Pauli P. (2012). *Verbi italiani*. Athens: Primus edizioni (in Greek).

📖 Vazouras, G. (2007). *Learning the Italian language I*. Thessaloniki: University Studio Press (in Greek).

##### **Theatre terminology**

📖 Spiridopoulou, M. *Dictionary of Italian theatrical terminology*, <http://spiridopoulou.wordpress.com/>.

📖 Spiridopoulou, M. *Italian Theatrical Texts*, <http://spiridopoulou.wordpress.com/>

##### **Theatrical plays**

📖 Paravidino, F. (2001). *Genova 01* (teatro documento), Hystrio, no. 2.

📖 Svevo, I. (2004). *Teatro e saggi*, in *Tutte le opere, III*, Milano: Mondadori.

#### • **TEACHING METHODS**

The material used due to the interactive procedure of the lesson levels of the foreign language comprises of multiple learning tools:

1. Communicative method of language learning.

2. Theatrical plays of Italian writers in target-language and simple theoretical theatrical texts (Dario Fo, Eugenio Barba, C. Goldoni), derived from scientific magazines, books and editions.

3. Texts of presentation and theatre reviews from foreign press (updated knowledge).

4. Theatrical programs, audio-visual material from theatrical performances (CDs, DVDs, videotapes etc.).

5. Relevant material from the internet on webpages, websites.

6. Perception exercises of theatrical terms, matching exercises indexed in *Italian Theatrical Texts* of the instructor.

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Italian

## 7. Art History: Romanticism-1945

• **COURSE CODE**

02YX011

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013- 2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Antonia Mertyri, Assistant Professor

• **COURSE OBJECTIVES**

The purpose of this course is to acquaint the student with the content of those movements which are connected with the trends, the experimentations and thoughts which concern the fields of Visual and Applied Arts in the European continent from the end of the middle of the 20<sup>th</sup> century.

• **LEARNING OUTCOMES**

From the education of course, the student will acquire an understanding of the content of those movements which are connected with the trends, the experimentations and thoughts which concern the fields of Visual and Applied Artist in the European Continent, from the end of the 19<sup>th</sup> to the middle of the 20<sup>th</sup> century.

• **PREREQUISITES**

No prerequisites

• **COURSE CONTENTS**

More specifically, Romanticism, Realism, Impressionism and its evolution into autonomous expressions, Fauvism, Expressionism, Cubism, Futurism, the Russian Avant-garde, Constructivism, Dada, De Stijl, Bauhaus, New Objectivity and Surrealism are examined. The journey the motifs of modern perception is completed with an approximation of the trends which have dominating the western world since the end of the second World War, to emphasize on the difference between the Avant-garde and the modern "Rear Guard" and make known the subversive intervention of artistic conscience in the time of full-grown Capitalism and the financial priorities for the redefining of culture and its ideals.

• **RECOMMENDED READING**

📖 Argan, G. C. (1970). *L' art moderna 1770-1970*. Firenze: Editore S.p.A.

📖 Arnasson, H. H. & Mansfield, E. (2013). *History of Modern Art. Painting, Sculpture, Architecture, Photography*. Boston: Pearson.

📖 Crow, T. (1998). *Modern art in the common culture*. New Haven & London: Yale University Press.

📖 Foster, H., Krauss, R., Bois, Y. A. & Benjamin H. D. B. (2004). *Art since 1900: Modernism, Anti - modernism Postmodernism*. London: Thames & Hudson.

- 📖 Hamilton, G. H. (1993). *Painting and sculpture in Europe (1880-1940)*. New Haven & London: Yale University Press.
- 📖 Harris, J. & Frascina, F. (1992). *Art in modern culture: An anthology of critical texts*. London: Phaidon Press.
- 📖 Mertyri, A. (2010). *The Twilight of the idols. Drafts for the genesis and evolution of Modern Art*. Athens: Papazisis (in Greek).
- 📖 Schapiro, M. (1978). *Modern art: 19<sup>th</sup> and 20<sup>th</sup> century. Selected papers (vol.2)*. New York: George Braziller.
- 📖 Stangos, N. (1994). *Concepts of modern art. From fauvism to Postmodernism*. London: Thames and Hudson Ltd.
- 📖 Charalambides, A. (1993). *The art of the 20th century*. Thessaloniki: University Studio Press (in Greek).

- **TEACHING METHODS**

- Lectures, tutorials.

- **ASSESSMENT METHODS**

- Written exams

- **LANGUAGE OF INSTRUCTION**

- Greek.

## 4<sup>th</sup> Semester (30 ECTS credits)

### 1. World Theatre History and Dramaturgy IV: 20th Century

- **COURSE CODE**

02YE020

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Marina Kotzamani, Assistant Professor

- **COURSE OBJECTIVES**

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

- **LEARNING OUTCOMES**

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

- **PREREQUISITES**

None

- **COURSE CONTENTS**

- Modern theatre 1875-1915. Realism, Naturalism and the Independent Theater Movement
- H. Ibsen, *Doll's House*
- A. Chekhov, *Uncle Vanya*
- Modern Theater, 1875-1915. Symbolism (France, Germany, Appia and Craig)
- A. Strindberg, *Miss Julie*, *The Ghost Sonata*
- Modern Theater, 1875-1915
- Symbolism (Russia, England, Irish Renaissance, Italy, Spain, U.S.A.)

- Theater between the Wars (Germany, Italy, Spain)
- B. Brecht, The Three penny Opera
- Theater between the Wars (France, Russia, England, U.S.A.)
- Theater 1940-1968 (France, Germany, U.S.A.)
- S. Beckett, Happy Days
- Theater 1940-1968 (England, Italy, Russia, Eastern Europe)

• **RECOMMENDED READING**

- 📖 Bablet, D. (2008). *History of Modern Directing I (1887-1914)*. Thessaloniki: University Studio Press (in Greek).
- 📖 Brockett Oscar and Hildy Franklin J. (2007). *History of the Theatre, 10th edition*. London and NY: Allyn and Bacon.
- 📖 Brockett, O. (2004). *The Essential Theatre*. New York: Harcourt Brace College Publishers.
- 📖 Brown John-Russel (2001). *The Oxford Illustrated History of Theatre*, Oxford: Oxford University Press.
- 📖 Fischer-Lichte Erika (2002) *History of European Drama and Theatre*. London and New York: Routledge.
- 📖 Jomaron, J. (2009). *History of Modern Directing II (1887-1914)*. Thessaloniki: University Studio Press. (In Greek).
- 📖 Karaiskou, V. (2009). *Avant-gardes in theater and the visual arts in the first half of the 20th Century*. Athens: Papatotiriou (in Greek).
- 📖 Bozizio, Paolo (2006). *History of the Theater, 2 Vols. Translated by E. Daraklitsa*. Athens: Aigokeros (in Greek).
- 📖 Pavis, P. (2006). *Dictionary of the Theater*. Athens: Gutenberg (in Greek).
- 📖 Zarilli Phillip B. (2008) *Theatre Histories: An Introduction*. New York and London: Routledge.

• **TEACHING METHODS**

Lectures incorporating audiovisual material, class discussion

• **ASSESSMENT METHODS**

1. Oral mid-term exam
2. Final written examination

• **LANGUAGE OF INSTRUCTION**

Greek

## 2. History and Dramaturgy of Ancient Theatre III: Aristophanes-Menander-Roman Comedy

• **COURSE CODE**

02YE021

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

• **NAME OF LECTURER**

Ioanna Karamanou, Assistant Professor

• **COURSE OBJECTIVES**

The objective of this course is to introduce students to Greek (Aristophanes, Menander) and Roman comedy (Plautus, Terence) with a special focus on issues of reception. Through this course students will acquire an understanding of the staging and dramatic technique of



Aristophanes and Menander and the evolution of the comic genre from ancient to middle and new comedy, as well as Roman comedy. Students will obtain a working knowledge of the comic art of Aristophanes, Menander and Plautus on the basis of a text-centred approach and dramaturgical analysis of selected scenes from Aristophanes' *Acharnians*, *Thesmophoriazusa*, *Frogs*, Menander's *Dyscolus* and *Epitrepontes*, as well as Plautus' *Amphitruo*.

• **LEARNING OUTCOMES**

This course introduces students to Greek (Aristophanes, Menander) and Roman comedy (Plautus, Terence) with a special focus on issues of reception. Through this course students acquire an understanding of the staging and dramatic technique of Aristophanes and Menander and the evolution of the comic genre from ancient to middle and new comedy, as well as Roman comedy. Students obtain a working knowledge of the comic art of Aristophanes, Menander and Plautus and are in a position to identify issues of dramatic space and performance, on the basis of a text-centred approach and dramaturgical analysis of selected scenes from Aristophanes' *Acharnians*, *Thesmophoriazusa*, *Frogs*, Menander's *Dyscolus* and *Epitrepontes*, as well as Plautus' *Amphitruo*.

• **PREREQUISITES**

None

• **COURSE CONTENTS**

- Introduction to Greek comedy: origin, festivals and comic poets prior and contemporary to Aristophanes
- Aristophanes: dramaturgical analysis based on a text-centred approach of the *Acharnians*, *Thesmophoriazusa*, *Frogs*, with a special focus on Aristophanic paratragedy, metatheatre and reception of Euripides
- Trends of middle comedy and the reception of earlier drama
- New Comedy, Menander: dramaturgical analysis based on a text-centred approach of the *Dyscolus* and *Epitrepontes*, with a special focus on Menander's reception of Euripides
- Roman comedy: the basic features of *fabula palliata* and *fabula atellana* and an introduction to the works of Plautus and Terence focusing on their reception of Greek new comedy
- Plautus: dramaturgical analysis based on a text-centred approach of the *Amphitruo*

• **RECOMMENDED READING**

- 📖 Bowie, A. (1996). *Aristophanes: Myth, Ritual and Comedy*. Cambridge: Cambridge University Press.
- 📖 Dover, K. J. (1972). *Aristophanic Comedy*. Berkeley-Los Angeles: University of California Press.
- 📖 Dover, K. J. (1993). *Aristophanes: Frogs*. Oxford: Oxford University Press.
- 📖 Dupont, F. (1985). *L'acteur Roi*. Paris: Les Belles Lettres.
- 📖 Goldberg, S. (1980). *The Making of Menander's Comedy*. Los Angeles-Berkeley: University of California Press.
- 📖 Hall, E. & Wrigley, A. (2007). *Aristophanes in Performance: 421 BC-AD 2007*. Oxford: Oxford University Press.
- 📖 Handley, E. W. (1965). *The Dyskolos of Menander*. London: Methuen.
- 📖 Hardwick, L. (2002). *Reception Studies*. Cambridge: Cambridge University Press.
- 📖 Silk, M.S. (2000). *Aristophanes and the Definition of Comedy*. Oxford: Oxford University Press.
- 📖 Tredé, M., Said, S. & Le Boulluec, A. (1997). *A. Histoire de la littérature grecque*. Paris: Presses Universitaires de France.

• **TEACHING METHODS**

Lectures, use of technology, discussion, written assignments

• **ASSESSMENT METHODS**

Written exams. To participate in the exams students are required to have attended at least four (4) lectures.

• **LANGUAGE OF INSTRUCTION**

### 3. Folk Theatre

- **COURSE CODE**

03TE002

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Maria Velioti-Georgopoulos, Assistant Professor

- **COURSE OBJECTIVES**

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

- **LEARNING OUTCOMES**

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

- **PREREQUISITES**

Class attendance is mandatory and taken into account for course grading. If a student demonstrably cannot attend class, they must contact the lecturer personally in the first instance. To receive a grade for the course, students who cannot attend class must write a literature review and present it before the last class of the semester; this will enable them to take the final written exam. Students who attend class may optionally write a literature review.

- **COURSE CONTENTS**

Folk theatre is approached from the viewpoint of the discipline of Social Anthropology. In the beginning we analyse the concept of “folk theatre”. Reference is made to some of the better known kinds of folk theatre in the world, such as Shadow Theatre and Puppet Theatre, with a more detailed look into their Greek versions – “Karaghiozis” and ‘Fassoulis’. Reference is also made to another form of Greek folk theatre, known as “Omilies” (“Discourses”) performed on the Ionian island of Zakynthos.

The course refers to the eponymous and anonymous creators, to their social provenance but also to the protagonists of the performances and especially to their onomatology and the semiotics of their names, to their gender and age, to kinship relations among them as well as to ethnic and national representations through them. The course analyses the folk theatre as acoustic performance (different kinds of voices, music, sound effects) and as visual

performance (appearance of the protagonists, settings of the scene, movement, dance, lighting effects), the dialectic relationship between folk theatre and its audience, the differentiations of the audience according to social status, age and gender, the competition or the symbiosis of popular spectacles (i.e. Puppet Theatre-Shadow Theatre-Cinema).

• **RECOMMENDED READING**

- 📖 Barba, E. & Savarese, N. (2008). *The Actor's Secret Art*. Athens: Koan (in Greek).
- 📖 Barba, E. (2007). *The Paper Canoe: A Guide to Theatre Anthropology*. Athens: Dodoni (in Greek).
- 📖 Bergson, H. (1998). *Laughter: An Essay on the Meaning of Comic*. Athens: Exantas (in Greek).
- 📖 Damianakos, S. (1993). *Shadow Theatre: Tradition and modernity*. Athens: Plethron (in Greek).
- 📖 Demetriou, S. (2009). *The political dimension of art. An anthropological approach*. Athens: Savalas (in Greek).
- 📖 Geertz, C. (2003). *The interpretation of cultures*. Athens: Alexandria (in Greek).
- 📖 Kakouri, K. (1998). *Preaesthetics theater forms*. Athens: Estia (in Greek).
- 📖 Kakouri, K. (1974). *Prehistory of the theater. From the perspective of Social Anthropology*. Athens: Ministry of Culture and Science (in Greek).
- 📖 Laburthe-Tolra, P. & Warnier, J. P. (2003). *Anthropology-Ethnology*, Athens: Kritiki (in Greek).
- 📖 Meschke, M. (2004). *The theater in the end of fingers*. Athens: Typothito (in Greek).

• **TEACHING METHODS**

The course takes the form of lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students, museum and exhibitions visits and performances watching.

• **ASSESSMENT METHODS**

Written exams, projects

• **LANGUAGE OF INSTRUCTION**

Greek (French or English for Erasmus students)

## 4. Acting: The Six Senses in Space – prerequisite for the Specialization of Performing Arts

• **COURSE CODE**

02YE030

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Yannis Leontaris, Assistant Professor

• **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts and techniques of acting. The course includes workshops for the students, practical training and improvisations based on the Radu Penciulescu's methods. The students should learn how to find the most simple and concret way to proceed an improvisation using the force of the senses. The sixth sense has to be a kind of necessity.

• **LEARNING OUTCOMES**

The course contains three categories of cognitive skills: a) Knowledge Level: The successful student will recognize or recall learned information about recognizing on stage, many external “stimuli” coming from the environment, or the architecture or the other actors. He learns to work using the “kinaesthetic response”. It defines and selects specific points of concentration during the improvisations, selects the specific recipient of his address while he speaks on stage. b) Application Level: The successful student will use or apply to compose a performance based on the response at the external “stimuli”, to use the five senses on stage, methods and techniques of reading a text and narrating a short story and to dramatize a song. c) Synthesis Level: The successful student will create new models using the learned information to compose an improvisation based on the principle “here and now” as it was developed and applied by Radu Penciulescu and Yoshi Oida.

• **PREREQUISITES**

Ten (10) attendances

• **COURSE CONTENTS**

- Techniques of training for the actor.
- Improvisations
- Methods and techniques of reading a text and narrating a short story

• **RECOMENDED READING**

- 📖 Adamou, C. (2008). *The actor, between the stage and screen*. Athens: Kastaniotis (in Greek).
- 📖 Bergman, I. (1989). *The magic camera: Autobiography*. Athens: Cactus (in Greek).
- 📖 Bergman, I. (2001). *The Bergman talks about Bergman: Interviews of Ingmar Bergman's to Stig Bjorkman, Torsten Manns, Jonas Sima*. Athens: Flows Ingmar (in Greek).
- 📖 Bogart, A. & Landau, T. (2005). *The Viewpoints Book: Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group.
- 📖 Brook, P. (1998). *Threads of Time*. USA: Counterpoint.
- 📖 Brook, P. (1998). *The open door*. Athens: Koan (in Greek).
- 📖 Diderot, P. (1995). *The paradox with the actor*. Athens: Polis.
- 📖 Kane, M. (2000) *On camera*. Athens: Kastaniotis (in Greek).
- 📖 Novarina, V. (1989). *Lettre aux acteurs / Pour Louis De Funes*. Paris: P.O.L.
- 📖 Pezin P. (2002). *Le livre des exercices a l' usage des acteurs*. Saussan: L' Entretemps.

• **TEACHING METHODS**

Workshops, Improvisations, Lectures

• **ASSESSMENT METHODS**

Performance

• **LANGUAGE OF INSTRUCTION**

Greek

**or Ancient Theatre**

• **COURSE CODE**

02YE035

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Maria Mikedaki, Lecturer

• **COURSE OBJECTIVES**

This lesson provides a brief introduction to the ancient theatre and a good starting point for further research in the field, enhanced by the rich bibliography available. The introductory lesson presents all relevant archaeological and literary sources that offer a snapshot on the ancient theatre. In the following lessons, reference is drawn on Dionysus and the Dionysian festivals, the music competitions - part of which were the dramatic competitions – and the use of the theatre apart from its involvement in such competitions as such. Furthermore, emphasis is drawn on the role of women in ancient Greek life and theatre, the audience, the actors of ancient greek theatre, the institution of the *Khoregia* and the khoregic monuments, some of which students will have the opportunity to see *in situ*, while visiting the South Slope of Acropolis, to be scheduled within the course duration.

• **LEARNING OUTCOMES**

To learn the fundamental aspects of the ancient theatre, such as Dionysian festivals, music competitions, the institution of the *Khoregia* etc. To collect and classify literary and archaeological sources, through which we derive information about the ancient theatre. To be familiar with the iconography (vase-painting, mosaic, wall-paintings etc.) of the ancient theatre and to be able to read and interpret it. To consolidate and memorize the terminology of the ancient theatre. To practice in research (search and use of bibliography), through the writing of a compulsory assessment.

• **PREREQUISITES**

- Compulsory presence in six lessons
- Compulsory participation in visits to museums and archaeological sites
- Compulsory attendance at the guest lectures

• **COURSE CONTENTS**

- Sources for the Ancient Theatre
- Dionysus and Dionysian festivals
- Music competitions
- Actors in Ancient Greek Theatre
- The Athenian institution of the *Khoregia* and the khoregic monuments
- The Audience
- The role of women in ancient Greek life and theatre

• **RECOMMENDED READING**

- 📖 Bieber, M. (1961). *The History of the Greek and Roman Theater*. Princeton N. J.: Princeton University Press.
- 📖 Blume, H. D. (1999). *Introduction to ancient theater, 4th ed.* Athens: MIET (in Greek).
- 📖 Csapo, E. & Miller, M.C. (2007). *The Origins of Theater in Ancient Greece and Beyond*. Cambridge: University Press.
- 📖 Dupont, F. (2007). *The empire of the actor*. Athens: MIET (in Greek).
- 📖 Pickard-Cambridge, A. W. (1962). *Dithyramb, Tragedy and Comedy*. Oxford: Clarendon Press.
- 📖 Pickard-Cambridge, A. W. (1968). *The Dramatic Festivals of Athens. 2<sup>nd</sup> ed.* Oxford: Clarendon Press.
- 📖 Simon, E. (1982). *The Ancient Theatre*. London & New York : Methuen.
- 📖 Taplin, O. (2007). *Pots and Plays*. Los Angeles: J. Paul Getty Museum.
- 📖 Wilson, P. (2000). *The Athenian Institution of the Khoregia*. Cambridge: Cambridge University Press
- 📖 Wilson, P. (2000). *The Athenian Institution of the Khoregia*. Cambridge: Cambridge University Press.

• **TEACHING METHODS**

Power point presentations, lectures, visits to archaeological sites

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek (including English or German tutorials addressed to Erasmus students)

## 5. Introduction to Scenic and Costume Design: Theory and Practice

- **COURSE CODE**

02YE032

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Assi Dimitroulopoulou, EEDIP I, Specialized Teaching Staff  
Emmanouela Vogiatzaki EEDIP I, Specialized Teaching Staff

- **COURSE OBJECTIVES**

This course has two objectives: scenic design and costume design

### **Scenic Design**

The objective of this course is to introduce students to the history of stage design and is organized around two axes, the theoretical and practical. The course aims both to present and analyze the historical evolution of the theatrical and scenic area and to introduce students to the creative approach of the scenic space.

The theoretical lectures of the course present the evolution of scenic-theater space from the Italian Renaissance scene to modern forms of the twentieth century. The approach and emphasis in the contemporary scenic design aims to help students to analyze and understand the relationship between the “scene-not illustrated space” with the “theatrical event.”

Also, in practice-lab, which is the second pillar of the seminar, students have the opportunity to create a space in actual size and medium, separated into groups and in collaboration with other teachers without necessarily refer to a particular play.

### **Costume Design**

The course offers an introduction to Performing Arts with an emphasis on the garment and its dramaturgy. During the lectures students will be requested to interpret characters and to develop costume designs, which would reflect certain concepts and emotions based on the exercises performed throughout the course. The objective of this course is to offer not only a creative experience in producing an artwork, but also to teach students how to demonstrate and promote their work, as well as how to build up a portfolio of work for their future career. Students shall have opportunities for taking part in festivals and be able to demonstrate their work in galleries as a part of their learning process.

- **LEARNING OUTCOMES**

### **Scenic design**

After a 13 courses semester, the students will be able to identify, apply, develop, and reproduce the creative methods of scenic and theatre design. . Apply the methods and the completion of the techniques to combine the scenographic study with the direction (mise en scene), the artistic explanations and technical details necessary for realisation. Also, they will able to know, recall, analyze and synthesize diverse elements proper to approach the presenting of the final proposal. They also will be able to approach the contemporary art (installations, performance, site specific).

### **Costume design**

The students due to this course will be able to approach, analyze and finally create an elementary scenic design through a play and support the visualization of the theatrical text.

The course combines theory and practice. The purpose of this combination is for the student to understand and be able to analyse the new information given during the lectures. At the end of the course the student will be able to understand and analyse the new material and to practice his/her first steps in the production and exhibition of an artistic work, creating at the same time his/her first portfolio of work. The aim of the course is to create young artists able to produce innovative clothing proposals at a professional level, which will be presented to the public in the form of performance.

• **PREREQUISITES**

No prerequisites

• **COURSE CONTENTS**

**Scenic Design**

- Introduction to the scenic and theatre design.
- Introduction to the contemporary art (installations, performance, site specific).
- Development of a methodological approach, presenting the final proposal,
- Completion of the scenographic study with the artistic explanations and technical details necessary for realisation.
- Application of compositional theories in practice.

**Costume Design**

- The Social Garment
- The Process of Costume Design Production
- Set and Costume Designers: Greece and Abroad
- Costume Designers for Cinema
- Garment, Fashion and the Creation of Characters
- The Garment of Emotions

• **RECOMMENDED READING**

- 📖 Arnheim, R. (2003). *The Power of architectural form*. Thessaloniki: University Studio Press (in Greek).
- 📖 Eggonopoulos, N. & Gyparaki, M. (1937-1965). *Scenery and Costumes for Theatre*. Athens: Ikaros (in Greek).
- 📖 Freeland, C. (2006). *But is it art*. Athens: Plethron (in Greek).
- 📖 Godfrey, T. (2001). *Conceptual Art*. Athens: Kastaniotis (in Greek).
- 📖 Howard, P. (2004). *What is Scenography?* Athens: Epikentro (in Greek).
- 📖 Martinidis, P. (1999). *Transformations in theatre space*. Athens: Nefeli (in Greek).
- 📖 Banou, Z. (1998). *John Kokkos. The art director and Heron*. Athens: Kastaniotis (in Greek).
- 📖 Sonrel, P. (1984). *Scenografie*. Paris: Librairie Theatrale.
- 📖 Tsiara-Kozakou, O. (2006). *An introduction to visual language*. Athens: Gutenberg (in Greek).
- 📖 Ubersfeld, A. (1981). *L'école du spectateur*. Paris: Les éditions Sociales.

• **TEACHING METHODS**

Lectures, tutorials

• **ASSESSMENT METHODS**

Written exams and presentation of the final project

• **LANGUAGE OF INSTRUCTION**

Greek

**6. History and Dramaturgy of Modern Greek Theatre III: 1920- today**

• **COURSE CODE**

02YE012

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

- Undergraduate
- **YEAR OF STUDY**  
2013-2014
  - **SEMESTER**  
Spring Semester
  - **NUMBER OF CREDITS ALLOCATED**  
4 ECTS Credits
  - **NAME OF LECTURER**  
Barbara Georgopoulou Assistant Professor
  - **COURSE OBJECTIVES**  
The objective of this course is to bring students together with the major theatrical events, and texts of the interwar and post-war period. The ideological and aesthetic lines that determined the dramatic script are presented. Also the great performances and the major companies, actors, directors. Additionally, the goal is to realize students the continuity of styles and patterns and to look more closely into the relationship of the theatrical past and present.
  - **LEARNING OUTCOMES**  
Students: Acquire a basic knowledge of the significant periods of the Modern Greek theatre, the interwar and postwar period. They are exercised in recognition of the important forms of theatrical art, and analyze their evolution. Recognize and describe the theatrical places, kinds of theatre, the methods of acting art, writers and the public and in general the conditions of theatrical practice. Alongside with the dramaturgical analysis of representative texts of the time students are in direct contact with the theatrical writing, writers and dramaturgical conventions of the time. Realize the continuity of styles and patterns and understand the relationship of the theatrical past and the present. They are exercised in creative scientific dialogue and realize their role in the social and historical contexts.
  - **PREREQUISITES**  
No prerequisites
  - **COURSE CONTENTS**
    - Introduction to the Inter-war theatre
    - Aesthetic and ideological lines in the dramaturgy
    - Terms and shapes of theatrical act
    - Introduction to the post-war theatre
    - Currents and representatives in the dramaturgy
    - Terms and shapes of theatrical act
    - Interpretation of the texts
  - **RECOMMENDED READING**
    - 📖 Georgopoulou, B. (2010). *The theatrical criticism in Athens between the Wars*, Vol. A, Vol. B, Athens: Agokeros (in Greek).
    - 📖 Grammatas, Th. (2000). *The Greek theater in the 20th century, Cultural norms and originality*, Vol. A, B, Athens: Exandas (in Greek).
    - 📖 Georgousopoulos, K. (1984), *Keys and codes of theater, II, The Greek theatre*. Athens: Estia (in Greek).
    - 📖 Kambanellis, J. (1998). *Theatre*, Vol. G. Athens: Kedros (in Greek).
    - 📖 Mavromoustakos, P. (2005) *Theatre in Greece 1940-2000*. Athens: Kastaniotis (in Greek).
    - 📖 Pefanis, G. (2001) *Themes of postwar and contemporary Greek theatre*. Athens: Kedros (in Greek).
    - 📖 Petrakou, K. (2004). *Miscellanea Theatre*. Athens: Diavlos (in Greek).
    - 📖 Puchner, W. (1988). *Greek Theatrolgy*. Athens: Theatre Company of Crete (in Greek).
    - 📖 Vasiliou, A. (2005). *The theater prose in Athens between the Wars*. Athens: Metaixmio (in Greek).
  - **TEACHING METHODS**



Lectures, power point use, view dvd., presentations students papers, readings, analysis of theatrical texts

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

Greek

## 7. Introduction to Cinema

- **COURSE CODE**

02YE011

- **TYPE OF COURSE**

Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Kostoula Kaloudi, Lecturer

- **COURSE OBJECTIVES**

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

- **LEARNING OUTCOMES**

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

- **PREREQUISITES**


Three compulsory attendances

- **COURSE CONTENTS**

- The concept of the shot
- Camera use
- Editing
- The role of sound
- Technical developments

- **RECOMMENDED READING**

- 📖 Aumont J. (2009). *Cinema and direction*. Athens: Patakis (in Greek).
- 📖 Breshand, J. (2006). *Documentary, the other side of reality*. Athens: Patakis (in Greek).
- 📖 Chion, M. (2010). *Sound on screen*. Athens: Patakis (in Greek).
- 📖 Guerin, M. A. (2007). *Narration in cinema*. Athens: Patakis (in Greek).
- 📖 Huet, A. (2008). *The scenario*. Athens: Patakis (in Greek).
- 📖 Pinel, V. (2006). *Editing*. Athens: Patakis (in Greek).
- 📖 Pinel V. (2006). *Schools, movements and types in cinema*. Athens: Patakis (in Greek).
- 📖 Siety, E. (2006). *The shot*. Athens: Patakis (in Greek).
- 📖 Strauss, F. & Huet, A. (2008). *The construction of a film*. Athens: Patakis (in Greek).

 Vasse, C. (2008). *Dialogue*. Αθήνα: Athens: Patakis (in Greek).

- **TEACHING METHODS**

Lectures

- **ASSESSMENT METHODS**

Written exams, written assessments

- **LANGUAGE OF INSTRUCTION**

Greek

## 3rd –4th Year

### THEATRE STUDIES SPECIALIZATION

20 courses + final year thesis (120 ECTS credits)

In the 3<sup>rd</sup> and 4<sup>th</sup> year of study each student chooses six (6) specialization elective courses and fourteen (14) free elective courses (either from the list of free electives or from the pool of the electives of Performing Arts specialization or from the remaining electives of one's own specialization) and also submits a final year thesis.

Each student takes six (6) courses per semester (30 ECTS credits per semester) in the 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> semester of study. In the 8<sup>th</sup> semester each student takes two (2) courses and a final year thesis (or four [4] more free elective courses instead of a thesis).

### SPECIALIZATION ELECTIVE COURSES

Winter Semester (5th or 7th Semester)

#### 1. Film History

- **COURSE CODE**  
04TX003
- **TYPE OF COURSE**  
Compulsory
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Kostoula Kaloudi, Lecturer
- **COURSE OBJECTIVES**  
This course aims to present the history of world cinema in chronological sections. Key technical developments and their influence on the filmic language, avant-garde movements, film genres, aesthetic and narrative shifts in the aftermath of World War II, developments in modern cinema are all analyzed through screenings and discussion of film excerpts.
- **LEARNING OUTCOMES**  
The students approach the film history in chronological sections. They discover the big technical developments and their influences in film language, the avant-gardes, the film genres. They recognize the aesthetic and narrative shifts during the Second World War and their influence on cinema. Through screenings and film excerpts they develop their knowledge of film history and classification of cinematic art.
- **PREREQUISITES**  
Three compulsory attendances

- **COURSE CONTENTS**

- Silent films
- German Expressionism
- The 1920s
- Introduction of sound
- Film genres
- Neorealism
- The development of the documentary film
- Nouvelle vague

- **RECOMMENDED READING**

- 📖 Aisner, L. (1990). *Demonic screen*. Athens: Aigokeros (in Greek).
- 📖 Anger, K. (2002). *Babylon of Hollywood*. Athens: Aigokeros (in Greek).
- 📖 Bordwel, D. & Thompson, C. (2011). *History of cinema*. Athens: Patakis (in Greek).
- 📖 Dick, B. (2010). *Anatomy of cinema*. Athens: Patakis (in Greek).
- 📖 Ferro, M. (2001). *Film and History*. Athens: Metaixmio (in Greek).
- 📖 Gomery, D. (1991). *The Film History*. Athens: Ellin (in Greek).
- 📖 Pinter, K. (2000). *The history of world cinema*. Athens: Aigokeros (in Greek).
- 📖 Reader, K. (2000) *The history of world cinema*. Athens: Aigokeros (in Greek).
- 📖 Sadoul, Z. (1990). *The history of world cinema*. Athens: Damianos (in Greek).
- 📖 Valoukos, S. (2003). *Film History*, Vol.I. Athens: Aigokeros (in Greek).

- **TEACHING METHODS**

Lectures

- **ASSESSMENT METHODS**

Written exams, written assessments

- **LANGUAGE OF INSTRUCTION**

Greek

## 2. Greek Drama Reception

- **COURSE CODE**

03TX002

- **TYPE OF COURSE**

Theatre Studies Specialization Elective Course

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Ioanna Karamanou, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to theatre-related reception theory and offer an overall view of Greek drama reception. Through this course students will acquire an understanding of the ways in which Greek drama has been transmitted, translated, interpreted, rewritten and staged. Students will obtain a working knowledge of the reception of Greek drama in dramaturgy (from antiquity to the twentieth century), ancient iconography, translation, performance and film.

- **LEARNING OUTCOMES**

This course introduces students to theatre-related reception theory and offers an overall view of Greek drama reception. Through this course students acquire an understanding of the ways in which Greek drama has been transmitted, translated, interpreted, rewritten and

staged. Students obtain a working knowledge of the reception of Greek drama in dramaturgy (from antiquity to the twentieth century), ancient iconography, translation, performance and film and are in a position to identify the cultural processes through which Greek drama reception is shaped across cultures and genres. This is attained through the students' submission and oral presentation of an essay of 3,000-4,000 words.

• **PREREQUISITES**

None

• **COURSE CONTENTS**

- Introduction to reception theories (Gadamer, Jauss, Iser, Holub, Hardwick)
- Greek theatre reception and performance history in ancient iconography and architecture
- Greek drama reception within dramaturgy from antiquity to the twentieth century (Roman drama, Renaissance, Baroque, Weimar Classicism, American theatre, twentieth century theatre, Modern Greek theatre)
- Greek drama reception in film (Pasolini, Dassin, Cacoyiannis)
- Greek drama translation as part of the reception process

• **RECOMMENDED READING**

- 📖 Biddiss, M. & Wyke, M. (1999). *The Uses and Abuses of Antiquity*. Bern: Peter Lang.
- 📖 Dover, K. J. (1992). *Perceptions of the Ancient Greeks*. Oxford: Oxford University Press.
- 📖 Finley, M. I. (1981). *The Legacy of Greece: A New Appraisal*. Oxford: Oxford University Press.
- 📖 Grafton, A. & Jardine, L. (1986). *From Humanism to the Humanities*. London: Duckworth.
- 📖 Hall, E.- Macintosh, F.- Wrigley, A. (2004). *Dionysus since '69: Greek Tragedy at the Dawn of the Millenium*. Oxford University Press, Oxford
- 📖 Hardwick, L. (2002). *Reception Studies*. Cambridge: Cambridge University Press.
- 📖 Hardwick, L. & Stray, C. (2008). *A Companion to Classical Receptions*. Malden-Oxford: Blackwell Publishing.
- 📖 Hight, G. (1985). *The Classical Tradition*. Oxford: Oxford University Press.
- 📖 McDonald, M. (1983). *Euripides in Cinema*. Philadelphia: Centrum.
- 📖 Martindale, C. & Thomas, R. (2006). *Classics and the Uses of Reception*. Blackwell, Oxford.

• **TEACHING METHODS**

Lectures, use of technology, discussion, written assignments

• **ASSESSMENT METHODS**

Written exams, presentation and submission of an essay. To participate in the exams students are required to have attended at least four (4) lectures.

• **LANGUAGE OF INSTRUCTION**

Greek (and English for Erasmus students)

### 3. Critical Analysis of Productions

• **COURSE CODE**

04TX005

• **TYPE OF COURSE**

Theatre Studies Specialization Elective Course

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Marina Kotzamani, Assistant Professor

- **COURSE OBJECTIVES**

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

- **LEARNING OUTCOMES**

Upon completing this course, the students will be able to appreciate the complex character of a theater production and to interpret it, taking into account the diverse elements composing it. Moreover, they will be able to determine how aesthetic choices contribute to the overall production of meaning in a work. They will also be able to distinguish and make comparisons between different kinds of productions, such as word and image centered, improvisational or interactive productions. Moreover, they will be in a position to appreciate finer distinctions between productions of a similar orientation. Through analysis of diverse examples, students also appreciate the range of tendencies prevalent in contemporary theater and acquire the ability to identify these them in productions they see or prepare themselves. On a philosophical level, the experimental contemporary trends discussed in class also practice the ability of students to develop arguments as to the nature of theater.

- **PREREQUISITES**

The core curriculum of the first two years

- **COURSE CONTENTS**

- Introduction. Developments in theatre from the 1960s to today. Contemporary trends.
- Kakalas, S, director, *Golfo 2.3 beta* (Based on the play *Golfo* by S. Persuades).
- Strehler, G, with an emphasis on his production of *The Servant of Two Masters* by C. Goldoni (version of 1973).
- Brook, Peter, with an emphasis on his production of *Mahabharata*.
- Mnouchkine, A. with an emphasis on the production *Le Dernier Caravanserail*.
- Wilson, R. with an emphasis on the production *Les Fables de la Fontaine*
- Castellucci, R. with an emphasis on *Tragedia Endogonia*
- Collective art forms/performances with an emphasis on the works of Sophie Calle and Emily Jacir.

- **RECOMMENDED READING**

- 📖 Aronson, A. (2000). *American Avant-garde Theater: A History*. London and New York: Routledge.
- 📖 Brook, P. (1968). *The Empty Space*. New York: Atheneum.
- 📖 Carlson, M. (1996). *Performance: A Critical Introduction*. London and New York: Routledge.
- 📖 Delgado, M. & Heritage, P. (eds) (1996). *In Contact with the Gods? Directors Talk Theater*. Manchester and New York: Manchester University Press.
- 📖 Hirst, D. (1993). *Giorgio Strehler*. Cambridge and New York: Cambridge University Press.

- 📖 Kiernander, A. (1993) *Ariane Mnouchkine and the Theatre du Soleil*. Cambridge and New York: Cambridge University Press.
- 📖 Kotzamani, M. ed. (2009). *Athens Ancient and Modern*. Special Issue on the Contemporary Arts in Athens. PAJ 92, 2.
- 📖 Lehmann, H-Th. (2006). *Postdramatic Theater*. London and New York: Routledge.
- 📖 Marranca. B. (1977). *The Theater of Images*. Baltimore and London: Johns Hopkins University Press.
- 📖 Mitter, Sh. και M. Shevtsova (2005). *Fifty Key Theatre Directors*. London and New York: Routledge.
- 📖 Patsalides, S. (2012). *Theater and Globalization*. Athens: Papazisis (in Greek).
- 📖 Patsalides, S. (2004). *From representation to performance*. Athens: Hellenic Grammata (in Greek).
- 📖 Shevtsova, M. (2007). *Robert Wilson*. London and New York: Routledge.
- 📖 Tsatsoulis, D. (2011) *Dialogue of Images*. Athens: Papazisis (in Greek).
- 📖 Varopoulou, H. (2002). *The Living Theater*. Athens: Agra Publications (in Greek).

- **TEACHING METHODS**

The course is a seminar, with an emphasis on class discussion. Extensive use of audio-visual material.

- **ASSESSMENT METHODS**

1. Two essays (8 pages each) on subjects given out in class.
2. Oral presentation in class
3. Final oral examination

- **LANGUAGE OF INSTRUCTION**

Greek

## 4. Theatre and Literature

- **COURSE CODE**

34EX122

- **TYPE OF COURSE**

Theatre Studies Specialisation Elective (Fall Semester)

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013- 2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Angeliki Spiropoulou, Assistant Professor

- **COURSE OBJECTIVES**

The course aims at exploring the relationship between literary texts and contemporary theatre through the examination of the wide-spread practice of the adaptation of literature for the stage and screen over the last decades. It introduces the students to a wide range of classical literary texts which have been adapted for the stage by contemporary Greek and international directors. It also poses crucial questions about the aesthetics and politics of the transformation of literature to theatre today. Finally, through the close analysis of selected examples of such transformations, the course aims at developing the students' critical thought and adaptation skills.

- **LEARNING OUTCOMES**

By the end of this course students are expected:

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

#### • PREREQUISITES

None

#### • COURSE CONTENTS

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

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

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

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

#### • RECOMMENDED READING

- 📖 Harvey, D. (2009). *The Condition of Postmodernity*. Athens: Metaichmio (in Greek).
- 📖 Cartmell, D. (2008). *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press.
- 📖 Fischer-Lichte, E. (2011-12). *The History of the Theatrical drama*, vols 2. Athens: Plethron (in Greek).
- 📖 Hutcheon, L. (2006). *A Theory of Adaptation*. London: Routledge.
- 📖 Lehmann, H. T. (2006). *Postdramatic Theatre*. London: Routledge.
- 📖 Patsalides, S. (2012). *Theatre and Globalisation*, Athens: Papazisis (in Greek).
- 📖 Patsalides, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Patsalides, S. (2004). *From Representation to Performance*. Thessaloniki: University Studio Press (in Greek).
- 📖 Sakellariidou, E. (2006). *Contemporary Women's Theatre*. Athens: Greek Letters (in Greek).
- 📖 Sanders, J. (2005). *Adaptation and Appropriation*. London: Routledge.
- 📖 Whelelan, I. (1999). *Adaptations: from text to screen, screen to text*. London: Routledge.
- 📖 Varopoulou, E. (2003). *Living Theatre: An Essay on the Contemporary Stage*. Athens: Agra (in Greek).

#### • TEACHING METHODS



Some introductory lectures, but mainly seminar meetings centred around the viewing and analysis of selected adaptations and student presentations. Use of audio-visual aids, performance data research and optionally group visits to selected performances based on literary adaptation.

- **ASSESSMENT METHODS**

In-class presentation and an individual written adaptation project or academic essay.

To gain the right to final assessment, students are required to participate in at least 7 class sessions.

- **LANGUAGE OF INSTRUCTION**

Greek (alternatively English can be used to instruct foreign students visiting through Erasmus schemes)

## 5. Ancient Theatre: Theatrical Space and Scenography

- **COURSE CODE**

34TX030

- **TYPE OF COURSE**

Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Maria Mikedaki, Lecturer

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the problematic regarding the research upon the scenic space and decorative scenery of the ancient theatre. Through this course, students shall acquire valuable knowledge on the ancient scenography, its inventor and the profession of the ancient scenographer. At the same time, students shall learn to discriminate among various types of *skene* (scene-building), that appeared in the ancient greek theatre during a time period of five centuries (5<sup>th</sup> – 1<sup>st</sup> century BC) as well as the sets that probably decorated its façade. Finally, students shall familiarize with the theatrical iconography (vase painting, coroplastic, mosaics) and shall be capable of reading and interpreting it.

- **LEARNING OUTCOMES**

To recognize and be able to describe in archaeological and architectural terms the different types of *skene* (scene-building) shown in classical and Hellenistic periods. To distinguish their characteristic architectural features, based on which they can date each type of *skene*. To investigate possible factors that led to the change of the scenic space of the ancient Greek theatre within five centuries (5<sup>th</sup> - 1<sup>st</sup> centuries BC.). To describe the different types of painted backdrops that appears in classical and Hellenistic periods and to compare them with each other. To understand the different meanings defined by the term "scenography" then and now. The student of the Department and future scenographer should be able to transfer his knowledge towards the revival of an ancient drama.

- **PREREQUISITES**

Compulsory presence in two lessons

Compulsory participation in visits to museums and archaeological sites

- **COURSE CONTENTS**

- The primary performance space in Attica
- "The *skene* of Oresteia"

- The “Pagos-Bühne”
- The stage building with projecting wings (the so-called *paraskenia*)
- The so-called “Pfeilerskene”
- The Hellenistic stage building with *proskenion*
- The *phlyax* stage
- The so-called “Würzburger Skenographie”
- The scenery of the classical theatre
- The scenery of the Hellenistic theatre

• **RECOMMENDED READING**

- 📖 Bulle, H. (1928). *Untersuchungen an griechischen Theatern* München: Verlag der Bayerischen Akademie der Wissenschaften (in German).
- 📖 Bulle, H. (1934). *Eine Skenographie*. Berlin: de Gruyter (in German).
- 📖 Chourmouziadis, P. H. (1991). *Terms and Transformations in Ancient Greek Tragedy*, Athens: Gnosis (in Greek).
- 📖 Dörpfeld, W. & Reisch, E. (1896). *Das griechische Theater. Beiträge zur Geschichte des Dionysostheaters in Athen und anderer griechischer Theater*. Athen (in German).
- 📖 Fraisse, P. & Moretti, J. C. (2007). *Exploration archéologique de Délos. XLII, Le théâtre*. Athènes: École Française d’ Athènes.
- 📖 Gogos, S. (2005). *The Ancient Theater of Dionysus*. Athens: Militos (in Greek).
- 📖 Moraw S. & Nölle, E. (2002). *Die Geburt des Theaters in der griechischen Antike*. Mainz am Rhein: Von Zabern (in German).
- 📖 Pickard-Cambridge, A. W. (1946). *The Theatre of Dionysus at Athens*. Oxford: Clarendon Press (in English).
- 📖 Puchstein, O. (1901). *Die griechische Bühne: eine architektonische Untersuchung*. Berlin (in German).

• **TEACHING METHODS**

Lectures, tutorials, Power point presentations, visits to ancient theatres

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek (including English or German tutorials addressed to Erasmus students)

## 6. Primal Forms of Theatre

• **COURSE CODE**

34EX016

• **TYPE OF COURSE**

Compulsory

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Maria Velioti-Georgopoulos, Assistant Professor

• **COURSE OBJECTIVES**

The course aims to get students to know and understand the archaic forms of theatre (kinds of popular mimic improvisation, rites of fertility, religious and magical rites, rites of passage), in order to:

a) become able to recognise and interpret these archaic forms of theatre which they encounter in everyday life, or which are present in theatrical texts and plays as well as in visual recordings (e.g. cinema), and

b) use these forms as sources of inspiration, so that they can use them creatively in theatre and other performing arts.

#### • **LEARNING OUTCOMES**

Upon completion of the course, the students know in depth the notion of ritual – as the common component of the archaic/atypical forms of theatre. They understand the range of rituals (magic/religious/secular/political) and the relationship between ritual and theatre through the presentation and analysis of examples from Western and non-Western societies diachronically. They develop critical thinking and reflection through their contact with theoretical texts on ritual from the perspective of Theatre Studies and mainly of Social Anthropology. They learn to respect difference, diversity and multiculturalism in art, to recognize and appreciate anonymous collective ritual creations as equivalent. Their contact with this (pre)theatrical form serves as an inspirational starting point for applications/creations in the field of theatrical and performing arts, in educational-learning processes and in social activities.

#### • **PREREQUISITES**

Class attendance is mandatory and taken into account for course grading. During class, students will present the literature they will have received. If a student demonstrably cannot attend class, they must contact the lecturer personally in the first instance. To receive a grade for the course, students who cannot attend class must write a literature review and present it before the last class of the semester; this will enable them to take the final written exam. Students who attend class may optionally write a literature review.

#### • **COURSE CONTENTS**

The course examines the notion of rite – as the common component of the archaic forms of theatre - using mainly Social Anthropology analysis as well as Greek Folklore Theory (Laographia) and Theatre Theory. Rites are examined along dimensions of time (from ancient to modern times), social context (e.g. “Western” and “non-Western” societies) and content (e.g. magical/religious or other rites, rites of passage...).

#### • **RECOMMENDED READING**

- 📖 Barba, E. & Savarese, N. (2008). *The Actor's Secret Art*. Athens: Koan (in Greek).
- 📖 Barba, E. (2007). *The Paper Canoe: A Guide to Theatre Anthropology*. Athens: Dodoni (in Greek)
- 📖 Geertz, C. (2003). *The interpretation of cultures*. Athens: Alexandria (in Greek).
- 📖 Kakouri, K. (1998). *Preaesthetics theater forms*. Athens: Estia (in Greek).
- 📖 Kakouri, K. (1974). *Prehistory of the theater. From the perspective of Social Anthropology*. Athens: Ministry of Culture and Science (in Greek).
- 📖 Laburthe-Tolra, P. & Warnier, J. P. (2003). *Anthropology-Ethnology*, Athens: kritiki (in Greek).
- 📖 Puchner, W. (1989). *Popular Theatre in Greece and the Balkans. Comparative Study*. Athens: Patakis (in Greek).
- 📖 Puchner, W. (2009). *Comparative Folklore A. Traditions and Songs of the Mediterranean and Balkans*. Athens: Armos (in Greek).
- 📖 Schechner, R. (2006). *Performance studies. An Introduction*. New York and London: Routledge.
- 📖 Stephanopoulou, M. (2011). *The theater of the sources and the nostalgia of origin*. Athens: Estia (in Greek).
- 📖 Turner, V. (1982). *From ritual to theatre. The human seriousness of play*. New York: Arts Journal Publications.

#### • **TEACHING METHODS**

The course takes the form of lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students, museum and exhibition visits and performances watching.

- **ASSESSMENT METHODS**

Written exams, projects

- **LANGUAGE OF INSTRUCTION**

Greek (French or English for Erasmus students)

**1. Modern and Contemporary Drama: From the Absurd to Postmodernism**

• **COURSE CODE**

04TX002

• **TYPE OF COURSE**

Theatre Studies Specialisation Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-14

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Angeliki Spiropoulou, Assistant Professor

• **COURSE OBJECTIVES**

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

• **LEARNING OUTCOMES**

At the end of the course the students are expected

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

• **PREREQUISITES**

No prerequisite

• **COURSE CONTENTS**

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

More specifically, the course components are:

- Introduction to Post-War Drama: Existentialism –Camus, Sartre and Anouilh
- The Theatre of the Absurd: Language and the Subject- Ionesco, Genet, Beckett, Pinter, Albee
- Political Drama 1960-1990: Class issues and power issues- Osborne, Bond, Fo, Mamet

- Postmodern Drama: revisiting the classics, women's drama, cultural critique, post-dramatic theatre- Stoppard, Müller, Churchill, et al.

- **RECOMMENDED READING**

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

- **TEACHING METHODS**

Lectures, tutorials (with audio-visual aids)

- **ASSESSMENT METHODS**

In- class presentation on an assigned topic and essay or written examination. To gain the right to final assessment, students are required to participate in at least 7 class sessions.

- **LANGUAGE OF INSTRUCTION**

Greek (alternatively English can be used to instruct foreign students visiting through Erasmus schemes)

## 2. Issues in the History & Dramaturgy of Modern Greek Theatre

- **COURSE CODE**

03TX001

- **TYPE OF COURSE**

Theatre Studies Specialisation Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Athanasios Blesios, Assistant Professor

- **COURSE OBJECTIVES**

The course examines some key issues in the history and dramaturgy of modern Greek Theatre. The objective of this course is to familiarize the students with these key issues and with the analysis of the texts. They have to get used to examining them closely, to comparing the texts of the plays, with the utilization of the comparative method, and to ending in the proper conclusions.

- **LEARNING OUTCOMES**

Students will gain insight into issues of Modern Greek theatre history for which updated a little the first year of study. They will be able to learn and apply basic methodological tools so as to approach and analyze plays through selected sections. Through comparative and synthetic approach they are exerted to compose the elements of the plays in order to reach firm conclusions on key topics or on key considerations and basic conditions promoted in Modern Greek Drama.

- **PREREQUISITES**

4 attendances

- **COURSE CONTENTS**

- The modernist Greek theatre of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries
- The reception of European theatre at large during the same period
- The figure of the miser in the Greek dramaturgy of the 19<sup>th</sup> century
- The female consciousness in 20<sup>th</sup> century Greek drama
- Youth and the socio-political system in the Greek drama of the 20<sup>th</sup> century

- **RECOMMENDED READING**

- 📖 Blesios A. (2010). *The play of D. K. Byzantiou*. Athens: Papazisi (in Greek).
- 📖 Grammatas, Th. (2001). *Modern Greek Theatre and society the conflict of the young people with the system in the Greek theatre of the 20<sup>th</sup> century*, Athens: Typothito (in Greek).
- 📖 Grammatas, Th. (2002). *The Greek Theatre in the 20<sup>th</sup> century. Models of civilization and originality*, Vol. I, II., Athens: Exantas (in Greek).
- 📖 Kambisis, A. (1992). *The Kurds-The ring of the mother*. Athens-Giannina: Dodoni (in Greek).
- 📖 Petrakou K. (2007). *Theatrical stops and routes*. Athens: Papazisi (in Greek).
- 📖 Puchner, W. (1984). *European Theatre. Eleven essays*. Athens: Goulandris-Horn Foundation (in Greek).
- 📖 Puchner, W. (1988). *Greek Theatre. Twelve essays*. Athens: Theater Company of Crete (in Greek).
- 📖 Sakellaridou E. (2006). *Contemporary women's theater. From the post / Brechtian in post / feminist representation*. Athens: Hellenic Grammata (in Greek).
- 📖 Ταμπάκη Α. (2002). *The Modern Greek Drama and the Western influences (18th-19th c.)*, *Second edition*. Athens: Ergo.
- 📖 Vasiliou, A. (2004-2005). *Modernization or tradition? The prose theatre in theatre in Athens of the period between the two world wars*. Athens: Metechmio (in Greek).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

Greek

### 3. Directorial Approaches to Ancient Greek Drama (Kotzamani) ECTS 5

- **COURSE CODE**

03TE001

- **TYPE OF COURSE**

Theatre Studies Specialisation Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Marina Kotzamani, Assistant Professor

• **COURSE OBJECTIVES**

An introduction to interpretative traditions in the staging of Greek drama internationally from the 1970s to the present. The course explores both landmark productions such as Andrei Serban's *Trilogy of Greek Plays* or Richard Schechner's *Dionysus 69*, as well as contemporary stagings, placed in historical perspective. Students are introduced to a wide range of directorial approaches to Greek drama from productions focusing on the text to productions emphasizing physicality or the visual composition. Ideologically the productions to be discussed also exhibit great variety, ranging from psychoanalytic to Marxist or feminist interpretations. Particular emphasis is also placed on how directors deal with features unique to Greek drama such as the chorus or the mask. Even though focus is on theater, some examples of directing ancient Greek drama in film are also considered.

• **LEARNING OUTCOMES**

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

• **PREREQUISITES**

The core curriculum of the first two years

• **COURSE CONTENTS**

- Introduction. Overview of the history of interpretative approaches to Greek drama (19<sup>th</sup> and 20<sup>th</sup> centuries). Contemporary directorial trends.
- The performance of Attic comedy with an emphasis on *The Birds*, directed by K. Koun and the *Lysistrata Project*.
- The work of Michalis Kakoyannis on Greek drama, with an emphasis on his film *Electra*.
- The work of Tony Harrison on Greek drama, with an emphasis on his film *Prometheus*.
- The Theatre Du Soleil on Greek drama, with an emphasis on the tetralogy *Atreides* and on *The Perjured City* by H. Cixous.
- Richard Schechner, *Dionysus '69*, in the film version by Brian de Palma.
- Andrei Serban and ancient Greek drama with an emphasis on *The Trilogy of Greek Plays* (*Medea*, *Electra* and *The Trojan Women*).
- Theodora Skipitaris, *The Trojan Women*.

• **RECOMMENDED READING**

- 📖 Chioles, J. (1993). "The Oresteia and the Avant-garde: Three Decades of Discourse." PAJ 15.
- 📖 Decreus, F. and Kolk, M. eds. (2004). *Rereading Classics in 'East' and 'West.' Post-colonial perspectives on the Tragic*. Documenta Jaargang XXII, 4.
- 📖 Easterling, P. (2007). *The Cambridge Companion to Greek Tragedy*. Heraklion: Crete University Press (In Greek).
- 📖 Hall, E. and Wrigley, A. (2007). *Aristophanes in Performance 421 BC-AD 2007*. London: Legenda, 2007.
- 📖 Hall, E. Macintosh, F and Wrigley, A. (2004). *Dionysus since '69*. London: Oxford University Press.
- 📖 Harrison, T. (1998). *Prometheus*. London: Faber and Faber.



- 📖 Kolk, M and Decreus, F. (2005). *The Performance of the Comic in Arabic Theater*. Documenta Jaargang XXIII, 3.
- 📖 Koun, K. (1987). *We are doing theater for our soul*. Athens: Kastaniotis (in Greek)
- 📖 McDonald, M. (2003). *The Living Art of Greek Tragedy*. Bloomington: Indiana University Press.
- 📖 McDonald, M. (1993). *Ancient Sun, New Light*. Athens: Estia (In Greek).
- 📖 Patsalidis, S. and Sakellaridou, E. (1999). *(Dis) Placing Classical Greek Theatre*. Thessaloniki: University Studio Press (in Greek).
- 📖 Prenowitz, E. (2004). *Selected Plays of H. Cixous*. London and New York, Routledge.
- 📖 Robb, D. ed. (2007). *Clowns, Fools and Picaros. Popular Forms in Theater, Fiction and Film*. Amsterdam: Rodopi.
- 📖 Stuttard, D. (2010). *Looking at Lysistrata*. Bristol: Bristol Classical Press.

- **TEACHING METHODS**

The course is a seminar, with an emphasis on class discussion. Extensive use of audio-visual material.

- **ASSESSMENT METHODS**

1. Two essays (8 pages each) on subjects given out in class.
2. Oral presentation in class
3. Final oral examination

- **LANGUAGE OF INSTRUCTION**

Greek

## 4. Theatre Criticism

- **COURSE CODE**

04TE002

- **TYPE OF COURSE**

Theatre Studies Specialisation Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Barbara Georgopoulou, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the historical and theoretical dimension of the Theatre Criticism. The course will include two main axes: one historical and one theoretical. The first will focus on the historical development and operation of modern Greek drama critic from 1900-1940 with emphasis on inter-war period. It will examine the origins and the major channels of modern Greek theatre criticism in relation to the most important representatives, aesthetic and ideological currents, and its relationship with other critical factors theatrical. The second group will focus on examining the overall criticism as an intellectual phenomenon and significant component of the theatrical mainstream. The interpretive and critical approach to critical texts of various periods aims to bring together students with the production of critical writing and its development.

- **LEARNING OUTCOMES**

Students: They are exercised to think rationally on the theoretical issues related to the existence, role and the function of theatre criticism and its representatives. They are perceived with practical exercises and examples the importance of theater criticism as a general intellectual factor and substantial component of theatrical science and art. They

acquire knowledge of the historical development and operation of modern Greek theatre criticism from 1900-1940 with emphasis on the interwar period.

• **PREREQUISITES**

No prerequisite

• **COURSE CONTENTS**

- Introduction to the concepts, objectives of theatrical criticism.
- Terms of writing and function of theatre criticism. Important texts theatre criticism.
- Operation and representatives of the Greek theatre criticism 1900-1940.
- The theatrical criticism as a historical source.
- Criticism of criticism.
- Production of critical writing.

• **RECOMMENDED READING**

- 📖 Aristotle's *Poetics*, translation Dromazos Stathis, Athens: Kedros, 1982, (in Greek).
- 📖 Dromazos. S. (1981). *Problems of theatre criticism*. Athina: Kedros (in Greek).
- 📖 Georgopoulou, V. (2009) *The critical theatre in Athens between the Wars*, Vol. A, B. Athens: Aigokeros (in Greek).
- 📖 Georgousopoulos. K. (1984). *Keys and codes theatre, II, The Greek Theatre*. Athens: Estia (in Greek).
- 📖 Partsalidis, S. (1989). "The modern theatrical criticism in Greece", *Politis*, tch.102, pp. 65-71 (in Greek).
- 📖 Pefanis G. (2007). *Scenes of theory*. Athens: Papazisis (in Greek).
- 📖 Politis, *Selection of critical articles*, Vol. A, B, Theatre, Athens 1984 (in Greek).
- 📖 Puchner, W. (1995). *Palamas and the Theatre*, Athens: Kastaniotis (in Greek).
- 📖 *The criticism in modern Greece, Greek Culture and General Education*, Athens 1981 (collective volume).
- 📖 Thylyos, A. (1978). *The Greek Theatre*. A, B. Athens: Ouranis Foundation (in Greek).
- 📖 Wild, O. (1984). *The Critic as Creator*. Athens: Stigmi (in Greek).

• **TEACHING METHODS**

Lectures, power point use, view dvd., presentations students papers, readings, analysis of theatre reviews.

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek

## 5. Art and Society: Perceptions of modernity by Romantic artists

• **COURSE CODE**

34EE036

• **TYPE OF COURSE**

Theatre Studies Specialisation Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Antonia Mertyri, Assistant Professor

• **COURSE OBJECTIVES**

This course aims to offer an overall view of Modernity reception by Romantic artists, in the period from the French Revolution (1789) to the 1870.

• **LEARNING OUTCOMES**

Through this course, the student will acquire an understanding of the modernistic phenomenon (Modernity) on their reception by Romantic arts, as Francisco de Goya, Eugene Delacroix, Theodore Gericault, William Blake, John Constable, William Turner, Caspar David Friedrich, Philipp Otto Runge, Carl Gustav Carus, Karl Blechen, Franz Pfors, Friedrich Overbeck and Peter Cornelius (Nazarene movement), Ferdinand Georg Waldmüller and Carl Spitzweg (Biedermeier), Camille Corot and Adolph Menzel.

• **PREREQUISITES**

No prerequisite

• **COURSE CONTENTS**

More specifically, we look at the formal features and the historical contexts of selected paintings by such key artists as, Francisco de Goya, Eugène Delacroix, Théodore Gericault, John Constable, William Turner, Caspar David Friedrich, Philipp Otto Runge, Franz Pfors, Carl Philipp Fohr, Friedrich Overbeck, Peter von Cornelius, Karl Blechen, Ludwig Richter, Carl Spitzweg, Carl Rotmann, Camille Corot, Gustav Courbet and Adolph Menzel.

• **RECOMMENDED READING**

- 📖 Ainalis, Z. D. & Papantonopoulos, M. (2011). *Romantic aesthetics. Poets of the lakes and the faculty of Jena*. Athens: Kritiki (in Greek).
- 📖 Berlin, I. (2001). *The roots of Romanticism*. Princeton: Princeton University Press.
- 📖 Brown, D. B. (2001). *Romanticism*. London: Phaidon Press Limited.
- 📖 Chatzinikolaou, N. (2003). *From Moliere to Goya*. Heraklion: University of Crete (in Greek).
- 📖 Clark, T. J. (1999). *Farewell to an idea. Episode from a history of modernism*. New Haven & London: Yale University Press.
- 📖 Crow, T. (1997). *Emulation: Making artists for revolutionary France*. New Haven & London: Yale University Press.
- 📖 Löwy, M. & Sayre, R. (1992). *Révolution et mélancolie. le romantisme à contre-courant de la modernité*. Paris: Editions Payot.
- 📖 Mertyri, A. (2012). *The Legacy of Jena. Aspects of German Painting in the Period of Romanticism. From Caspar David Friedrich to Adolph Menzel*. Athens: Papazisis (in Greek).
- 📖 Novotny, F. (1992). *Painting and sculpture in Europe, 1780-1880. Pelican History of Art*. New Haven: Yale University Press.
- 📖 Rosen, C. & Zerner, H. (1984). *Romanticism and realism*. Boston & London: Faber and Faber.

• **TEACHING METHODS**

Lectures, tutorials

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek.

## 6. Ancient Theatre Architecture

• **COURSE CODE**

34EE060

• **TYPE OF COURSE**

Theatre Studies Specialisation Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

## 2013-2014

### • SEMESTER

Spring Semester

### • NUMBER OF CREDITS ALLOCATED

5 ECTS Credits

### • NAME OF LECTURER

Maria Mikedaki, Lecturer

### • COURSE OBJECTIVES

The objective of this course is to introduce students to the fundamentals of the architectural evolution of the ancient theatre and be accustomed to the terminology of its major parts. This development is being examined with regard to the ancient theatre of Dionysus in Athens, a key reference, considered as the architectural prototype of all Greek territory theatres. Special attention is drawn on the Hellenistic theatre and the most outstanding theatres of the era (e.g. theatres of Epidaurus, Delos, Priene, Argos, Dodoni). Special attention is also drawn on *Odeum* ie. a small roofed theatre, used for concerts and other musical performances. Through visiting various ancient theatres - to be fulfilled during this course - students shall have the opportunity to deepening their knowledge in the theoretical aspects of the course and also recognise the various construction phases of the monuments.

### • LEARNING OUTCOMES

To identify and describe the architectural features of the ancient theatre, applying the relevant terminology. To consolidate the key stages of development of the architecture of ancient theatre from the classical to the Roman era. To distinguish the architectural differences of ancient Greek and Roman theater. To be able to recognize the Odeum ie. a small roofed theatre, used for concerts and other musical performances. To be able to read and describe the plan of an ancient theatre. To consolidate the different building phases of the ancient theatre of Dionysus in Athens, a key reference, considered as the architectural prototype of all Greek territory theatres.

### • PREREQUISITES

Compulsory presence in two lessons

Compulsory participation in visits to museums and archaeological sites

Compulsory attendance at the guest lectures

### • COURSE CONTENTS

- The three major parts of the theatre: *skene*, *orchestra*, *koilon*
- The ancient theatre of Dionysus in Athens
- Rectilinear theatres
- The ancient theatres of Delos, Epidaurus, Priene, Dodona, Amphiareion (Oropos, Argos)
- Theatres with movable *skene* (Sparta, Messene)
- The *odeia* of ancient Athens (odeum of Pericles, odeum of Agrippa, odeum of Herodes Atticus)

### • RECOMMENDED READING

- 📖 Georgousopoulos, K. & Gogos, S. (2002). *Epidaurus. The ancient theater performances*. Athens: Militos (in Greek).
- 📖 Gogos, S. (2008). *The ancient conservatories of Athens*. Athens: Papazisis (in Greek).
- 📖 Gogos, S. (2005). *The ancient theater of Dionysus*. Athens: Militos (in Greek).
- 📖 Gogos, S. & Petrakou, K. (2012). *Dictionary of the ancient theater: Terms, concepts, persons*. Athens: Militos (in Greek).
- 📖 Fiechter, E. (1914). *Die baugeschichtliche Entwicklung des antiken Theaters: eine Studie*. Munchen: Beck (in German).
- 📖 Froning, H. (2002). «Bauformen – Vom Holzgerüst zum Theater von Epidauros» in : S. Moraw & E. Nölle (eds.), *Die Geburt des Theaters in der griechischen Antike* (31-59). Mainz am Rhein: Von Zabern (in German).

- 📖 Moretti, J. Ch. (2004). *Theatre and society in ancient Greece*. Athens: Patakis (in Greek).
- 📖 Pickard-Cambridge, A. W. (1946). *The Theatre of Dionysus in Athens*. Oxford: Clarendon Press.
- 📖 Sifakis, G. M. (1967). *Studies in the History of Hellenistic Drama*. London: Athlone Press.
- 📖 Sifakis, G. M. (2007). *Studies on the ancient theater*. Heraklion: University of Crete (in Greek).
- 📖 Von Gerkan, A. (1921). *Das Theater von Priene. Als Einzelanlage und in seiner Bedeutung für das hellenistische Bühnenwesen*. Muenchen-Berlin [etc.] F. Schmidt (in German).

- **TEACHING METHODS**

- Power point presentations, lectures, visits to archaeological sites

- **ASSESSMENT METHODS**

- Written exams

- **LANGUAGE OF INSTRUCTION**

- Greek (including English or German tutorials addressed to Erasmus students)

## 3rd –4th Year:

### PERFORMING ARTS SPECIALIZATION

#### 20 courses + final year thesis (120 ECTS credits)

In the 3<sup>rd</sup> and 4<sup>th</sup> year of study each student chooses six (6) specialization elective courses and fourteen (14) free elective courses (either from the list of free electives or from the pool of the electives of Theatre Studies specialization or from the remaining electives of one's own specialization) and also submits a final year thesis.

Each student takes six (6) courses per semester (30 ECTS credits per semester) in the 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> semester of study. In the 8<sup>th</sup> semester each student takes two (2) courses and a final year thesis (or four [4] more free elective courses instead of a thesis).

### SPECIALIZATION ELECTIVE COURSES

#### Winter Semester (5<sup>th</sup> or 7<sup>th</sup> Semester)

#### 1. Directing I\*

- **COURSE CODE**  
03ZX002
- **TYPE OF COURSE**  
Performing arts specialisation elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Yannis Leontaris, Assistant Professor
- **COURSE OBJECTIVES**  
The objective of this course is to prepare students to the presentation of a short performance. Through this course the student learns to organize a rehearsal, to propose a training to the actors, to propose methods of acting. The student learns also how to work as member of a Theatre Company and how to prepare a rehearsal book.
- **LEARNING OUTCOMES**  
The course contains three categories of cognitive skills a) Knowledge Level: The successful student will recognize or recall learned information about organizing a theatrical rehearsal, methods and technics for the actor's training, composing and organizing the theatrical space on stage, the Anne Bogart's Viewpoints method. b) Application Level: The successful student will use or apply working as director member of a group, preparing a rehearsal book, applying theatrical improvisations based on Anne Bogart's Viewpoints method and the method "Directing as play-writing" by Michael Marmarinos, collaboration between the students on several methods of directing and acting. c) Synthesis Level: The successful

student will create new models using the learned information composing several methods, produces a three minute's performance, inspired by a theatrical text.

- **PREREQUISITES**

Ten (10) attendances

- **COURSE CONTENTS**

The course includes workshops for the students, and practical training based on Anne Bogart's Viewpoints method and the method "Directing as play-writing" by Michael Marmarinos.

- **RECOMMENDED READING**

- 📖 Barba, E. (2002). *Jerzy Grotowski: Towards a Poor Theatre*, (intr. Peter Brook). New York: Routledge.
- 📖 Bogart, A. & Landau, T. (2005). *The Viewpoints Book: Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group.
- 📖 Bogart, A. (2009). *A director prepares*. Athens: Papakostas (in Greek).
- 📖 Brook, P. (1998). *Threads of Time*. USA: Counterpoint.
- 📖 Centre International de formation en Arts du Spectacle, (1997) (α.ε.π.μ.), *Anatoli Vassiliev: maître de stage*. Carnières-Morlanwelz, (Belgique), Lansman (in Greek).
- 📖 Jomaron, J. (2009). *History of modern direction: 2nd Volume: 1914 to 1940*. Thessaloniki: University Studio Press (in Greek).
- 📖 *National Hymn: according to Michael Marmarinos. Directing as Play-writing*. Athens: Koan, 2002 (in Greek).
- 📖 Pezin, P. (2002). *Le livre des exercices à l'usage des acteurs*. Saussan: L'Entretemps (in French).
- 📖 Richards, T. (1998). *For the work with Grotowski on physical actions*. Athens-Ioannina: Dodoni (in Greek).
- 📖 Stanislavski, K. (1980). *My Life in Art*. Athens: Gonis (in Greek).

- **TEACHING METHODS**

Collaboration between the students on several methods of directing and acting

- **ASSESSMENT METHODS**

Performance, book of rehearsals

- **LANGUAGE OF INSTRUCTION**

Greek

## 2. Scenic Design I\*

- **COURSE CODE**

03MX005

- **TYPE OF COURSE**

Performing arts specialisation elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Assi Dimitroulopoulou EEDIP I, Specialized Teaching Staff

- **COURSE OBJECTIVES**

The course aims at analyzing set design and approach of the Italian scene. The course is organized around exercises and theoretical analysis which concern the particularities of the Italian scene and scenic design approach of the theatrical text. The course was based on

analysis of the play, depending on the dramaturgical approach, presented by students of specific stage-designing proposals. The first exercise involved in the creative reconstruction of an existing scenic area. (theater, opera, dance) Each student chose one of them and reproduce it in a creative model. The second exercise was a choice of two plays of the twentieth century, presented by the students set design their proposals to them. Furthermore, we present theoretical and visual material relating to some of the far stage performances.

- **LEARNING OUTCOMES**

After a 13 courses semester, the students will be able to identify, apply, develop, and reproduce the creative methods of scenic and theatre design in an Italian scene space. Apply the methods and the completion of the techniques of modelling; develop the application of compositional theories in practice. Also, they will be able to know, recall, analyze and synthesize diverse elements proper to approach the presenting of the final proposal. The students due to this course will be able to approach, analyze and finally create a scenic design (Italian scene) through a play and support the visualization of the theatrical text.

- **PREREQUISITES**

Ten (10) attendances

- **COURSE CONTENTS**

- Introduction to the scenic and theatre design.
- Introduction to the Italian scene
- Development of a methodological approach presenting the final proposal,
- Completion of the technics of modeling..
- Application of compositional theories in practice.

- **RECOMMENDED READING**

- 📖 Cantz, H. (2000). *Erich wonder stage design*. Germany: Hatje Cantz Verlag.
- 📖 Collins, J. & Nisbet, A. (2010). *Theatre and Performance Design: A Reader in Scenography*. London & New York: Routledge.
- 📖 Davis, T. (2001). *Stage Design*. Switzerland: Stagecraft.
- 📖 Fotopoulos, V. (2007). “*Complete works*”, Athens: Benaki Museum (in Greek).
- 📖 Fotopoulos, D. (2007). *Scenografer*. Αθήνα: Μουσείο Μπενάκη (in Greek).
- 📖 Fotopoulos, B. (1995). *Sets Costumes 2*. Athens: Kastaniotis (in Greek).
- 📖 Karaiskou, V. (2004). *Travel on scene*. Athens: University Studio Press (in Greek).
- 📖 Patsas, G. (2006). “Sound of empty space”, Athens: Ergo (in Greek).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Oral exams and presentation of the two projects

- **LANGUAGE OF INSTRUCTION**

Greek

### 3. Dance I: Choreography\*

- **COURSE CODE**

03XE010

- **TYPE OF COURSE**

Performing arts specialisation elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**



5 ECTS Credits

• **NAME OF LECTURER**

Vasso Barboussi Associate Professor

• **COURSE OBJECTIVES**

The objective of this course is to present to the students basic concepts and techniques of choreography. In the progress of the class students will be encouraged to search experientially kinetic materials, such as structures of space and time in movement, to discover potentialities of their own creativity, and finally to understand the quality and the content of motion in dance. Concepts will be explored through structured and free improvisational techniques, as well as compositional methods.

• **LEARNING OUTCOMES**

At the end of the semester, students are familiar with embodied knowledge and how it is combined with the theory. They achieve the development and organization of personal movement material through different forms of choreography. They also have practiced to explore the creative process, the composition in the design of their own idiosyncratic movement. They discover 'tangible' kinetic material, time and space structures and understand how these factors affect the quality and content of motion. The use of the body is a means of choreographic investigation, the method of problem solving, body space and body as space, time and duration, the relationship of dance to music and other arts. The students combine teaching methods of choreography, with the theories of dance and apply them to choreography.

• **PREREQUISITES**

Attendance is mandatory at 9 workshops sessions

• **COURSE CONTENTS**

- Combining of Theory and Practice
- Isolating Choreographic Elements
- Theories of dance and their application on choreography
- Methods of teaching choreography, different styles of composition
- Style, Silence, Sound, and Music
- Group work, Partner Work
- Theatrical elements
- Abstraction in Art and Aesthetics

• **RECOMMENDED READING**

- 📖 Blom, L. A. & Chaplin, S. T. (1988). *The Moment of Movement, Dance Improvisation*. Pittsburg: University of Pittsburg press.
- 📖 Blom, L. A. & Chaplin S. T. (1992). *The intimate Act of Choreography*. Pittsburg: University of Pittsburg Press.
- 📖 Burrows J. (2010). *A Choreographer's Handbook*. London and New York: Routledge.
- 📖 Dunlop-Preston. V. M. (2006). *Looking at Dances: a Choreological Perspective on Choreography*. G. Britain: Bath Press.
- 📖 Newlove, J. & Dalby, J. (2004). *Laban for all*. New York: Routledge.
- 📖 O'Donnell-Fulkerson, M. (2000) *Release, From Body to Spirit, seven Zones of Comprehension from the Practice of Dance*. U.K.: Dance Books.
- 📖 Olsen, A. (1998). *Body Stories A Guide to Experiential Anatomy*. New York: Station Hill Openings.
- 📖 Olsen, A. (2002). *Body and Earth: An Experiential Guide*. U.S.A: University Press of New England.
- 📖 Preston-Dunlop, V. & Sanchez-Colberg, A. (2002). *Dance and the Performative: A Choreological Perspective - Laban and beyond*. London: Verve.
- 📖 Smith - Autard, J. (2000). *Dance Composition*. London: A & C Black.
- 📖 Tufnell, M. & Crickmay, C. (1993). *Body Space Image*. Hampshire: Dance Books Ltd.

• **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

• **ASSESSMENT METHODS**

- Written exams, workshops
- **LANGUAGE OF INSTRUCTION**  
Greek

## 4. Acting I\*

- **COURSE CODE**  
03ZX001
- **TYPE OF COURSE**  
Performing arts specialisation elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Yannis Leontaris, Assistant Professor
- **COURSE OBJECTIVES**  
The objective of this course is to introduce students to the basic concepts and techniques of the work on a theatrical text. Through this course the student will acquire an understanding of working on words, phrases, paragraphs, scenes. Finally, the students have to use the theatrical text as a vehicle of communication.
- **LEARNING OUTCOMES**  
The course contains three categories of cognitive skills: a) Knowledge Level: The successful student will recognize or recall learned information about the basic concepts and techniques of the work on a theatrical text, understanding of working on words, phrases, paragraphs, scenes, the rhythm and the sound of words and phrases, understanding the content of the theatrical text using techniques of communication and not of textual analysis. b) Application Level: The successful student will use or apply to use the theatrical text as a vehicle of communication, practical training and improvisations working on the method of the “five steps” of speaking on stage, based on the Lefteris Voyatzis’s scenical methods and practice improvisations on changing the point of the physical energy. c) Synthesis Level: The successful student will create new models using the learned information composing a performance as a group.
- **PREREQUISITES**  
Ten (10) attendances
- **COURSE CONTENTS**  
The course includes workshops for the students, practical training and improvisations based on the Lefteris Voyatzis’s methods.
- **RECOMMENDED READING**
  - 📖 Adamou, Ch. (2008). *The actor between stage and screen*. Athens: Kastaniotis (in Greek).
  - 📖 Bogart, A. & Landau, T. (2005). *The Viewpoints Book: Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group.
  - 📖 Brook, P. (1998). *Threads of Time*. USA: Counterpoint.
  - 📖 Brook, P. (1998). *The open door*. Athens: Koan (in Greek).
  
  - 📖 Diderot, D. (1995). *Paradoxe sur le comedien*. Athens : Polis (in Greek).
  - 📖 Kane, M. (2000) *On camera*. Athens: Kastaniotis (in Greek).
  - 📖 Bergman, I. (1989). *The magic camera: Autobiography*. Athens: Cactus (in Greek).

- 📖 Bergman, I. (2001). *The Bergman talks about Bergman: Interviews of Ingmar Bergman to Stig Bjorkman, Torsten Manns, Jonas Sima*. Athens: Roes (in Greek).
- 📖 Novarina, V. (2003). *Letter to the actors for Louis de Finney*. Athens: Agra (in Greek).
- 📖 Oida, Y. (1992). *An actor Adrift*. London: Methuen.

- **TEACHING METHODS**  
Improvisations, lectures, workshops
- **ASSESSMENT METHODS**  
Performance
- **LANGUAGE OF INSTRUCTION**  
Greek

## 5. Costume in Performing Arts I\*

- **COURSE CODE**  
04MX030
- **TYPE OF COURSE**  
Performing arts specialisation elective
- **COURSE LEVEL**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF THE LECTURER**  
Emmanouela Vogiatzaki Krukowski, Special Teaching Staff
- **COURSE OBJECTIVES**  
The course is composed of two parts, a theoretical one and a practical one. The theory covers the history of garments from the prehistoric era to modern times. The practical part of the course puts the emphasis on the analytical approach to exploring characters as they emerge from theatrical texts. This starts with the interpretation of characters from the costume point of view and then follows towards the design and making of the actual outfits. At the end of the course students would showcase their work in the form of a performance, installation, video art etc. As a part of the teaching process every artwork would be exhibited or shown to the public in galleries and other art places. The ultimate purpose of the course is not only to create a portfolio work to a high standard, but also to promote new artists within the artistic community.
- **LEARNING OUTCOMES**  
The course provides knowledge at both theoretical and practical levels. The understanding of the garment and its evolution over the years as well as the design implementation through texts are the major objectives of this course. Students will learn to be able to utilize and apply the knowledge offered to them during the lectures. They will be able, with their teacher's assistance, to analyse characters and to compose new, different conditions of artistic creation. The course aims to create young artists able to produce innovative clothing proposals at a professional level, which will be presented to the public in the form of performance.
- **PREREQUISITES**  
No prerequisites
- **COURSE CONTENT**
  - The history of clothing: from the primitive ones to the modern garment
  - The theater play - analysis and interpretation of characters
  - Research and methods towards a costume design

- The designer's book

• **RECOMMENDED READING**

- 📖 Biggar, T. (2005). *Dressing a Galaxy: The Costumes of Star Wars*. New York: H.N. Abrams.
- 📖 Huaixiang, T. (2010). *Character Costume Figure Drawing: Step-By-Step Drawing Methods for Theatre Costume Designers*. Amsterdam & Boston: Elsevier/Focal Press.
- 📖 Landis, D. N. (2012). *Screencraft: Costume Design*. Lewes: Ilex.
- 📖 Leese, E. (1977). *Costume Design in the Movies*. New York : Ungar.
- 📖 Levine, A. S. & McGee, R. J. (2006). *Patterns for Costume Accessories*. New York: Costume and Fashion Press
- 📖 Moseley, R. (2005). *Fashioning Film Stars: Dress, Culture, Identity*. London: BFI Pub.
- 📖 Payne, W. & Farrell, B. (2004). *Costumery, the history of costumes*, Athens: Ion (in Greek).
- 📖 Peacock, J. (2006). *Costume: 1066 to the Present*. London: Thames & Hudson.
- 📖 Perivoliotou, M. (2004). *The art of textile I*. Athens: Ion (in Greek).
- 📖 Perivoliotou, M. (2004). *The art of textile II, Weavery, Batik*. Athens: Ion (in Greek).

• **TEACHING METHODS**

Use of audio-visual technologies, discussions, lectures, written assessments, workshop, exhibitions

• **ASSESSMENT METHODS**

Written exams, project submission. The students' attendance and their active contribution to the course will be very important.

• **TEACHING LANGUAGE**

Greek/English

## 6. Mime I

• **COURSE CODE**

03ZX030

• **TYPE OF COURSE**

Performing arts specialisation elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Antonia Vasilakou (Specialized teaching staff)

• **COURSE OBJECTIVES**

Based mainly on the elements of the dramatic corporeal mime of Etienne Decroux and the mime approach of Marcel Marceau the course aims to cultivate corporeal acting.

Special emphasis is placed on the structure of the body, its motion, on weight shift, on the study of various types of walking and the corporeality of the performer's emotions through symbolic attitudes. Reference is made also to the pantomime of the "fixed point", the description and shifting of "invisible objects", body transformations and exercises on spatial awareness.

The course is addressed to students with some knowledge in acting physical and directing and aims to help them develop their skills through improvisations and personal creations revolving around the specific subject.

• **LEARNING OUTCOMES**

Learners will demonstrate a physical understanding of a variety of mime forms, individual movement vocabulary, and technique through performance. They will be able to develop skills and techniques associated with physical mime theatre (physical control, balance, breathing, lifting and catching, taking and placing weight, use of levels and height).

They could develop a role (character, rhythm, dynamics, interaction, physical comedy, spontaneity, improvisation, spatial awareness, timing, style). Learners will develop physical and artistic self-awareness, a broad knowledge of the genesis of mime theatre and of the significant models and strategies employed in its practice and integrate theory into the physical practice.

They will possess a developing knowledge of the students own physical, intellectual and spiritual resources and an understanding of how these may be developed and applied within the practice of mime theatre by individual or group performances and presentations.

They will demonstrate the ability to read mime theatre performance in a critically informed and confident manner, to interrogate the generation of meanings which occur in mime theatre at the performance interchange and to respond to creative challenges via 'the thinking body'.

#### • **PREREQUISITES**

- a) Students should possess basic dramatic knowledge in order to attend the course
- b) Attendance is obligatory
- c) Written assessment

#### • **COURSE CONTENTS:**

- Dramatic corporeal technique of Decroux (counterweights, lateral scales, triples axes combination)
- Creation of characters according to Marceau technique
- Discovery of the invisible world (objects, persons, space, forces)
- Body transformations
- Figures of Marceau and Decroux
- Applications through improvisations

#### • **RECOMMENDED READING**

##### ***In Greek***

- 📖 Andrew, S. (2003). *Art, desire and body in ancient Greece*. Athens: Alexandria (in Greek).
- 📖 Artaud, A. (1992). *The theater and its idol*. Athens: Dodoni (in Greek).
- 📖 Lecoq, J. (2005). *The poetic body*. Athens: Koan (in Greek).
- 📖 Makrynioti, D. (2004). *The limits of the body*. Athens: Island (in Greek).
- 📖 Muller, W. (1996). *Body Theatre and Commedia dell'arte*. Thessaloniki: University Studio Press (in Greek).
- 📖 Barba, E. & Savarese, N. (2008). *The Actor's Secret Art*. Athens: Koan (in Greek).
- 📖 Papalexiou, E. (2009). *When the ratio is converted into matter: Romeo Castellucci / Societas Raffaello Sanzio*. L. Rinopoulos & Co. E.E.
- 📖 Rigopoulou, P. (2003). *The body: From supplication to the threat*. Athens: Plethron (in Greek).

##### ***Foreign***

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

- **TEACHING METHODS**  
Laboratory of theatre practice, audiovisual aids
- **ASSESSMENT METHODS**
  - a) Presentations of theatrical work
  - b) assiduity during classes
  - c) rehearsals
  - d) written assessment
- **LANGUAGE OF INSTRUCTION**  
Greek (optionally french, english)

**1. Directing II**

- **COURSE CODE**  
**04ZX002**
- **TYPE OF COURSE**  
Performing arts specialisation elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Anna Tsihli, Member of the Specialized and Laboratorial Teaching Staff
- **COURSE OBJECTIVES**  
The objective of this course is to introduce students to the basic concepts and techniques of theatre directing.
- **LEARNING OUTCOMES**  
Through the module the students understand the expectations and demands of the theatre director profession. Throughout the semester they analyse making, performing and spectatorship as interrelated activities. They also demonstrate analytical and performance skills required in plays from various genres and style periods. At the end of the semester, in groups, they contribute effectively to the collective accomplishment of small scale theatre productions.
- **PREREQUISITES**  
Attendance is mandatory at 10 workshops sessions. The module Directing I is prerequisite.
- **COURSE CONTENTS**  
Reading the text with reference to the possible aesthetical forms and to the ideas of the play as well as to the possible approaches to them. Organisation of rehearsals and production meetings aiming at the performance. The different roles, the stories and how they are presented at the performance. Grouping out scenes and blocking. Rehearsals and performance at the theatre venue on a specific date.
- **RECOMMENDED READING**
  - 📖 Barba, E. (2001). *Theatre, Loneliness, Craftsmanship, Rebellion*. Athens: Koan (in Greek).
  - 📖 Brook, P. (2003). *Between two silences*. Athens: Koan (in Greek).
  - 📖 Carlson, M. (1996). *Performance, A Critical Introduction*, London: Routledge.
  - 📖 Hauser, F. & Reich, R. (2003). *Notes on Directing*. New York, N.Y. : RCR Creative Press.
  - 📖 McCaffery, M. (2003). *Directing a Play*. Oxford: Phaidon.
  - 📖 Mitchell, K. (2009). *The Director's Craft, A Handbook for the Theatre*. London: Routledge.
  - 📖 Oida, Y. & Marshall, L. (2003). *The Invisible Actor*. Athens: Koan (in Greek).
  - 📖 Shevtsova, M. & Innes, C. (2009). *Directors/Directing, Conversations on Theatre*, New York: Cambridge University Press.
  - 📖 Stanislavski, K. (1980). *My life in art, Volume I*. Athens: Gonis (in Greek).
  - 📖 Unwin, S. (2004). *So you want to be a Theatre Director?* London: Nick Hern Books.
- **TEACHING METHODS**  
Workshops, lectures, rehearsals, tutorials

- **ASSESSMENT METHODS**  
Performance, papers
- **LANGUAGE OF INSTRUCTION**  
Greek/English

## 2. Acting II

- **COURSE CODE**  
04ZX001
- **TYPE OF COURSE**  
Performing arts specialisation elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Christina Zoniou, Member of the Special Laboratorial and Teaching Staff
- **COURSE OBJECTIVES**  
Through the text analysis, the exercises and the improvisations it is expected to foster an in-depth understanding of the plays, as well as the skills of observation, attention, imagination, emotional / sensory memory, the true response of the actor in the given circumstances, the use of personal material, and the internal and external support of the character.
- **LEARNING OUTCOMES**  
Through the text analysis, the exercises and the improvisations it is expected to foster an in-depth understanding of the plays and the use of personal material for the internal and the external support of the character. It is also expected to enhance the skills of observation, attention, imagination, emotional / sensory memory, and the true response of the actor in the given circumstances.
- **PREREQUISITES**
  - To have attended successfully the course ACTING I
  - To attend a minimum of 10 from the 13 sessions
  - To prepare and present in class 3 scenes / improvisations in subgroups prior to the final presentation of the exams
- **COURSE CONTENTS**  
This course introduces students to the task of analyzing the theatrical text from the perspective of the actor, following in the tradition of Stanislavski and the Anglo-Saxon psychological realism and working on plays' excerpts of the contemporary repertoire.  
The analytical methods used are: the external analysis (given circumstances, separation into scenes and subscenes, attribution of titles and subtitles, grills of objective analysis, objective characteristics of the characters), the internal analysis (chain of events, analysing motives / objectives of the characters, line by line analysis and approach of the subtext), the active analysis (analysis through paraphrasing, improvisation with words and without words, exploration of the psychophysical actions, obstacles, conflicts, status and power structures), construction of the role (use of the personal material and the sensory and emotional memory, internal and external approach to the role).
- **RECOMMENDED READING**
  - 📖 Adler, S. (2007). *The art of the actor*. Athens: Indiktos (in Greek).
  - 📖 Barba, E. & Savarese, N. (2008). *A dictionary of theatre anthropology: The secret art of the performer*. Athens: Koan (in Greek).



- 📖 Chekhov, M. (1991). *Lessons for the professional actor*. Athens: Dodoni (in Greek).
- 📖 Chekhov, M. (2007). *To the actor: the art and the technique of acting*. Athens: Metechmio (in Greek).
- 📖 Dinkgraeve, D. M. (2001). *Approaches to Acting: Past and Present*. New York: Continuum.
- 📖 Gorchakov, N. (1997). *Vachtangov: Lessons of directing and acting*. Athens: Medousa (in Greek).
- 📖 Hodge, A. (2000). *Twentieth Century Actor Training*. London and New York: Routledge.
- 📖 Luckhurst, M. & Veltman, C. (2001). *On acting: Interviews with Actors*. New York: Faber and Faber.
- 📖 Moore, S. (1992). *Stanislavski System*. Athens: Paraskinio (in Greek).
- 📖 Nacache, J., Leotnaris, G., Amiel, V., Baron, C., Michelakis, P., Mini, P., Bignell J., Tzioumakis, G. & Schoenmakers H. (2008). *The actor between the stage and the screen*. Athens: Kastaniotis (in Greek).
- 📖 Stanislavski, K. (1959). *An actor prepares*. Athens: Gonis (in Greek).
- 📖 Stanislavski, K. (1962). *Creating a role*. Athens: Gonis (in Greek).
- 📖 Stanislavski, K. (2010). *For the art of the actor: the actor in rehearsal*. Athens: Koan (in Greek).
- 📖 Vasiliev, A. (2010). *Seven or Eight Lessons for theatre*. Athens: Koan (in Greek).

- **TEACHING METHODS**

Acting workshops, work in subgroups, preparation and presentation of improvisations / scenes.

- **ASSESSMENT METHODS**

Presentations of theatrical pieces of work. Written / oral self evaluation

- **LANGUAGE OF INSTRUCTION**

Greek (possibility to use English and Italian for Erasmus students)

### 3. Dance II: Somatics

- **COURSE CODE**

04XE020

- **TYPE OF COURSE**

Performing arts specialisation elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Vasso Barboussi, Associate Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts and techniques of somatic studies. Instructions include elements of Ideokinesis, Body-Mind Centering, Bartenieff fundamentals Alexander technique and Functional Anatomy. Emphasis is given on the kinesthetic awareness, in order to improve posture, coordination, reducing tension and improving skills in dance and in performing arts in general. The class encourages students to change patterns through visualizing images, succeed embodiment, explore the connection between body and mind, and sense the functioning of the self as a whole.

- **LEARNING OUTCOMES**

Through this course the students sensitized in relation to the principles and methods of training the body (Somatics). They acquire knowledge through experience of the methods of Ideokinesis of Body-Mind Centering, Alexander Technique and Bartenieff fundamentals. Understanding and applying anatomy of the body and the right body alignment enables them to access an efficient bodily performance. They begin to perceive and observe experientially connecting body and mind. Encouraged to redesign and develop movement patterns, to achieve embodiment through the mind - body connection and feel the importance of the conscious control of the use and operation of the self as a whole.

- **PREREQUISITES**

Attendance is mandatory at 9 workshops sessions

- **COURSE CONTENTS**

- Introduction of Alexander, Body-Mind Centering and Feldenkrais method
- Elements of ideokinesis and Bartenieff Fundamentals
- Visualizing images on the body parts
- Body systems and organs
- Movement Repatterning
- Theory of body and mind connection

- **RECOMMENDED READING**

- 📖 Cohen - Bainbridge, B. (1997). *Sensing, Feeling, and Action the Experiential Anatomy of Body-Mind Centering*. Northampton, MA: Contact editions.
- 📖 Dunlop-Preston., V. M. (1980). *A Handbook for Modern Educational Dance*. Boston: Plays, Inc. Boston
- 📖 Dowd, I. (1981). *Taking Root to Fly: Seven articles on Functional Anatomy*. New York: Contact Collaboration Inc.
- 📖 Feldenkrais, M. (1972). *Awareness through Movement: Easy-to-Do Health Exercise to Improve Your Posture, Vision, Imagination, and Personal Awareness*. San Francisco: Harper.
- 📖 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.
- 📖 Sweigardt, 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.

- **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

- **ASSESSMENT METHODS**

Written exams, workshops

- **LANGUAGE OF INSTRUCTION**

Greek

## 4. Scenic Design II

- **COURSE CODE**

34EE101

- **TYPE OF COURSE**

Performing arts specialisation elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Assi Dimitroulopoulou EEDIP I, Specialized Teaching Staff

- **COURSE OBJECTIVES**

Aim of this course is scenic design approach of classical theatrical text and alternative space, open air or indoor. The course run based on the analysis of text, depending on the dramaturgical approach was presented by students of specific stage-designing proposals.

It was a choice of two classic plays and presented by students of the proposals set design for them. Students could choose between public open air space or non-open space in an enclosed public place.

Two models were sought by everyone. The first was the instant reaction that the student has read the work first and the second in the plastic model of the set design proposal.

Furthermore, we present theoretical and visual material relating to some of the far stage performances of works by two authors.

- **LEARNING OUTCOMES**

After a 13 courses semester, the students will be able to identify, apply, develop, and reproduce the creative methods of scenic and theatre design in an site - specific scenic design. Apply the methods and the completion of the techniques of modelling; develop the application of compositional theories in practice. Also, they will able to know, recall, analyze and synthesize diverse elements proper to approach the presenting of the final proposal.

The students due to this course will be able to approach, analyze and finally create a scenic design (site specific) through a play, support the visualization of the theatrical text and approach different social groups.

- **PREREQUISITES**

No prerequisites

- **COURSE CONTENT**

- Introduction to site specific scenic design.
- Development of a methodological approach to the dramatic approach of the text
- Application of compositional theories in practice.

- **RECOMMENDED READING**

📖 Acquart, A. (2006). *Scénographies - Décors & costumes de 1950 à 2006*. Paris: Actes Sud.

📖 Arnheim, R. (2003). *The Power of architectural form*. Thessaloniki: University Studio Press.

📖 Burian, J. (1974). *The Scenography of Josef Svoboda*. Middletown, Conn: Wesleyan University

📖 Cantz, H. (2000). *Erich wonder stage design*. Germany: Hatje Cantz Verlag Press.

📖 Davis, T. (2001). *Stage Design*. Switzerland: Stagecraft.

📖 Karaiskou, V. (2004). *Voyages through scene*. Thessaloniki: University Studio Press, (in Greek).

📖 Rudolf, A. (2003). *Dynamic of the architectural form*. Thessaloniki: University Studio Press (in Greek).

📖 Surgers, A. (2000). *Scénographies du théâtre occidental*. Paris: Nathan.

📖 Fotopoulos, D., Delivorrias, A. & Papanтониου, I. (1999). *The clothing in Athens at the turn of the 19th century*. Athens: Greek and Literary Archive (in Greek).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Presentation of the final project

- **TEACHING LANGUAGE**

## 5. Costume in Performing Arts II

- **COURSE CODE**  
34EE112
- **TYPE OF COURSE**  
Performing arts specialisation elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Emmanouela Vogiatzaki Krukowski, Special Teaching Staff
- **COURSE OBJECTIVES**  
Theory 30%, practice 70%. The objective of the course is to train the young designer based on the idea of the *total artist*. The student will be taught how to approach a theater play as a whole artwork; with the instructions of the tutor, she/he will have the chance to practice on script adaptation, designing, organizing and creating a performance piece.
- **LEARNING OUTCOMES**  
The knowledge offered by this course is related to the understanding, interpretation and development of texts, focusing at the same time on the analysis and performance of characters. The young artist will be trained as a researcher. She/he will learn how to combine theory and practice, how to study, understand and evaluate different artistic trends in order to produce his/her own artwork. The course aims to create young artists able to produce innovative clothing proposals at a professional level, which will be presented to the public in the form of performance.
- **PREREQUISITES**  
No prerequisites
- **COURSE CONTENT**
  - Theater play: analysis and interpretation
  - Analysis and interpretation. of characters
  - Research – contemporary art movements – first steps towards a new skript – different characters
  - The designer' s book
  - Costume presentation – designing a performance
- **RECOMMENDED READING**
  - 📖 Biggar, T. (2005). *Dressing a Galaxy: The Costumes of Star Wars*. New York: H.N. Abrams.
  - 📖 Chierchetti, D. (2003). *Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer*. New York: Harper Collins Publishers.
  - 📖 Cleeland, H. (2004). *Glue & Go: Costumes for Kids*. New York : Sterling Publishing.
  - 📖 Davis, R. I. (2000). *Men's 17th & 18th Century Costume, Cut & Fashion Patterns for Men's Costumes*. Studio City, Calif.: Players Press.
  - 📖 Diamond, J. (1999). *Clothing and footwear fashion*, Athens: Ion (in Greek).
  - 📖 Levine A. S. & McGee, R. J. (2006). *Patterns for Costume Accessories*. New York: Costume and Fashion Press.
  - 📖 Margolis A. P. (2006). *Make your own Dress Patterns: A Primer in Patternmaking for those who Like to Sew*. Mineola, N.Y.: Dover Publications.
  - 📖 Martin, E. (1996). *The theater of the absurd*. Athens: Dodoni (in Greek).

- 📖 Mandelbaum H. & Myers E. (1985). *Screen Deco: A Celebration of High Style in Hollywood*. Bromley, Kent: Columbus Books.
- 📖 Planche J. R. (2003). *An Illustrated Dictionary of Historic Costume: From the First Century B.C. to c. 1760*. Mineola, N.Y.: Dover Publications.

- **TEACHING METHODS**

Use of audio-visual technologies, discussions, lectures, written assessments (as applicable), workshops

- **ASSESSMENT METHODS**

Written exams, project submission

The students' attendance and their active contribution to the course will be very important.

- **TEACHING LANGUAGE**

Greek/English

## 6. Theatre Production

- **COURSE CODE**

04ZE010

- **TYPE OF COURSE**

Performing arts specialisation elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Anna Tsihli, Member of the Specialized and Laboratorial Teaching Staff

- **COURSE OBJECTIVES**

This course aims at developing organisation and management skills and providing the general and specialist knowledge and understanding that a successful theatre production requires.

- **LEARNING OUTCOMES**

The students comprehend the tasks of the different professionals as well as the basic procedures of theatre production, including the organization of the production stages (auditions, rehearsals, production meetings, production week and performances). The students demonstrate technical, organizational and artistic proficiency through successful performance in theatrical productions they organize with professional terms outside the boundaries of the Department. Through this procedure they acquire valuable production experience that is reflected in their own independent professional achievements. Their sustained performance production project culminates in a dissertation (portfolio), documenting their practice-based research.

- **PREREQUISITES**

Attendance is mandatory at 10 workshops sessions

- **COURSE CONTENTS**

Students acquire a general understanding of all aspects of theatre production from the range of professions and companies to the many phases involved in a theatre production. The course combines theory and practice as students work collaboratively towards a production at the end of the semester. This production can vary in performance style, scale and idiom and develops from the initial concept through budgeting, organisation, rehearsal, publishing and final realisation in a venue with audience.

- **RECOMMENDED READING**

- 📖 Balme, C. (2010). *Introduction to Theatre Studies*. Athens: L. Rinopoulos and Co. (in Greek).
- 📖 Copley, S. & Killner, P. (2001). *Stage Management*. Wiltshire: The Crowood Press.
- 📖 Dean, P. (2002). *Production Management, Making Shows Happen, a practical guide*. Ramsbury: The Crowood Press.
- 📖 Foreman, G. (2009). *A Practical Guide to Working in Theatre*. London: Methuen Drama.
- 📖 Menear, P. & Hawkins, T. (2003). *Stage Management and Theatre Administration*. Oxford: Phaidon
- 📖 Perry, J. (2001). *The Rehearsal Handbook for Actors and Directors*, Wiltshire: The Crowood Press.
- 📖 Seabright, J. (2010). *So you want to be a Theatre Producer?*. London: Nick Hern Books.
- 📖 Varopoulou, E. (2003). *The live theater*. Athens: Agra (in greek).

- **TEACHING METHODS**

Workshops, lectures, tutorials

- **ASSESSMENT METHODS**

Performance, written exams, papers

- **LANGUAGE OF INSTRUCTION**

Greek/English

**\* Courses designated with the number I (e.g. Directing I, Acting I etc) are prerequisite for the courses designated with the number II.**

## LIST OF 3<sup>RD</sup> AND 4<sup>TH</sup> YEAR FREE ELECTIVE COURSES

\*Students are required to take the following courses:

**Theatre Pedagogy IV** and **Theatre Pedagogy VII**

\*\* Students planning to choose the specialization of Performing Arts are required to take the course **Introduction to Physical Theatre and Mime** in the 2<sup>nd</sup> semester of their studies.

\*\*\* The maximum number of registered students for free elective courses is twenty-five (25).

### Winter Semester (5<sup>th</sup> or 7<sup>th</sup>)

#### 1. Ancient History and Theatre

• **COURSE CODE**

34EX001

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Christos Kardaras, Associate Professor

• **LEARNING OUTCOMES**

By the end of the lectures students have been acquainted with the fundamental historical, political and social developments of the 5<sup>th</sup> 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 5<sup>th</sup> 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 5<sup>th</sup> 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.

• **PREREQUISITES**

4 attendances at semester's lectures are compulsory


• **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 put on:

- a. The relation between history and theatre,
- b. The establishment of the Greek "polis" and the development of its political and social structures,
- c. The main events of political and military history (Persian wars, Peloponnesian war),
- d. Specimens of the relevant sources, including reports of ancient historiographers.

• **RECOMMENDED READING**

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

 *History of the Greek Nation* (1972). vol. B and C1, Athens: ekdotiki athenon (in Greek).

- 📖 Kitto H. D. F. (2002). *The Greeks*. Athens: Cactus (in Greek).
- 📖 Wilcken, U. (1976). *Ancient Greek History*, Athens: Papazisis (in Greek).

- **TEACHING METHODS**  
Use of technology, discussion, lectures, written assessments
- **ASSESSMENT METHODS**  
Oral exams
- **LANGUAGE OF INSTRUCTION**  
Greek

## 2. Interdisciplinary Approaches: Theatre and Cinema

- **COURSE CODE**  
34EE002
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Kostoula Kaloudi, Lecturer
- **COURSE OBJECTIVES**  
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 analysis of film excerpts. Moreover, the term “theatricality” will be discussed according to important film theorists.
- **LEARNING OUTCOMES**  
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. Through screenings and film excerpts they reflect on the influences of theater in different periods, cinematic currents and styles. They evaluate and understand the term of theatricality according to important theorists of cinema.
- **PREREQUISITES**  
Three compulsory attendances
- **COURSE CONTENTS**
  - 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
- **RECOMMENDED READING**
  - 📖 Aumont, J. (2008). *Cinema and direction*. Athens: Patakis (in Greek).
  - 📖 Chion, M. (2008). *The musical*. Athens: Patakis (in Greek).
  - 📖 Helbo, A. (1997). *L'adaptation - Du théâtre au cinéma*. Paris: Armand Colin/Masson.
  - 📖 Krakauer, S. (1983). *Theory of Cinema-The release of physical reality*. Athens: Kalvos (in Greek).
  - 📖 Kyriakos K. (2002). *From the stage to the screen*. Athens: Aigokeros (in Greek).



- 📖 Tesson, C. (2007). *Théâtre et cinéma*. Paris: Cahiers du cinéma/les petits cahiers, SCEREN-CNDP (in French).
- 📖 Sirois - Trahan, J. P. (2012). *George Meliès-la vie et l'oeuvre d' un pionnier du cinéma*. Paris: Les éditions du sonneur.
- 📖 Collective, (1971). *From Lumière to Bergman*. Athens: Kalvos (in Greek).
- 📖 Collective, (2008). *The actor between stage and screen*. Athens: Kastaniotis.
- 📖 Collective, *Cinémaction no 93*, (1999). *Le théâtre à l'écran*. Paris: Corlet-Télérama

- **TEACHING METHODS**

Lectures

- **ASSESSMENT METHODS**

Written exams, written assessments

- **LANGUAGE OF INSTRUCTION**

Greek

### 3. Directing III

- **COURSE CODE**

04ZE002

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Anna Tsihli, Member of the Specialized and Laboratorial Teaching Staff

- **COURSE OBJECTIVES**

Practical approach to the directorial function with reference to contemporary texts and to devised theatre.

- **LEARNING OUTCOMES**

The students investigate the relationship between concepts and materials of performance and undertake laboratory exploration of performance practice as a way of testing out ideas. Throughout the semester, the students develop work in groups towards a theatre performance based on the principles of devised theatre where they demonstrate equally compositional skills in directing and devising.

- **PREREQUISITES**

Attendance is mandatory at 10 workshops sessions. The modules Directing I and Directing II are prerequisites

- **COURSE CONTENTS**

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

- **RECOMMENDED READING**

- 📖 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). *Another World*. Athens: Estia (in Greek).

- 📖 Govan, E., Nicholson, H. & Normington, K. (2007). *Making a Performance, Devising Histories and Contemporary Practices*. London: Routledge.
- 📖 Eтчells, 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.
- 📖 Mamet, D. (2002). *To the actor*. Athens: Patakis (in Greek).
- 📖 Murray, S. & Keefe, J. (2007). *Physical Theatres: A Critical Introduction*. London: Routledge.
- 📖 Oddeу, A. (1994). *Devising Theatre: A Practical and Theoretical Handbook*. London: Routledge.

- **TEACHING METHODS**  
Workshops, lectures, tutorials
- **ASSESSMENT METHODS**  
Performance, papers
- **LANGUAGE OF INSTRUCTION**  
Greek/English

## 4. Contemporary Spanish Theatre Lab

- **COURSE CODE**  
34EX050
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ECTS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Stylianos Rodarelis, Member of the Specialized and Laboratorial Teaching Staff
- **COURSE OBJECTIVES**  
The objective of this course is for the students to gain knowledge in the Spanish dramaturgy of the 21st century. Through their acting which will be based on life experiences, students will explore specific methods which are required for acting in Spanish plays.
- **LEARNING OUTCOMES**  
Upon completion of the semester, students have experienced, in a theoretical and a practical level, the basis of performing arts. The theoretical part covers the design of the scenic space, scenography and props, costumes, make-up, theatrical mask, layouts, lighting, poster and the program of the performance. The practical part covers the application of the previous elements in a theatrical representation, where acting and directing are added, in order to present to a complete result of the acquired knowledge.
- **PREREQUISITES**  
No prerequisite
- **COURSE CONTENTS**
  - Techniques of scene space and scenography configuration
  - Building character. Costume-makeup-mask
  - Performance stage entity of the play through the lighting and props

• **RECOMMENDED READING**

- 📖 Cervantes, M. (2005). *The scene of Miracles*. Athens: Institute Cervantes.
- 📖 Galan, E. & Gometh, P. (2004). *The curve of happiness*. Athens: Institute Cervantes (in Greek).
- 📖 Galan, E. (2004). *Women*. Athens: Koan (in Greek).
- 📖 Lorca, F. (2011). *Journey to the moon*. Athens: Iaspis (in Greek).
- 📖 Miragies, A. (2006). *Short theater*. Argos: Helleboros (in Greek).
- 📖 Pachon, I. (2009). *It happened somewhere sometime*. Athens: Iaspis (in Greek).
- 📖 Rodarelis, S. (2012), *Scene space and scenography configuration in Spanish theater*. Athens: Iaspis (in Greek).
- 📖 Rodarelis, S. (2011), *Lorca's surrealist theatre*. Athens: Iaspis (in Greek).
- 📖 Rodarelis, S. (2012). *Theatrical echoes of the Spanish Civil War*. Athens: Iaspis (in Greek).
- 📖 Sinistera, S. (2011). *Malaise happy*. Athens: Iaspis (in Greek).

• **TEACHING METHODS**

Practicals and seminars be based on life experiences

• **ASSESSMENT METHODS**

Presentation of a suggested theatrical play

• **LANGUAGE OF INSTRUCTION**

Greek

## 5. Theory and Criticism of Theatrical Translation

• **COURSE CODE**

34EX029

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ECTS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Maria Spiridopoulou, Phd in Comparative Literature, Member of the Specialized Teaching Staff

• **COURSE OBJECTIVES**

The course aims, on one hand, at a theoretical approach of the translation process and the presentation of the different language levels of the theatrical text; the main translation-theory schools will be reviewed, and emphasis will be laid on the differences between literary and theatrical translation, pointing out the particular needs of the latter. The course also aims at exploring the act of translating, by means of analysing translated classic and contemporary English, French, and Italian plays (such as works by Shakespeare, Corneille, Molière, Goldoni, Cocteau), at further evaluating the translator's choices and critically appreciating different translations of the same play, with a view for the students to be able to systematically categorise the various translation problems and errors.

• **LEARNING OUTCOMES**

Students will learn the basic notions and techniques of the translation process, and will be introduced to translation theory and the main translation-theory schools. They will get to understand the peculiarities of the translated theatrical text and the differences between literary and theatrical translation. They will explore the translation process by putting in practice the aforementioned theories and by means

of the comparative reading of various translations of the same play executed in different periods. They will therefore be able to evaluate and assess the translation choices made by established and well-respected translators. Finally, students will acquire skills regarding the presentation of a theoretical subject and the execution of a comparative-literature analysis paper, by establishing the stylistic and linguistic differences between different translation texts of the same source-text (theoretical knowledge and practice).

• **PREREQUISITES**

(Skills) The students must be able to read a classic or contemporary theatrical play in its original language (english, french, italian). The course's theoretical and practical nature demands the active participation and presence of the students in at least 4 classes. The oral presentation of a theoretical matter with specific examples from theatrical plays will be taken under consideration for the final grades.

• **COURSE CONTENTS**

- Message, code, the notion of sign, the three types of translation according to Jakobson, context, context, literal/metaphorical meaning, deixis. Equivalence/isomorphism. Linguistic aspects of translation.
- Translation, history and culture. Translation Studies.
- Theories of translation (philological, linguistic, communicative, socio-semiotic, poly-system theory)
- Differences between theatrical and literary translation. Tempos, rhythms, languages, styles, cultural elements, physical action, literary allusions and imagery in plays.
- Translation procedures, methods and strategies for theatre texts.
- Principles of theatrical translation, problems and complexities of translating plays. Translation and Adaptation.
- Play text translated vs. Performance text translated. Verbal vs. visual aspects of representation.
- Evaluating translation quality, the concept of meaning and his role in translation procedure. Functional/paradigmatic Model.
- Distinction of different types of translations and versions (mentalist, behavioural, functionalistic, linguistically-oriented, literature-oriented, post-modernist, deconstructionist views).
- Comparative approach and critical valuation of two (at least) translations of classic and contemporary theatrical plays.

• **RECOMMENDED READING**

**Greek Bibliography**

- 📖 Delisle, J. & Lee, J. (2008). *Translation terminology*. Athens: Hellenic Grammata (in Greek)
- 📖 Fragopoulos, M. (2003). *Translator's workshop*. Athens: Polis (in Greek).
- 📖 Kentrotis, G. (2000). *Theory and practice of translation*. Athens: Diavlos (in Greek).
- 📖 Ladmiral, J. R. (2007). *Theorems for translation*. Athens: Metaixmio (in Greek).
- 📖 Mounin, G. (2002). *The theoretical problems of translation*. Athens: Travlos (in Greek).
- 📖 Steiner, G. (2004). *After Babel*. Athens: Scripta (in Greek).
- 📖 Umberto, E. (2004). *Experiences in translation*. Athens: Hellenic Grammata (in Greek).
- 📖 Umberto, E. (1993). *The limits of interpretation*, Athens: Gnosi (in Greek).

• **Foreign Bibliography**

- 📖 Ladmiral, J. R. (2004). «Lever de rideau théorique: quelques esquisses conceptuelles», in *De la lettre à l'esprit : traduction ou adaptation*, Palimpsestes, no 16, Presses de la Sorbonne Nouvelle, pp. 15-31.
- 📖 Newmark, P. (1988). *A textbook of translation*. London: Prentice Hall.
- 📖 Sidiropoulou, M. (2002). *Contrastive linguistic issues in theatre and film translation*. Athens: Typothito (in Greek).
- 📖 Sidiropoulou, M. (2003). *Options in translation*. Athens: Sokolis Publishing (in Greek).

- 📖 Sidiropoulou, M. & Papakonstantinou, A. (2004). *Choice & Difference in Translation*. Athens: The National and Kapodistrian University of Athens (in Greek).
- 📖 Spiridopoulou, M. (2012). «Translation: theory and praxis. Deconstruction and reconstruction in G. Leopardi», in Martinengo Alberto (ed.), *Beyond Deconstruction: Hermeneutics, Myth and Reconstruction*. Berlin: De Gruyter (pp. 161-178).

- **TEACHING METHODS**

Lectures, interactive lecturing (short answers, comparison texts), use of written materials (power point presentations, reaction panels),

- **ASSESSMENT METHODS**

a) An oral presentation of a theoretical matter with specific examples (after consulting with the professor) and

b) a preparation of a final paper in which the students will have to make a comparative approach and a critical valuation of two (at least) translations of the same classic or contemporary theatrical play.

- **LANGUAGE OF INSTRUCTION**

Greek (optionally French, Italian, English)

## 6. Modern Greek Art I: From the Post-Byzantine period to the end of the 19<sup>th</sup> Century

- **COURSE CODE**

34EX011

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ECTS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Antonia Mertyri, Assistant Professor

- **COURSE OBJECTIVES**

The purpose of this course is to acquaint the students with took place in the field of Applied Arts in Greece between the fall of Constantinople and the end 19<sup>th</sup> century.

- **LEARNING OUTCOMES**

From the education of course, the student will acquire an understanding of the developments in the areas of Visual, Plastic and applied arts in Greece, in the period from the fall of Constantinople (1453) to the end of the 19<sup>th</sup> century (Cretan School, Heptanesian School, Folk art, Neoclassicism, Romanticism and Naturalism).

- **PREREQUISITES**

No prerequisite

- **COURSE CONTENTS**

In the few lectures the conditions that existed in the Byzantine world after the disintegration of the Byzantine Empire are examined along with the consequences of the Ottoman domination in every field of social, economic and cultural activity in general. During this research have the opportunity of coming into a systematic contact with character of Post-Byzantine Art for the first time through the presentation of the work of the main representatives, initially of the Cretan School and the Heptanesian School. A separate unit consists of references to the influence exerted by Western Art, since the Renaissance period, on the usually anonymous laic artists, craftsmen and technicians who acted in the

Greek areas under Turkish rule , mainly during the 18<sup>th</sup> century and contributed to the renewal of the traditional forms of expression. Next, the factors (mainly ideological) and the conditions on the which Modern Greek Art was formed after the Greek Revolution are examined, while special emphasis is placed on the understanding of the way of reception of the dominant artistic in Europe at that time such as Neoclassicism, Romanticism and Naturalism by Greek creators.

• **RECOMMENDED READING**

- 📖 Kotidis, A. (1995). *Painting of the 19th century, in: Greek Art*. Athens: Ekdotike Athenon (in Greek).
- 📖 Lydakis, S. (1976). *The History of modern painting (16th-20th century)*. Athens: Melissa (in Greek).
- 📖 Lydakis, S. (1981). *Modern Greek sculpture. The Greek sculptors*. Athens: Melissa (in Greek).
- 📖 Mertyri, A. (2000). *The artistic education of young people in Greece from 1837 to 1945*. Athens: Historical Archive of Greek Youth / Modern Greek Research Center, National Hellenic Research Foundation (in Greek).
- 📖 Papanikolaou, M. (2005). *The Greek Art of the 18th and 19th centuries. Painting - Sculpture*. Thessaloniki: Vania (in Greek).
- 📖 Collective (1975). *Greek painters (Vol.1)*. Athens: Melissa (in Greek).

• **TEACHING METHODS**

Lectures, tutorials

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek

## 7. Morphology-The Succession of Styles: From Architecture to Furniture

• **COURSE CODE**

34EE009

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Assi Dimitroulopoulou, EEDIP I, Specialized Teaching Staff

• **COURSE OBJECTIVES**

The elective course is organized through a series of lectures on the morphological analysis of the objects based on age, location and use. Objects are not only in small scale and very small scale but large scale buildings as well. The aim is to approach the concept of style that defines an era and explores the concept of their designing rules. Analysis is applicable rules relating to the aesthetic sociopolitical context of the era and thus defines the concept of time. Through the history of Renaissance and Baroque design we reach the design in nowadays. The presentation relates to architecture and furniture and put more emphasis on the turn of the 19th to the 20th century. The course is very important for the knowledge students need to have in case to visualize scenes corresponding periods of projects considering. Also, students prepare short exercises involving the presentation of various ages and finally they design and construct a small every day life object.

### • **LEARNING OUTCOMES**

After the completion of a 13 courses semester, the 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 rule beginning from a large scale design up to small-very small scale design

Also, they will be able to recognize, interpret and reproduce presentation related to architecture and furniture and put more emphasis on the turn of the 19th to the 20th century. The students due to this course apply the morphological and design styles in practice and develop a methodological approach of style.

### • **PREREQUISITES**

Attendance of a Conference and of two seminars/workshops

### • **COURSE CONTENTS**

- Introduction to large – small- very small scale design
- Approach the concept of style that defines an era and explores the concept of designing rules.
- Development of a methodological approach of style
- The presentation relates to architecture and furniture and put more emphasis on the turn of the 19th to the 20th century.
- Application of morphological and design styles in practice.

### • **RECOMMENDED READING**

- 📖 Baudrillard, J. (2005). *Jean Nouvel «Unique items»*. Athens: Futura (in Greek).
- 📖 Bouras, C. (1984). *History lessons of Architecture*. Athens: NTUA (in Greek).
- 📖 Frampton, K. (2009). *Modern architecture, history and critic*. Athens: Themelio (in Greek).
- 📖 Halligan, F. (2012). *FilmCraft: Production Design*. Lewes: Ilex.
- 📖 Harwood, B., May, B. & Sherman, C. (2001) *Architecture and Interior Design through the 18th Century: An Integrated Histor*. Upper Saddle River, N.J.: Pearson Prentice Hall.
- 📖 Jodidio, P. (2007). *Architecture now!* Germany Taschen: Cologne.
- 📖 Kenneth, F. (2009). *Modern Architectural Theory and criticism*. Athens: Themelio (in Greek).
- 📖 Monroe, C. B. (1989). *History of aesthetic theories*. Athens: Nefeli (in Greek).
- 📖 Perivoliotou, M. (2004). *Furniture rhythm*. Athens: Ion (in Greek).
- 📖 Wilk, C. (1981). *Marcel Breuer: Furniture and Interiors*. New York: Museum f Modern Art.

### • **TEACHING METHODS**

Lectures, use of technology, discussion, constructions, drama workshops

### • **ASSESSMENT METHODS**

Workshops, products, creating theatre texts and improvised performances, presences

### • **LANGUAGE OF INSTRUCTION**

Greek, English

## 8. Theatre Pedagogy VII: Drama in Education and Creative Expression

### • **COURSE CODE**

34EX015

### • **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

### • **LEVEL OF COURSE**

Undergraduate

### • **YEAR OF STUDY**

2013-2014

### • **SEMESTER**

Winter Semester

### • **NUMBER OF CREDITS ALLOCATED**

## **5 ECTS Credits**

### **• NAME OF LECTURER**

Alkistis Kondoyianni, Professor

### **• COURSE OBJECTIVES**

The objective of this course is to introduce students to the concept of creativity through theories and researches relating to Drama in Education and using appropriate exercises and techniques to guide them to express their own creativity.

Through this course the student will acquire the following:

- a) Theories about creativity and how it is explored and evaluated up to now,
- b) Creativity and how it can be developed through Drama in Education
- c) The interaction of creativity, Drama in Education, self- image and fulfilment of aims
- d) the creativity which is developed inside a theatre group concerning the devised text or dramatic expression
- e) Communicative and interactive group creativity makes the students product their devised texts or improvisational performances.

### **• LEARNING OUTCOMES**

After the completion of the course, students are expected to a) describe the theories on creativity, make combinations of them and consider related terms, b) generalize their insights on creativity, (and combine them with DiE), the personal development of their pupils at school, the integration of the groups, and extend them into the contexts of theatre and lifelong learning, c) invent and classify exercises and techniques so as to apply utilize them into their groups, while reconsidering and analyzing the creativity expressed in the outcomes of their actions, d) construct dramatic and general texts and evaluate their creative contribution with dramatic games.

### **• PREREQUISITES**

Attendance of a Conference and of two seminars/workshops

### **• COURSE CONTENTS**

- Theories and researches concerning creativity
- The creativity which can be enhanced by Drama in Education
- A wide range of exercises as dialogues, debates, rhetoric speeches, role playing, improvised dramas, and rituals, which promote self image, self esteem and give new ideas or inventiveness.
- Exploring devised theatre the students are guided to devise their own polytropic texts and create an improvisational performance.
- The evaluation of creativity made by drama techniques

### **• RECOMMENDED READING**

- 📖 Alkistis. (2008). *Black Cow - White Cow, Drama in Education and Interculturalism*. Athens, Pedio (in Greek).
- 📖 Alkistis. (1992). *Puppet Theatre - Shadow Theatre* Athens, MOTIVO (in Greek).
- 📖 Best, D. (2012). *The Rationality of Feeling: Learning From the Arts*. London: Routledge.
- 📖 Coleridge, S. T. (1907). 'Biographia Literaria' vol. II. Oxford: Clarendon Press.
- 📖 Ross, M. (1978). *The Creative Arts*. London: Heinemann.
- 📖 UNESCO (2006). *The Road Map for Arts Education*, in: <http://www.unesco.org/new/en/culture/themes/creativity/arts-education>.
- 📖 UNESCO (2010). *The Seoul Agenda: Goals for the Development of Arts Education*, in: <http://www.unesco.org/new/en/culture/themes/creativity/arts-education>.
- 📖 Witkin, R. (1974). *The Intelligence of Feeling*. London: Heinemann.
- 📖 Witkin, R. (1989). Expressivist Theories of Art and Ideologies of Arts Education, in: Ross, M. (ed). *The Claims of Feeling*. London: Falmer.

### **• TEACHING METHODS**

Lectures, use of technology, discussion, constructions, drama workshops

### **• ASSESSMENT METHODS**

Workshops, products, creating theatre texts and improvised performances, presences



- **LANGUAGE OF INSTRUCTION**  
Greek, English

## 9. Multimedia in the Performing Arts I: Lighting and Digital Image

- **COURSE CODE**  
04MX002
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF THE LECTURER:**  
Emmanouela Vogiatzaki Krukowski, Special Teaching Staff
- **COURSE OBJECTIVES**  
Theory 40%, practice 60%. The objective of the course is to introduce the students to the basic principles of lighting, framing, capturing and processing still and moving digital images. The lesson teaches about different forms of contemporary performing arts with emphasis on the impact of new technologies. The students would create their own videos/movies which would be screened in festivals and galleries.
- **LEARNING OUTCOMES**  
The course provides knowledge at both theoretical and practical levels. It introduces the students to the world of performing arts by connecting the arts of modern technology with the theatre. The lesson describes the evolution of alternative, contemporary art forms through the traditional art forms. By applying theory into practice the course creates the basis of understanding and assessing the new knowledge. The main target is to create artists capable of using modern technologies with emphasis on digital image, static and moving, editing film, while making the first steps on the fundamentals of lighting. Every artistic creation is exposed to the public, in art venues and festivals.
- **PREREQUISITES**  
No prerequisites
- **COURSE CONTENT**
  - Still and moving images.
  - Framing and lighting objects
  - Contemporary performing arts and new technologies
  - Creating an art work - video – first steps towards creating a showreel
- **RECOMMENDED READING**
  - 📖 Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Pres.
  - 📖 Lykakis, M. (2011). *Digital Photography (Photoshop - Lightroom)*. Athens: Academic of Creative Photography (in Greek).
  - 📖 McLuhan, M. (2003). *Understanding Media: The Extensions of Man*. Corte Madera, CA: Gingko Press.
  - 📖 Mondloch, K. (2010). *Screens: Viewing Media Installation Art*. Minneapolis: University of Minnesota Press.
  - 📖 Ranciere, J. (2009). *The Emancipated Spectator*. London: Verso.
  - 📖 Ranciere, J. (2009). *The Aesthetic Unconscious*. Cambridge, UK & Malden, MA: Polity.

- 📖 Sabanikou, E. (2003). *Photography and painting*. Athens: Typothito (in Greek).
- 📖 Trodd, T. (2011). *Screen/Space: The Projected Image in Contemporary Art*. Manchester: Manchester University Press.
- 📖 Wands, B. (2006). *Art of the Digital Age*. London: Thames & Hudson.
- 📖 Zettl, H. (1999). *Video Production – Basic Principles & Techniques*, Athens: Hellin (in Greek).

- **TEACHING METHODS**

Use of audio-visual technologies, discussions, lectures, written assessments (as required), workshops

- **ASSESSMENT METHODS**

Written exams, project submission

The students' attendance and their active contribution to the course will be very important

- **TEACHING LANGUAGE**

Greek/English

## 10. Theatre Pedagogy IV: Didactics of Theatre in Primary and Secondary Education

- **COURSE CODE**

34EE012

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Compulsory

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Asterios Tsiaras, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts and techniques of theatrical education teaching. Through this course the student will acquire an understanding of the content, structure and purpose of theatrical education teaching in Primary and Secondary school, i.e. learning objectives, teaching material and techniques of theatrical education teaching. The students should obtain a functional knowledge of theoretical background and the procedures of teaching the subject of theatrical education; more specifically, these include the didactics of theatrical education in Nursery School, the didactics of theatrical education in Primary School and the didactics of theatre in Secondary Education. Furthermore, the course includes workshops for practical training in the basic strategies and techniques of theatrical education teaching. Finally, the students are engaged in delivering sample lessons at Primary and Secondary schools.

- **LEARNING OUTCOMES**

Upon successful completion of the course students will be able to: understand the differences between teaching Theatre in Education in Greece and the rest of the world, distinguish the basic concepts and techniques of teaching Theatrical Education in primary and secondary school, formulate and implement a plan to practise teaching Theatre Education in Kindergarte, Primary School, Gymnasium (junior high school) and Lyceum (senior high school), finally, express themselves through body and voice theatrical language so as to arouse pupils' appropriate participation in the subject of Theatrical Education.

- **PREREQUISITES**

Attendance is mandatory at 9 workshops sessions

• **COURSE CONTENTS**

- The didactics of theatrical education in Nursery School: Learning objectives and outcomes, teaching material and assessment of theatrical education teaching in Nursery School.
- The didactics of theatrical education in Primary School: Learning objectives and outcomes, teaching material and assessment of theatrical education teaching in Primary School.
- The didactics of theatre in Secondary School: Learning objectives and outcomes, teaching material and assessment of theatre teaching in Secondary School.
- The didactics of theatre in Lyceum: Learning objectives and outcomes, teaching material and assessment of theatre teaching in Lyceum.

• **RECOMMENDED READING**

- 📖 Day, A. (2011). *Drama sessions for primary schools and drama clubs*. New York: Routledge (in English).
- 📖 Grammatas, T. (1998). *The Didactics of Theatre*. Athens: Typotheito (in Greek).
- 📖 Jackson, A. (2007). *Theatre, education and the making of meanings: art or instrument?* New York: Palgrave Macmillan.
- 📖 Leenhardt, P. (1973). *L'enfant et l'expression dramatique*. Casterman: Tournai.
- 📖 Lewis, M. (2011). *Drama at the heart of the secondary school: projects to promote authentic learning*. New York: Routledge.
- 📖 Littlefield, L., Rainer, J. & Nyberg, J. (1994). *Just pretend: creating dramatic play centers with young children*. Glenview, IL: Good Year Books.
- 📖 Nicholson, H. (2011). *Theatre, education and performance*. New York: Palgrave Macmillan.
- 📖 Ryngaert, J. P. (1998). *Le jeu dramatique en milieu scolaire*. Paris: De Boeck Univ. (in French).
- 📖 Tsiaras, A. (2007) *Theatrical Education in Primary School: A Psycho-sociological Approach*. Athens: Papazisis (in Greek).
- 📖 Young, J. (2007). *100 ideas for teaching drama*. New York: Continuum.

• **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

• **ASSESSMENT METHODS**

Written exams, workshops

• **LANGUAGE OF INSTRUCTION**

Greek

**11. Interpreting Texts: Contemporary Theories of Literature and Drama**

• **COURSE CODE**

34EX041

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Angeliki Spiropoulou, Assistant Professor

• **COURSE OBJECTIVES**

This course aims at introducing students to major interdisciplinary theories of the text in 20<sup>th</sup> C. and familiarize them with the work of key modern and contemporary theorists and thinkers of literature, drama and culture. By the end of this course students will have become familiar with key contemporary problematics and basic approaches to the study of literature, drama and culture. Students will have become conscious of the way theoretical thinking about art, culture, language, the human subject and history can aid the interpretation of literary, dramatic and widely cultural ‘texts’. They will be able to describe and critically compare the approaches of interpreting literary, dramatic and cultural texts, to apply a theory they pick out on selected texts. They will also have read primary texts by major contemporary thinkers and theorists and be familiar with their stand and contribution to textual and cultural analysis.

• **LEARNING OUTCOMES**

By the end of this course students are expected

- to have become familiar with key contemporary problematics and basic approaches to the study of literature, drama and culture
- to have become aware of the way theoretical thinking about art, culture, language, the human subject and history can aid the interpretation of literary, dramatic and widely cultural ‘texts’
- to be able to describe and critically compare the approaches of interpreting literary, dramatic and cultural texts
- to apply a theory they pick out on selected texts
- to understand texts better
- to have read primary texts by major contemporary thinkers and theorists and be aware of their contribution to textual and cultural analysis
- to have developed their skills in research, presentation and writing of academic essay writing in theatre studies and the wider field of humanities

• **PREREQUISITES**

No prerequisite

• **COURSE CONTENTS**

This course introduces students to the major theoretical problematics and interdisciplinary approaches to the critical study of literature, drama and culture today. The course makes students aware of the way theoretical thinking about art, culture, language, the human subject and history can aid the interpretation of literary, dramatic and widely cultural ‘texts’.

Starting off with formalism, semiotics and poststructuralism, the course goes on to examine the questions and methods associated with psychoanalytic theory, phenomenology, cultural theory and ideological critique (e.g. feminist, materialist and post-colonial perspectives), illustrating them with reference to specific dramatic and literary texts. Major theoretical issues discussed with respect to selected plays and performances include: language, the body, gender and ethnic identity as well as the borders between the modern and the postmodern. The course also introduces students to the work of major 20<sup>th</sup> C thinkers and theorists which forms the framework of much of literary and dramatic analysis today.

More specifically, the course components are:

- Introduction to Contemporary Literary, Drama and Cultural Theory
- Types of Theoretical Approaches to Texts in relation to the reader, the writer, the text, the historical context
- Key textual theories: Formalism, Semiotics and Structuralism, psychoanalytic theory, phenomenology-hermeneutics-reader’s response theories, cultural theory and ideological critique ( feminist, materialist and post-colonial perspectives)
- Key theorists (in random order): Barthes, Jacobson, Schklovsky, Bakhtin, Adorno, Walter Benjamin , Freud, Lacan, Kristeva, Foucault, Baudrillard, Bourdieu, Woolf, Cixous, Jameson, and Derrida, among others.

• **RECOMMENDED READING**

- 📖 Auslander, P. (2008). *Theory for Performance Studies*. London: Routledge.
- 📖 Cain, W. et al (2001). *The Norton Anthology of Theory and Criticism*. U.S.: Norton.
- 📖 Cuddon, J. A., (2010). *A Dictionary of Literary and Theoretical Terms*. Athens: Metaixmio (in Greek).
- 📖 Culler, J. (2003). *Literary Theory: An Introduction*. Crete: Crete University Press.
- 📖 Delcroix, M. & Hallyn, F. (2000). *Introduction to Literary Studies: Methods of the Text*. Athens: Gutenberg (in Greek).
- 📖 Eagleton, T, (2008). *Introduction to Literary theory*. Athens: Osysea (in Greek).
- 📖 Fortier, M. (2002). *Theory/Theatre: An Introduction*. London: Routledge.
- 📖 Patsalides, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Reinelt, J. & Roach, J. (1992). *Critical Theory and Performance*. Ann Arbor: The University of Michigan Press.
- 📖 Selden, R. (2004). *From Formalism to Poststructuralism*. Thessaloniki: ISN (in Greek).
- 📖 Shepherd, S. & Wallis, M. (2004). *Drama, Theatre, Performance*. London: Routledge (in English).
- 📖 Spiropoulou, A. (2007). *Walter Benjamin: Images and Myths of Modernity*. Athens: Alexandria (in Greek).
- 📖 Spiropoulou, A. (2010). *Virginia Woolf, Modernity and History: Constellations with Walter Benjamin*. London and New York: Palgrave-Macmillan.
- 📖 Tadié, J. Y. (2001). *Twentieth-century literature review*. Athens: Typothito (in Greek).

- **TEACHING METHODS**

Lectures, tutorials, seminars, audiovisual means

- **ASSESSMENT METHODS**

A written essay and a class presentation. To gain the right to final assessment, students are required to participate in at least 7 class sessions.

- **LANGUAGE OF INSTRUCTION**

Greek (alternatively English can be used to instruct foreign students visiting through Erasmus schemes)

## 12. Theatre Pedagogy VI: Theatre Pedagogy Projects at Social Places and Working Centers

- **COURSE CODE**

34EE013

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Alkistis Kondoyianni, Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concept of life long learning and to approach educational dimensions and social places as refugees centers, intercultural education, special education and children with special needs, sex 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 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.

#### • **PREREQUISITES**

Participation at a Conference and participation at two seminars

#### • **COURSE CONTENTS**

- The students through internet study social places in which Drama in Education can be applied.
- Theoretical approach of psychological and educational dimensions of the needs and problems of the concrete places.
- Planning projects for social places as prisons, museums a.o.
- Pilot lessons
- Discussion and changes
- Final application
- Reflection and Evaluation

#### • **RECOMMENDED READING**

- 📖 Kontoyianni, A. (2000). *Drama in Education*. Athens, Pedio (in Greek).
- 📖 Kontoyianni, A. (2008). *Black Cow - White Cow: Drama in Education and Interculturalism*. Athens: Topos (in Greek).
- 📖 Boal, A. (1996). Politics Education and Change, in: O' Tool, J. & Daneman, K. (eds) (1996). *Drama, Culture and Empowerment. The IDEA Dialogues*. Brisbane IDEA Publications.
- 📖 Cattanach, A. (1996<sup>2</sup>). *Drama for People with Special Needs*. London: A & C Black.
- 📖 Doyle, C. (1993). *Raising Curtains in Education: Drama as a Site for Critical Pedagogy*. London: Bergin & Garvey.
- 📖 Goleman, D. (2004). *Emotional Intelligence - why it Can Matter More Than IQ & Working with Emotional Intelligence*. New Jersey: Penguin Group.
- 📖 O' Tool, J. & Daneman K. (eds) (1996). *Drama, Culture and Empowerment. The IDEA Dialogues*. Brisbane IDEA Publications.
- 📖 Pammenter, D. & Mavrocordatos, A. (2003). Cultural Action for the Socials Transformation, in: Govas, N. (ed). *Drama in Education. Bridging the Gaps*. Athens: Metechmio (in Greek).
- 📖 Somers, J. (2006). *Drama as Social Intervention*, in: <http://hdl.handle.net/10072/12646>.
- 📖 Strauss, A. L. (1987). *Qualitative analysis for social scientists*. Cambridge: Cambridge University Press.

#### • **TEACHING METHODS**

Lectures, written work, use of technology, discussion, workshops

#### • **ASSESSMENT METHODS**

Presentation of projects, Written work sheets, workshops, presences

#### • **LANGUAGE OF INSTRUCTION**

Greek

### 13. 34EX042 Entrepreneurialism and Small to Medium-range Business Administration (Adjunct Tutor) ECTS 5

### 14. Acting and Society I: The Theatre of the Oppressed

- **COURSE CODE**

34EX201

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Christina Zoniou, Member of the Special Laboratorial and Teaching Staff

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the Theatre of the Oppressed, a theatre method founded by the Brazilian director Augusto Boal. The Theatre of the Oppressed is widely applied in various social, educational and therapeutic settings and aspires to transform the monologue of the stage in a dialogue and interaction between the stage and the audience and to explore collective and individual possibilities to overcome oppression and achieve social change. This kind of theatre requires special acting skills that derive from both the stanislavskian and the brechtian tradition and, thus, it combines these apparently contradicting acting styles.

This course also aims to develop the knowledge of the ways in which theatre is used in social, non-theatrical and liminal spaces, and to prepare students as future applied theatre facilitators who can combine skills from the fields of theatre, adult education and social work, in order to benefit, to empower, to educate and to animate a wide range of groups, communities and individuals.

- **LEARNING OUTCOMES**

This course also aims to develop the knowledge of the ways in which theatre is used in social, non-theatrical and liminal spaces, and to prepare students as future applied theatre facilitators who can combine skills from the fields of theatre, adult education and social work, in order to benefit, to empower, to educate and to animate a wide range of groups, communities and individuals.

- **PREREQUISITES**

- To attend a minimum of 10 from the 13 sessions
- To prepare and present in class 3 scenes / improvisations in subgroups prior to the final presentation of the exams

- **COURSE CONTENTS**

- a) Theory: introduction to applied theatre, and overlook of the forms of Theatre of the Oppressed: Forum Theatre, Image Theatre, The Rainbow of Desire, Invisible Theatre, Newspaper Theatre
- b) Practice: training of the actor for the Theatre of the Oppressed methods. Preparation and presentation in subgroups of a Theatre of the Oppressed performances.
- c) Projects: planning, implementation and evaluation of a short Theatre of the Oppressed or applied theatre project by the students.

- **RECOMMENDED READING**

- 📖 Alkistis, (2008). *Black Cow -White Cow: Drama in Education and Intercultural Approach*. Athens: Topos (in Greek).
- 📖 Boal, A. (2006). *The Aesthetics of the Oppressed*. London: Routledge.
- 📖 Boal, A. (2002). *Games for Actors and Non-Actors*. London: Routledge.
- 📖 Boal, A. (1998). *Legislative Theatre: Using Performance to Make Politics*. London: Routledge.
- 📖 Boal, A. (1995). *The rainbow of desire: The Boal method of theatre and therapy*. London: Routledge.
- 📖 Boal, A. (1985). *Theatre of the oppressed*. New York: Theatre Communications Group.
- 📖 Govas, N. & Zoniou, C. (2010). *Theatre-in-Education programs with Forum Theatre Techniques for the prevention and the social inclusion*. Athens: Panellinio Diktio gia to Theatro stin Ekpaidefsi & Osmosi-Kentro Technon kai Diapolitismikis Agogis (in Greek).
- 📖 Prentki, T. & Preston, S. (2008). *The applied theatre reader*. London: Routledge.
- 📖 Shor I., Freire P. (2011). *Liberal Education*. Athens: Metaixmio (in Greek).
- 📖 Taylor, P. (2003). *Applied theatre: creating transformative encounters in the community*. Michigan: Heinemann.

- **TEACHING METHODS**

Lectures, workshops, projects, performances

- **ASSESSMENT METHODS**

Written and oral evaluation of students' projects and performances

- **LANGUAGE OF INSTRUCTION**

Greek (possibility to use English and Italian for Erasmus students)

## 15. Francophone Theatre I

- **COURSE CODE**

34EX101

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Dr. Christina Oikonomopoulou, Member of Specialized Teaching Staff

- **COURSE OBJECTIVES**

The course aims to locate, analyse and compare the works of French-speaking playwrights from all five continents. As a broad academic field characterised by diversity, multiculturalism, convergences and – mostly – divergences, the Francophone theatre is a special subject area, thanks to its constant evolution and mutation and, more importantly, to its role as a channel between the playwright's personal, national and experiential traits and the French language and culture.

- **LEARNING OUTCOMES**

After the completion of a 13 courses semester, the students will be able to define, understand, recognize, interpret, critic and analyze theatrical plays of modern francophone dramatists from Europe (Belgium, Luxembourg, Switzerland, Balkans), Canada and Maghreb, based on the principal axes and the characteristics of the francophone theatrical production, such as the historical background of the "francophonie", the use of the French language, the particularities of the francophone geographical space and the special thematic,



aesthetic and stylistic characteristics of each francophone geographical theatrical production.

• **PREREQUISITIES**

No prerequisites

• **COURSE CONTENTS**

- Introduction to the *Francophonie*, as an institution as well as the large and multivariable field of ideas, persons and cultural/literal production.
- Approach and exhaustive analysis of the most important world French-speaking playwrights from the geographical francophone areas of and Maghreb.

• **RECOMMENDED READING:**

- 📖 Bonn, C. (1996). *L'Autobiographie maghrébine et immigrée entre émergence et maturité littéraire, ou l'énigme de la reconnaissance*, pp. 203-222, dans «Littératures autobiographiques du Maghreb», Actes du Colloque de Bordeaux, 21-23 mai 1994, textes réunis et présentés par Mathieu. M., Paris: L'Harmattan.
- 📖 Bouguerra, M. R. et Bouguerra, S. (2010). *Histoire de la littérature du Maghreb-Littérature francophone*. Paris: Ellipses.
- 📖 Brahimi, D. (2001). *Langue et littératures francophones*. Paris: Ellipses.
- 📖 Charpentier, G. (1985). *Les peuples francophones dans le monde contemporain*. Montréal: Guy St-Jean.
- 📖 Chaudenson, R. (1992). *La Francophonie : représentations, réalité, perspectives*. Paris: Didier.
- 📖 Clement, M. L. (2008). *Relations familiales dans les littératures françaises et francophones des XXe et XXIe siècles*. Paris: L'Harmattan.
- 📖 Gauvin, L. (1997). *L'Ecrivain francophone à la croisée des langues*. Paris: Karthala.
- 📖 Gorceix., P. (2000). *Littérature francophone de Belgique et de Suisse*, Paris: Ellipses.
- 📖 Joubert, J. L. (1993). *Littérature francophone: anthologie*. Paris: Nathan.
- 📖 Saillant, F. (2003). *Transformations sociales, genre et santé : perspectives critiques et comparatives*. Paris: L'Harmattan.

• **TEACHING METHODS**

Lectures, tutorials

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek and french (optional)

## 16. Physical Theatre

• **COURSE CODE**

34EX145

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Antonia Vasilakou (Specialized teaching staff)

• **COURSE OBJECTIVES**

Taking as a start the elements of contemporary approaches on mime art and physical theatre (E.Decroux, Theatre du Mouvement), where corporeal techniques are in a constant dialogue with other forms of art, this course aims to a large scale of knowledge about corporal meanings of expression. The purpose is for the actor to become autonomous as creator and performer through the physical movement, through personal choices of style. The course is separated into units dealing with the corporeal expression of thoughts and feelings, the personal march, the musicality of actor's movement and the use of mask and other material and it will help them to develop their acting skills through improvisations and personal creations.

• **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 story, idea, and theme. 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'.

• **PREREQUISITES**

- a) The course is addressed to students with advanced acting, physical and directing knowledge that had already followed the course of Mime Lab I and Mime Lab II
- b) The presence of the students is obligatory during the course
- c) Final examination through a representation

• **COURSE CONTENTS**

- Geometry of the body, levels and space
- Organization and use of the body in: expression of thoughts and feelings, personal march, musicality in movement
- Use of mask and of other material
- Composition of physical theatrical characters
- Corporal improvisations
- Dramaturgic notions for physical composition

• **RECOMMENDED READING**

***In Greek***

- 📖 Alexias, G. (2011). *Sociology of the body*. Athens: Pedio (in Greek).
- 📖 Barba, E. & Savarese, N. (2008). *The Actor's Secret Art*. Athens: Koan (in Greek).
- 📖 Bogart, A. (2008). *A Director Prepares*. Athens: Papakosta Publ. (in Greek).
- 📖 Lecoq, G. (2005). *The poetic body*. Athens: Koan (in Greek).
- 📖 Ohashi, W. (1998). *Reading the body*. Athens: Aris Laskaratos (in Greek).
- 📖 Patsalidis, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Pourkos, M. (2008). *Tangible mind, frame situated knowledge and education: Approaching the poetry and culture of the thinking body*. Athens: Gutemberg (in Greek).
- 📖 Stephanopoulou, M. (2011). *The theater of the sources and the nostalgia of origin*. Athens: Estia (in Greek).

**Foreign**

- 📖 Aslan, O. (1998). *Le corps en jeu*. Paris: CNRS.
- 📖 Lorelle, Y. (2003). *Le corps, les rites et la scène : des origines au XXIe siècle*. Paris: l'Amandier.

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

- **TEACHING METHODS**  
Laboratory of theatre practice, audiovisual aids
- **ASSESSMENT METHODS**
  - a) Presentations of theatrical work
  - b) Assiduity during classes
  - c) Rehearsals
- **LANGUAGE OF INSTRUCTION**  
Greek (optionally french, english)

## 17. Masks and Costumes in Ancient Greek Theatre

- **COURSE CODE**  
34EE016
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Winter Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Maria Mikedaki, Lecturer
- **COURSE OBJECTIVES**  
The objective of this course is to investigate all literary sources (especially Pollux) 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 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. Also, during the course and 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 recognizing it within its theatrical context.
- **LEARNING OUTCOMES**  
To identify the masks and costumes (*skeuê*) of tragedy, comedy, satyr play and of the *Phlyakes*. To describe the costumes of each genre of drama by means of the ancient terminology. To be able to collect information on the theatrical *skeuê* through reading the relevant iconography (vase painting, relief, figurines of actors, mosaics, wall-paintings). To consolidate why masks were used in ancient theatre. To understand that the theatrical costumes give the viewer information about the age, sex, social status and profession of the *dramatis personae*. To distinguish the evolution of theatrical costume and mask from the Classic to the Hellenistic period. To recognize through the descriptions of Pollux the different types of masks used in all three genres of drama and identify and name the most important ones.
- **PREREQUISITES**  
Compulsory presence in two lessons  
Compulsory written assessment  
Compulsory participation in visits to museums and archaeological sites
- **COURSE CONTENTS**

- 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 (*skeuē*) of the ancient theatre
- The ancient mask
- Clothing in ancient Greece
- Mask and costume in Greek Tragedy
- Mask and costume in Greek Comedy (Old, Middle, New Comedy)
- Mask and costume in Satyr Play
- Mask and costume of the South Italian *Phlyakes*

• **RECOMMENDED READING**

- 📖 Bernabò Brea, L. & Cavalier, M. (2001). *Maschere e personaggi del teatro greco nelle terracotta liparesi*. Roma: L' Erma di Bretschneider (in Italian).
- 📖 Blanck, H. (2007). *Introduction to the private life of the ancient Greeks and Romans*. Athens: MIET (in Greek).
- 📖 Hart, M. L. (2010). *The Art of Ancient Greek Theater*. Los Angeles: J. Paul Getty Museum.
- 📖 Mitta, D. (2004). *Aspects of persona*. Thessalonica: University Studio Press (in Greek).
- 📖 Roccas, L. J. (2006). *Ancient Greek Costume: an Annotated Bibliography, 1784-2005*. Jefferson N.C: Mc Farland.
- 📖 Stone, L.M. (1984). *Costume in Aristophanic Poetry*. Salem. New Hampshire: Ayer Company.
- 📖 Taplin, O. & Wyles, R. (2010). *The Pronomos Vase and its Context*. Oxford: University Press.
- 📖 Wiles, D. (1991). *The Masks of Menander*. Cambridge: University Press.
- 📖 Wiles, D. (2007). *Mask and Performance in Greek Tragedy*. Cambridge: University Press.
- 📖 Wyles, R. (2011). *Costume in Greek Tragedy*. London: Bristol Classical Press.

• **TEACHING METHODS**

Power point presentations, lectures, visits to museums

• **ASSESSMENT METHODS**

Written exams, compulsory written assessments

• **LANGUAGE OF INSTRUCTION**

Greek (including English or German tutorials addressed to Erasmus students)

## 18. Puppet Theatre: Multicultural Traditions

• **COURSE CODE**

34EX150

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Winter Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Maria Velioti-Georgopoulos, Assistant Professor

• **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 learn through specific examples the different forms of Puppet Theatre art in Western and non-Western societies both in its scholarly/eponymous and popular version. 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 Puppet Theatre art, 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 Puppet Theatre and the educational process, social action, individual and collective identity, and modern technology. 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.

#### • **PREREQUISITES**

Class attendance is mandatory and taken into account for course grading. During class, students will present the literature they will have received. If a student demonstrably cannot attend class, they must contact the lecturer personally in the first instance. To receive a grade for the course, students who cannot attend class must write a literature review and present it before the last class of the semester; this will enable them to take the final written exam. Students who attend class may optionally write a literature review.

#### • **COURSE CONTENTS**

Puppet theatre is approached from the viewpoint of the discipline of Social Anthropology. Reference is made to its popular character. Then some of the better known kinds of puppet theatre are presented first from Europe, such as Marionettes of Salzburg (Austria), Theatre of Toone (Brussels, Belgium), Theatre of Tchanchès Liège, Belgium), Punch and Judy (Britain) and then from Asia; the water puppet theatre (Vietnam) and Bunraku (Japan). Special reference is made to the generally unknown Greek puppet theatre (from 1870 and later), known as “Fassoulis”. More specifically we refer to the artistic action of some older puppeteers, such as Christos Konitsiotis, Georgios Rotas, Nikos Akiloglou, Helene Theochari-Peraki, etc and briefly to the contemporary Greek puppet theatre. 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 popular spectacles (i.e. Puppet Theatre-Shadow Theatre-Cinema).

#### • **RECOMMENDED READING**

- 📖 Dimitriou, S. (2009). *The political dimension of art. An anthropological approach*. Athens: Savalas (in Greek).
- 📖 Geertz, C. (2003). *The interpretation of cultures*. Athens: Alexandria (in Greek).
- 📖 Kontoyianni, A. (1992). *Shadow Puppetry*. Athens: Hellenic Grammata (in Greek).
- 📖 Laburthe-Tolra, P. & Warnier, J. P. (2003). *Anthropology-Ethnology*. Athens: kritiki (in Greek).
- 📖 Leroi-Gourhan, A. (2000). *The work and speaking of Man. B The memory and the rates*. Athens: National Bank of Greece Cultural Foundation (in Greek).
- 📖 Meschke, M. (2004). *The theater in the end of fingers*. Athens: Typothito (in Greek).
- 📖 Meschke, M. (2007). *Three Greek myths*. Athens: Gutenberg (in Greek).
- 📖 Puchner, W. (1989). *Popular Theatre in Greece and the Balkans. Comparative Study*. Athens: Patakis (in Greek).

- 📖 Velioti - Georgopoulou, M. (2013). *Puppetry, theater of animation. Interdisciplinary readings-Artistic meetings*. Athens: Aigokeros (in Greek).
- 📖 Velioti - Georgopoulou, M. (2009) 'Performance and representations of the puppet in Greece (1870-1950), "in *Performing Arts Scientific Review*, 1, Department of Theatre Studies, University of Peloponnese (pp.337-360) (in Greek).
- 📖 Von Kleist, H. (1982). *The Puppets (and a study of Bernard Dort)*. Athens: Agra (in Greek).

- **TEACHING METHODS**

The course takes the form of lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students, museum and exhibition visits and performances watching.

- **ASSESSMENT METHODS**

Written exams, projects

- **LANGUAGE OF INSTRUCTION**

Greek (French or English for Erasmus students).

**1. Aesthetic and Theory of the Cinema: From 1945 to the present**

- **COURSE CODE**  
34EE042
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Kostoula Kaloudi, Lecturer
- **COURSE OBJECTIVES**  
The course aims to familiarize with the main currents in film aesthetics and their evolution in time. The goal is to approach cinematic thinking and to introduce the ontological and methodological theories in the aftermath of World War II.
- **LEARNING OUTCOMES**  
The students study the major aesthetic trends of cinema and discover the ontological and methodological theories formulated since 1945 until today. They analyze examples of cinematic discourse according to different methods and approaches. They understand and appreciate the complexity of film theory and thought as it is formed after the Second World War. They recognize the effect of different scientific fields in film theory
- **PREREQUISITES**  
Three compulsory attendances
- **COURSE CONTENTS**
  - Realism/Neorealism: in search of truth
  - The thought of André Bazin
  - Filmmaker Politics
  - The development of the documentary film
  - Nouvelle vague
  - Film and History
- **RECOMMENDED READING**
  - 📖 Bazin, A. (1988). *What is cinema?* Vol. 1. Athens: Aigokeros (in Greek).
  - 📖 Bazin, A. (1989). *What is cinema?* Vol. 2. Athens: Aigokeros (in Greek).
  - 📖 Bordwell, D. & Thompson, K. (2004). *Film Art: an introduction*. Athens: MIET (in Greek).
  - 📖 Deleuze, G. (2009). *Movies I: the motion picture*. Athens: Nissos (in Greek).
  - 📖 Ferro, M. (2003). *Film and History*. Athens: Metaixmio (in Greek).
  - 📖 Ishagpour, Y. (1997). *Cinema*. Athens: Travlos (in Greek).
  - 📖 Krakauer, S. (1983). *Film Theory-The redemption of physical reality*. Athens: Kalvos (in Greek).
  - 📖 Morin, E. (2011). *The Stars*. Athens: Kixli (in Greek).
  - 📖 Sorlin, P. (2004). *Sociology of Film*. Athens: Metaixmio (in Greek).
  - 📖 Stam, R. (2004). *Film Theory: an introduction*. Athens: Patakis (in Greek).
- **TEACHING METHODS**  
Lectures
- **ASSESSMENT METHODS**  
Written exams, written assessments

- **LANGUAGE OF INSTRUCTION**

Greek

## 2. Francophone Theatre II

- **COURSE CODE**

34EE100

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Winter Semester

- **NUMBER OF CREDITS ALLOCATED**

4 ECTS Credits

- **NAME OF LECTURER**

Dr. Christina Oikonomopoulou, Member of Specialized Teaching Staff

- **COURSE OBJECTIVES**

The course aims to locate, analyse and compare the works of French-speaking playwrights from all five continents. As a broad academic field characterised by diversity, multiculturalism, convergences and –mostly– divergences, the Francophone theatre is a special subject area, thanks to its constant evolution and mutation and, more importantly, to its role as a channel between the playwright's personal, national and experiential traits and the French language and culture.

- **LEARNING OUTCOMES**

After the completion of a 13 courses semester, the students will be able to define, understand, recognize, interpret, critic and analyze theatrical plays of modern francophone dramatists from Africa, Middle East, Asia and the Caribbean Islands, based on the principal axes and the characteristics of the francophone theatrical production, such as the historical background of the “francophonie”, the use of the French language, the particularities of the francophone geographical space and the special thematic, aesthetic and stylistic characteristics of each francophone geographical theatrical production.

- **PREREQUISITIES**

No prerequisites

- **COURSE CONTENTS**

Approach and exhaustive analysis of the most important world French-speaking playwrights from the francophone areas of Africa, Canada, Asia and the Caribbean islands

- **RECOMMENDED READING**

- 📖 Andriamirado, V. (2006). Où va la création artistique en Afrique francophone, In « Africultures », n° 65, Paris: L'Harmattan.
- 📖 Baraoui, H. et Reguigui, (2007). *A. Perspectives sur la littérature franco-Ontarienne*, Paris: Prise de Parole.
- 📖 Beauchamp, H. et Gilbert, D. (2003). *Théâtres québécois et canadiens-français*. Québec: Presses de l'Université du Québec (in French).
- 📖 Berard, S. (2009). *Théâtre des Antilles: traditions et scènes contemporains*. Paris: L'Harmattan (in French).
- 📖 Bongie, C. (1998). *Islands and Exiles. The creole identities of post/colonial literature*. Stanford: Stanford University Press.
- 📖 Chalaye, S. (2004). *Afrique noire et dramaturgies contemporaines: le syndrome Frankenstein*. Paris : Editions théâtrales.
- 📖 Combe, D. (2010). *Les Littératures francophones – questions, débats, polémiques*. Paris : PUF.



- 📖 Dion, R. (2002). *Le Québec et l'ailleurs. Aperçus culturels et littéraires*. Bremen: Palabres Editions.
- 📖 Flangor, M. R. K. (2003). *Le théâtre africain francophone*. Paris: L'Harmattan (in French).
- 📖 Moura, J. M. et Bessiere, J. (1999). *Littératures postcoloniales et représentations de l'ailleurs. Afrique, Caraïbe, Canada*. Paris : Honoré Champion.
- 📖 Morgan-Conteh, J. and Thomas, D. (2010). *New Francophone African and Caribbean Theatres*. USA: Indiana University Press.
- 📖 Ruprecht, A. (2003). *Les Théâtres francophones et créolophones de la Caraïbe: Haïti, Guadeloupe, Guyane, Martinique, Sainte-Lucie*. Paris: L'Harmattan.
- 📖 Sherer, (1992). J. *Le théâtre en Afrique noire francophone*. Paris: PUF.
- 📖 Freris, G. (1999). *Introduction to Francophone*. Thessaloniki: Paratiritis (in Greek).

- **TEACHING METHODS**

Lectures, tutorials

- **ASSESSMENT METHODS**

Written exams

- **LANGUAGE OF INSTRUCTION**

Greek and french (optional)

### 3. Women and Figurative Arts in Surrealism

- **COURSE CODE**

34EE029

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Maria Spiridopoulou, Phd in Comparative Literature, Member of the Specialized Teaching Staff

- **COURSE OBJECTIVES**

The course focuses on the theme of women surrealists, who had been active in the field of both performing and visual arts (stage clothes, photography, photo-collages, painting, sculpture, tapestry) and literature (poetry, fiction, theatre), shedding light to their largely unknown and under-estimated role in the Surrealist movement and their multifaceted contribution to the art scene from the 1930s to the 1960s. Emphasis is mostly laid on women artists and writers who lived and worked in France, the UK, Germany and the United States. The literary and artistic works to be analysed include examples by Eileen Agar, Lise Deharme, Léonor Fini, Valentine Hugo, Frida Kahlo, Nelly Kaplan, Annie Le Brun, Dora Maar, Nora Mitrani, Meret Oppenheim, Mimi Parent, Kay Sage, Toyen, Dorothea Tanning, Unica Zurn, Lee Miller, Leonora Carrington, Nelly Kaplan, Claude Cahun, Joyce Mansour, Gisèle Prassinos, Remedios Varo.

- **LEARNING OUTCOMES**

Students will get to know the theme of women surrealists and the work of significant women artists who had been active in various art fields in both Europe and the United States. They will discover the various art forms of both performing and visual arts (stage clothes, painting, photo-collages, stage design, ballet) and literature (poetry, fiction, theatre) in which the above mentioned women surrealist

artists had a multifaceted contribution from the 1930s to the 1960s. Students will understand the reasons why such artists were marginalized by the main body of the Surrealist movement and will get to know their work through an enlarged interdisciplinary scope, focusing on axes such as: body, identity, gender. They will discover new, avant-garde forms of artistic expression and understand the relation between the accusatory and humoristic character of the women's artistic production and the notion of self-representation and female imagery. Finally, students will have acquired university-level research and presentation skills (theoretical knowledge and practice), as well as skills regarding the execution of a scientific paper, by combining the analysis of artworks to the post-feminism theory and the history of Surrealism (practice).

• **PREREQUISITES**

The oral presentation during classes will be taken under consideration for the final grades. The presence of the students is mandatory for the first 5 introductory classes.

• **COURSE CONTENTS**

- Avant-gardes and Surrealism. The women in Surrealism as muses and lovers and the different mythical characters of the femme fatale, the femme-enfant and the femme-fleur.
- The exclusion of women artists and the restricted point of view of male surrealists.
- Feminine writing/Feminine iconography and the use of body. Sexuality/identity/gender/performativity of the gender/practice of speech.
- Feminist theory/ post-structuralism
- Connection between gender, production and interpretation of artistic works.
- New forms of artistic expressions used by the woman of Surrealism. The importance of auto-representation in literary and artistic production.
- Humoristic/caricatural/accusatory character of women's artistic production
- Different artistic and literary genres practiced by women: autofiction, novels, short stories, tales, poetry, story of dreams (récits de rêves), autobiographical theatre, pictured/ photographed/collage self-portraits, original ballet, theatre and film designs, design for ballets, ballet costumes and sets.

• **RECOMMENDED READING**

***In Greek***

- 📖 Ampatzopoulou, F. (1980). *Flourished ... not vain. Surrealism anthology*, Athens: Nefeli (in Greek).
- 📖 Anagnostopoulou, D. (2007). *Representations of women in literature*. Athens: Pataki (in Greek).
- 📖 Breton, A. (1981). *Surrealism and Painting*. Athens: Ypsilon (in Greek).
- 📖 Gail, M. (1999). *Dada and Surrealism*, Athens: Kastaniotis (in Greek).
- 📖 Nadeau, M. (2004). *The history of surrealism*. Athens: Plethron (in Greek).
- 📖 Rigopoulou, P. (2003). *The body: From supplication to the threat*. Athens: Plethron (in Greek).
- 📖 Rigopoulou, P. & Andreadis, G. (2010). *History of Culture issues*, Athens: Motivo (in Greek).

***Foreign***

- 📖 Chadwick, W. (1985). *Women artists and the Surrealist Movement*. London and Boston.
- 📖 Chadwick, W. (2007). *Women, Art and Society*. Thames & Hudson.
- 📖 Chadwick, W. & De Courtivon, I. (1993). *Significant others: creativity and intimate partnership*. New York: Thames & Hudson.
- 📖 Colville, G. (1999). *Scandaleusement d'elles*, Paris: Jean Michel Place.
- 📖 Colville G. & Conley K. (1998). *La femme s'entête: La part du féminin dans le surréalisme*. Lachenal & Ritter.
- 📖 Grant Kim, (2005). *Surrealism and the visual arts*. Cambridge: Cambridge University Press.
- 📖 Suleiman, S. R. (1990). *Gender, Politics and the Avant-Garde*. Cambridge, Mass.: Harvard University Press.

- **TEACHING METHODS**

Lectures, use of written materials, handouts of slides, audiovisual aids, written assessments

- **ASSESSMENT METHODS**

a) an oral presentation during classes of a female artist with primary (artwork and writings) and secondary research material

b) a preparation of a final written project with specific themes of analysis of her work after consulting with the professor

- **LANGUAGE OF INSTRUCTION**

Greek (optionally French, Italian, english)

## 4. Mime II

- **COURSE CODE**

34EE180

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Antonia Vasilakou (Specialized teaching staff)

- **COURSE OBJECTIVES**

The course aims to go deeper into the field of corporeal mime through the techniques of Marcel Marceau, Etienne Decroux, whose foundations have been examined in Mime Lab I. Now students are to apply this learning on a creative level and thus discover their own physical particularities through walking, musicality, the use of masks, animal impersonation and improvisation. Special emphasis is placed on learning representative examples from the repertoire of Marceau and Decroux, whose underlying principles must be observed in the students' own creations.

- **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

- **PREREQUISITES**

Having followed successfully the Mime Lab I course

## • COURSE CONTENTS

- Dramatic corporeal technique of Decroux
- Dynamo- rhythms
- Masque technique
- Repertory of Marceau (One or two of the following: “Bip remembers”, “Mangeur des Coeurs”, “The hands”, “The four elements”).
- Repertory of Decroux (one of the following: “Washing Woman”, “Combat Antique”)
- Dramaturgic notions for personal composition

## • RECOMMENDED READING

### *In Greek*

- 📖 Varopoulou, E. (2002). *The live theater*. Athens: Agra (in Greek).
- 📖 Lecoq, J. (2005). *The poetic body*, Athens: Koan (in Greek).
- 📖 Barba, E. & Savarese, N. (2008). *The Actor's Secret Art*. Athens: Koan (in Greek).
- 📖 Rigopoulou, P. (2003). *The body: From supplication to the threat*. Athens: Plethron (in Greek).
- 📖 Solomos, A. (1987). *Saint Bacchus or unknown years of Greek theater*. Athens, Dodoni (in Greek).
- 📖 Terzopoulos, Th. (2000). *Theodoros Terzopoulos and the Attis theater*. Athens: Agra (in Greek).
- 📖 Muller, W. (1996). *Theater of the body and Commedia dell'arte*. Thessaloniki: University Studio Press (in Greek).
- 📖 Nacache, J., Leontaris, J., Amiel, V., Baron, C., Michelakis, P., Mini, P., Bignell, J., Tzioumakis, G. & Schoenmakers, H. (2008). *The actor between stage and screen*. Athens: Kastaniotis (in Greek).

### *Foreign*

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

## • TEACHING METHODS

Laboratory of theatre practice, audiovisual aids

## • ASSESSMENT METHODS

- a) Presentations of theatrical work
- b) Assiduity during classes
- c) Rehearsals

## • LANGUAGE OF INSTRUCTION

Greek (optionally French, English)

## 5. Acting and Society II: Ethnodrama and Docu-Drama

## • COURSE CODE

34EE201

## • TYPE OF COURSE

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

## • LEVEL OF COURSE

Undergraduate

## • YEAR OF STUDY

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Christina Zoniou, Member of the Special Laboratorial and Teaching Staff, range I, cat. C

• **COURSE OBJECTIVES**

The course aims at: a) the exploration of the verbatim theatrical kinds that elaborate reality and history, documents and narrations, focusing especially on ethno-drama and documentary theatre, and b) at providing tools and techniques of the students in order to work as applied theatre facilitators with communities, social bodies, vulnerable population, and youth.

• **LEARNING OUTCOMES**

The students are expected to get familiarized with performative and narrative techniques, to deliver a short research project, and to acquire tools and techniques in order to be able to use verbatim theatre to work as theatre artists in professional art work or as applied theatre facilitators with communities, social bodies, vulnerable population, and youth.

• **PREREQUISITES**

- To attend a minimum of 10 from the 13 sessions
- To prepare and present in class 3 scenes / improvisations in subgroups prior to the final presentation of the exams

• **COURSE CONTENTS**

- Investigation of the relationship between theatre and reality
- Research methodology used in verbatim theatre
- Introduction to ethno-drama, documentary theatre, and other variations
- Exploration of the acting techniques of epic theatre, narrative theatre, post-dramatic theatre, devised theatre.
- Archival or ethnographic research
- Transforming research material in theatre
- Production of short performances

• **RECOMMENDED READING**

- 📖 Bogart, A. (2009). *A director prepares*. Athens: Papakosta Alkistis (in Greek).
- 📖 Forsyth, A. & Megson, Ch. (2009). *Get Real: Documentary Theatre Past and Present*. Basingstoke and New York: Palgrave Macmillan.
- 📖 Martin, C. (2010). *Dramaturgy of the Real on the World Stage*. Basingstoke and New York: Palgrave Macmillan.
- 📖 Mnouchkine, A. (2011). *The art of today*. Athens: Koan (in Greek).
- 📖 Nicholson, H. (2005). *Applied Drama: the gift of theatre*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.
- 📖 Pefanis, G. (2007). *The stages of theory*. Athens: Papazisis (in Greek).
- 📖 Pelasgos, St. (2008). *The secrets of the story-teller*. Athens: Metaixmio (in Greek).
- 📖 Valavani, N. (2004). *Bertold Brecht: Critical approaches*. Athens: Politropon (in Greek).

• **TEACHING METHODS**

Acting workshops, research, preparation and presentation of short performances

• **ASSESSMENT METHODS**

Written and oral evaluation of students' projects and performances

• **LANGUAGE OF INSTRUCTION**

Greek (possibility to use English and Italian for Erasmus students)

## 6. Spanish and Latin-American Theatre

- **COURSE CODE**  
34EE125
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ECTS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Stylianos Rodarelis, Member of the Special Laboratorial and Teaching Staff
- **COURSE OBJECTIVES**  
Upon completion of the semester, students will have discovered the historical development of the Spanish and Latin American theatre. They will have also experimented and have approached through interactive theatrical representations a sufficient number of plays translated into Greek.
- **LEARNING OUTCOMES**  
After a 13 courses semester, the students will be able to be acquainted with the historical development of the Spanish and Latin American theater. They may also experiment and approach with a sufficient number of plays translated into Greek through the interactive theater presentations.
- **PREREQUISITES**  
No prerequisite
- **COURSE CONTENTS**
  - The first after Roman shows.
  - The religious tragedies.
  - The European participation in the formation of the Spanish dramaturgy.
  - The golden era of the Spanish theater
  - The before Columbus theater in Central and South America.
  - The evolution of the Spanish theater within the large cultures of America.
  - Interactive influences in the new theater.
  - Schools of the Spanish theater after the gold century.
  - Scenographical suggestions following the creation of the national conscience in Central and South America.
  - The formulation of the theater in the 19th century and innovative proposals.
- **RECOMMENDED READING**
  - 📖 Etxeba, K. (2010). *The theater of Carlo Etxeba*. Athens: Iaspis (in Greek)
  - 📖 Rodarelis S. (2011). *The Spanish drama at the end of the 19th century*. Athens: Iaspis (in Greek)
  - 📖 Rodarelis S. (2011). *Evolution of the Spanish and Latin American theater from the Middle Ages to the 19th century*. Athens: Iaspis (in Greek).
  - 📖 Rodarelis S. (2012). *The theater during the Spanish Civil War 1936-1939*. Athens: Iaspis (in Greek).
  - 📖 Rodarelis S. (2008). *Spanish theater guide*. Athens: Iaspis (in Greek).
  - 📖 Rodarelis S. (2012). *The theater of José Sinistera*. Athens: Iaspis (in Greek).
  - 📖 Rodarelis, S. (2011). *Development of the Spanish and the Latin American theatre*. Athens: Iaspis (in Greek).

- 📖 Rodarelis S. (2011), *Theatrical “granules” of F.L. Lorka*. Athens: Iaspis (in Greek).
- 📖 Rodarelis S. (2013). *The theater of Aurora Mateos*. Athens: Iaspis (in Greek).
- 📖 Rodarelis S. (2013). *The theater of Raul Hernandez*. Athens: Iaspis (in Greek).
- 📖 Rodarelis S. (2013). *The theater of Pedro Viliora*. Athens: Iaspis (in Greek).

- **TEACHING METHODS**

Lectures and use of digital technology

- **ASSESSMENT METHODS**

Presentation of creative work - through the use of digital technology -, based on suggested Spanish and Latin American plays of that period

- **LANGUAGE OF INSTRUCTION**

Greek

## 7. Dance III: Composition-Improvisation

- **COURSE CODE**

34EE103

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ECTS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Vasso Barboussi, Associate Professor

- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts of history and theory of dance and to the elements of dance and movement in general. Emphasis will be given on the development of skills concerning time, nuances of energy, and the relationship to the surrounding space. Students will expand their natural abilities of moving through group work and individual approaches, using the method of problem solving, as well as structures of interaction. The course will proceed indoors and outdoors.

- **LEARNING OUTCOMES**

At the end of the semester, students become aware of the modern and postmodern dance techniques. Using improvisational methods, students then develop and expand their movement. They perceive differentiation between disciplines of dance and skills acquired, which are related to the development of bodily strength, balance, flexibility, neuromuscular coordination. Also they become aware of time and space to create kinetic phrases, and to achieve the clarity of motion and kinesthetic memory. They acquire greater ease of synthesis-by designing individual choreographic projects- awareness to the perception of time and energy, and the ability to move and improvise, based on anatomical principals. Finally the students are able to evaluate the different uses of music, improvising and composing through theater visual arts etc.

- **PREREQUISITES**

Attendance is mandatory at 9 workshops sessions

- **COURSE CONTENTS**

- Introduction to the history and the evolution of dance through the ages
- Elements of dance: time space, energy and flow.

- Organization and proper use of the body: Spatial Relationship, Coordination, Kinaesthetic Awareness, Phrasing, Forming, Relating
- Basic Awareness of the Body, Sensory Perception
- Trust and Relaxation
- Improvisation, composition
- Different approaches on the use music

• **RECOMMENDED READING**

- 📖 Bartal, L. & Ne’eman, N. (2001). *Movement, Awareness and Creativity*. G. Britain: Dance Books Ltd.
- 📖 Blom, L. A. & Chaplin, S.T. (1988). *The Moment of Movement, Dance Improvisation*. Pittsburg: University of Pittsburg press.
- 📖 Blom, L. A. & Chaplin, S.T. (1992). *The intimate Act of Choreography*. Pittsburg: University of Pittsburg Press.
- 📖 Butterworth J. & Wildschut, L. (2009). *Contemporary Choreography: a Critical Reader*, London & New York: Routledge.
- 📖 Foster, S. L. (2002). *Dances that describe themselves, The Improvised Choreography of Richard Bull*. Middletown Connecticut: Wesleyan University Press.
- 📖 Hackney, P. (2000). *Making connections: Total Body Integration Through Bartenieff Fundamentals*. Amsterdam: Gordon and Breach Publishers.
- 📖 Morgenroth, J. (2004). *Speaking of Dance*, New York & London: Routledge.
- 📖 O’Donnell-Fulkerson, M. (2007). *Release, From Body to Spirit, seven Zones of Comprehension from the Practice of Dance*. London: Dance Books.
- 📖 Olsen, A. (1998). *Body Stories A Guide to Experiential Anatomy*. New York: Station Hill Openings.
- 📖 Spolin, V.(1999). *Improvisation for the Theater*, Illinois: Northwestern University Press.
- 📖 Tufnell M. & Crickmay, C. (1993). *Body Space Image*. Hampshire: Dance Books Ltd.

• **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

• **ASSESSMENT METHODS**

Projects, workshops

• **LANGUAGE OF INSTRUCTION**

Greek

## 8. History of European Civilisation

• **COURSE CODE**

34EE007

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ECTS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Christos Kardaras, Associate Professor

• **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 20<sup>th</sup> 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 / foundation of European identity. They are able to recognize the most significant milestones of the history of European Civilization (Renaissance, Reformation, European Enlightenment), they can locate the most significant regions and distinguish the cultural from the political boundaries of Europe. They can also recognize the most important problems/ issues in history of the 20<sup>th</sup> century and comprehend how deeply and substantially the controversy, the antagonism between totalitarianism-democracy and capitalism-socialism has influenced the formation of the contemporary picture of Europe.

- **PREREQUISITES**

4 attendances at semester's lectures are compulsory

- **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. Europe; unity, diversity and common elements of European civilization
- 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, cultural movements, the clash between religion and science
- The main issues in the 20th and 21st –c. in terms of social, political and economic developments, such as consumerism, the spread of education, social classes, family as an institution and the Welfare state
- The political map in 20th -c. Europe; the eastern frontiers of Europe
- The clash between totalitarianism and democracy, capitalism and socialism
- The areas of European supremacy in our times

- **RECOMMENDED READING**

- 📖 Ahrweiler, E. & Aymard, M. (2003). *Europeans*. Athens: Savalas (in Greek).
- 📖 Burns, E. M. (2006). *European history*. Thessaloniki: Epikentro (in Greek).
- 📖 Koliopoulos, I. (1993). *Modern European history (1789-1945)*. Thessaloniki: Vania (in Greek).
- 📖 Koliopoulos, I. (2010). *History of Europe (14th-18th century)*. Thessaloniki: University Studio Press (in Greek).
- 📖 Tsiropanlis, G. (1993). *Europe and the world 1814-1914*. Thessaloniki: Vania (in Greek).

- **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments

- **ASSESSMENT METHODS**

Oral exams

- **LANGUAGE OF INSTRUCTION**

Greek

## 9. Modern Greek Art II: Modernism

- **COURSE CODE**

34EE010

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ECTS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Antonia Mertysi, Assistant Professor

• **COURSE OBJECTIVES**

The subject of this course is the presentation of the conditions that formed Modern Greek Art and the history development of Visual Arts during the first of the 20<sup>th</sup> century.

• **LEARNING OUTCOMES**

From the education of course, the student will acquire an understanding of the conditions that formed Modern Greek Art and the history development of Visual Arts, during the first of the 20<sup>th</sup> century. The attempts to chronicle qualities of the Greek landscape by the descendants of Academic Naturalism, the establishment of “The Art Group”, the “Generation of 1930) and the innovations engraved in the continuity by a number of Greek creators, especially on their path towards Abstraction, during the first post-war years.

• **PREREQUISITES**

No prerequisite

• **COURSE CONTENTS**

More specifically, the topics examined concern:

- a) The attempts to chronicle the qualities of the Greek landscape by the descendants of Academic Naturalism
- b) The cultivation of a idiosyncratic rural culture with emphasis on connecting the Greek visual creativity with traditional forms of folk and the accomplishments of its contemporary European Avant-garde
- c) The establishment of “The Art Group” and the role of Nikolaos Litras, Konstantinos Maleas and Konstantinos Parthenis in the request to “return to our roots”
- d) The “Generation of 1930” and the definition of being Greek
- e) The modern movements are developing around and beyond the “Generation of 1930” and consideration of their artistic suggestions in connection with their sociopolitical context and
- f) The innovations engraved in the continuity by a number of Greek creators, especially on their path towards Abstraction during the first post-war years

• **RECOMMENDED READING**

- 📖 Christou, C. (1996) *Painting of the 20th Century*. Athens: Ekdotiki Athenon (in Greek)
- 📖 Daskalothanasis, N. (2004). *Teaching art. The history of ASFA through the work of its teachers (1840-1974)*. Athens: Athens School of Fine Arts (in Greek).
- 📖 Kotidis, A. (1993). *Modernism and Tradition in Greek art between the wars*. Thessaloniki: University Studio Press (in Greek).
- 📖 Lydakis, S. (1976). *The History of Modern Greek Painting (16th-20th century)*. Series: *The Greek Artists Vol. 3rd*. Athens: Melissa (in Greek).
- 📖 Mykoniatis, H. (1996). *Greek sculpture*. Athens: Ekdotiki Athenon (in Greek).
- 📖 Papanikolaou, M. (2005). *The Greek Art of the 18th and 19th century. Painting - Sculpture*. Thessaloniki: Vania (in Greek).
- 📖 Papanikolaou, M. (2005). *The Greek Art of the 18th and 19th century. Painting - Sculpture*. Thessaloniki: Vania (in Greek).

• **TEACHING METHODS**

Lectures, tutorials

• **ASSESSMENT METHODS**

Written exams

• **LANGUAGE OF INSTRUCTION**

Greek

## 10. Enlightenment in Modern Greece

- **COURSE CODE**  
34EE011
- **TYPE OF COURSE**  
3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**  
Undergraduate
- **YEAR OF STUDY**  
2013-2014
- **SEMESTER**  
Spring Semester
- **NUMBER OF CREDITS ALLOCATED**  
5 ECTS Credits
- **NAME OF LECTURER**  
Christos Kardaras, Associate Professor
- **PREREQUISITES**  
4 attendances at semester's lectures are compulsory
- **LEARNING OUTCOMES**  
By the end of the lectures students have learnt to think on and interpret in a rational way the historical, national and social issues that arose during the Period of Modern Greek Enlightenment (early 18<sup>th</sup> century till the outbreak of the Greek National Revolution in 1821). They have also realized how meaningful and significant was the contribution of this historical period for the formation of the Neo-Hellenic national identity and they have comprehended the importance of the spiritual contribution of persons who helped the formation of concepts and conditions that eventually ended in the national palingenesis. In the end, students have become conscious citizens that are able to consider the developments that have shaped the conditions which led to the struggle for the National Independence in a critical, objective and spherical way.
- **COURSE CONTENTS**  
Modern Greek Enlightenment did not adopt a unified philosophical placement and did not create original philosophical ideas. This course attempts to show which forms this movement took, which philosophical tendencies and what intellectual thoughts shaped, but also, which obstacles this effort came across.  
The following subjects are examined as part of this course:
  - The connection between Modern Greek and European Enlightenment
  - The significance of the term “Modern Greek Enlightenment” and its periods
  - The political and social ideas, its vehicles and their view on the greek language
  - The works of Adamantios Korais and Rigas Velesinlis
  - The significant works: «*Rosoaglogallos*» and «*Elliniki Nomarxia*»
  - Periodicals (*Calliope* and *Logios Hermes*) and newspapers.
  - The end of the movement.
- **RECOMMENDED READING**
  - 📖 Dimaras, K. T. (1989). *Greek enlightenment*. Athens: Hermes (in Greek).
  - 📖 Kitromilidis, P. (2000). *Greek Enlightenment, political and social ideas*. Athens: MIET (in Greek).
  - 📖 Kitromilidis, P. (1998). *Riga Belesinli, texts compilation*. Athens: Hellenic Parliament Foundation (in Greek).
  - 📖 Kitromilidis P. (2003). *Rigas Belesinlis: Theory and Practice, edited by Ch. Darras*. Athens: Hellenic Parliament Foundation (in Greek).
  - 📖 «*Greek Prefecture that is to say discourse of freedom*» anonymous Greek (2010) *The Mouse*, Athens (in Greek).
- **TEACHING METHODS**

- Use of technology, discussion, lectures, written assessments
- **ASSESSMENT METHODS**
  - Oral exams
- **LANGUAGE OF INSTRUCTION**
  - Greek

## 11. Theatre Pedagogy VIII: Developmental Forms of Teaching Theatre in Education

- **COURSE CODE**
  - 34EE014
- **TYPE OF COURSE**
  - 3<sup>rd</sup>-4<sup>th</sup> Year Free Elective
- **LEVEL OF COURSE**
  - Undergraduate
- **YEAR OF STUDY**
  - 2013-2014
- **SEMESTER**
  - Spring Semester
- **NUMBER OF CREDITS ALLOCATED**
  - 5 ECTS Credits
- **NAME OF LECTURER**
  - Asterios Tsiaras, Assistant Professor
- **COURSE OBJECTIVES**

The objective of this course is to introduce students to the basic concepts of theatre contribution in child's holistic development. Through this course the student will acquire an understanding of the content, structure and purpose of theatre use as a means of fostering interpersonal communication skills, developing peer relations and confronting interpersonal conflicts in primary and secondary school children. The students should obtain a functional knowledge of theoretical background and the procedures in theatre development; more specifically, these include methods of fostering interpersonal communication skills in primary and secondary pupils, methods of improving pupils' interpersonal relationships, methods of resolving pupils' interpersonal conflicts and methods of improving pupils' mental health through theatre. Furthermore, the course includes workshops for the students' practical training in theatre development techniques.
- **LEARNING OUTCOMES**

Upon successful completion of the course students will be able to: handle in practice and cultivate interpersonal communication techniques in primary and secondary school children through theatre, identify and apply basic theatre techniques for solving primary and secondary school pupils' interpersonal conflicts, understand and implement practical theatre techniques for improving primary and secondary school pupils' emotional intelligence, plan and coordinate mental health education activities through theatre for primary and secondary school pupils, finally, organize an experiential workshop of developmental drama and apply developmental theatre techniques.
- **PREREQUISITES**
  - Attendance is mandatory at 9 workshops sessions
- **COURSE CONTENTS**
  - Fostering interpersonal communication skills in primary school children *and* adolescents through theatre: The improvement of children's verbal and nonverbal communication through theatre
  - The improvement of interpersonal relationships through theatre in primary school children and adolescents: the effect of theatre teaching on factors contributing to children's interpersonal relations development

- Interpersonal conflict resolution through theatre in primary school children and adolescents: the use of suitable theatrical techniques for handling children's interpersonal conflicts
- Self-knowledge and mental health improvement in children through theatre: the use of suitable theatrical techniques for child's mental health improvement

• **RECOMMENDED READING**

- 📖 Beebe, S. A., Redmond, M. & Bee, H. (1992). *The developing child*. New York: Carper Collins.
- 📖 Collins, S. D. & Geerinck, T. (2004). *Interpersonal communication: relating to others*. Toronto: Pearson.
- 📖 Dainton, M. & O'Rourke, J. S. (2009). *Interpersonal communication: listening and responding*. Mason, OH: South-Western Cengage Learning.
- 📖 Goodman, J. E. & Zelle, E. D. (2011). *Applying communication theory for professional life: a practical introduction*. Thousand Oaks, Calif: SAGE Publications.
- 📖 Greene, J. O. & Bureson, B. R. (2003). *Handbook of communication and social interaction skills*. Mahwah, N. J.: L. Erlbaum Associates.
- 📖 Griffin, E. A. (2009). *A first look at communication theory*. Boston: McGraw-Hill Higher Education.
- 📖 Hargie, O. and Dickson, D. (2004). *Skilled interpersonal communication: research, theory, and practice*. London: Routledge.
- 📖 Kontoyianni, A. (2000). *Improvisational Theatre in School*. Athens: Ellinika Grammata, (in Greek).
- 📖 Kontoyianni, A. (2008). *Black Cow - White Cow: Dramatic Art in Education and Cross-cultural*, Topos, Athens (in Greek).
- 📖 Monaghan, L. F. (2006). *A cultural approach to interpersonal communication: Essential readings*. Oxford: Blackwell.
- 📖 Sextou, P. (2007). *Practical Applications of Theatre in Primary and Secondary Education: Intercultural Education, Museum Education, Health Education, Environmental Education, Language and Literacy*. Athens: Kastaniotis (in Greek).
- 📖 Whiting B. B. and Edwards, C. P. (1998). *Children of different worlds: The formation of social behaviour*. Harvard: Harvard University Press.

• **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

• **ASSESSMENT METHODS**

Written exams, workshops

• **LANGUAGE OF INSTRUCTION**

Greek

**12. Theatre Pedagogy IX: Creative, Subversive Writing**

• **COURSE CODE**

34EE220

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Alkistis Kondoyianni, Professor

## • COURSE OBJECTIVES

Version, Versatility, Re-versatility, Volatile, E-volution, Re-Volution, Versatile Re-versatility, Creative/Visionary/Re-visionary/Re-revolutionary/unconventional/ Anti-conventional writing

It refers to a series of workshops/lessons where it is attempted a combination between the theoretical dimensions of creativity, -and a range of techniques for its development- on the one hand, and the philosophical, literary dimensions concerned with the critical consideration of literary texts and literary techniques on the other. All the above aim at familiarizing students with plain written speech and with its creative undoings and subversions. More specifically, the workshops aim at factual/tangible writing attempts on the part of the students which are accompanied by individual or group subversive expressions capable to articulate and reveal the diverseness and the dynamics of human relations.

## • LEARNING OUTCOMES

After the completion of the course, students are expected to a) identify stimuli from the social environment and the other arts capable to foster speech creativity, b) create multimodal and polytropic texts (images, objects, social advertising, and their own playful combinations of texts), and simple theatrical texts, differentiate on them personally or in-group, relate them with personal experience, reorganize and reconstruct them into newly-formed (original or newly appearing) text models, c) develop sets of arguments to defend their creative acts, analyze, reach to conclusions and to a dramatic expressivity with or without words.

## • PREREQUISITES

Attendance is mandatory at 9 workshops sessions

## • COURSE CONTENTS

In the beginning of the workshops, students will be asked to explore the theoretical dimensions of creativity, to come to terms with the techniques concerned and develop an acquaintance with people-creators. This process is to be followed by the student's familiarization with various forms and styles of poetic and narrative texts, and become, in such a manner, communicants of a variety of original/peculiar literary genres. Apart from that, they are being introduced -and become active participants- of an original, as well as subversive, creative writing.

The expected learning outcome, on the student's part, is concerned with their initiation, through the development of a primary peculiar literacy, to a subversion of established textual structures, after having approached the concept of creativity and the techniques capable for its promotion. Besides, students are expected to be initiated either individually or in small groups, to the creation of a series of texts which will be polyphonic, polymorphous, polytropic, and working in a multiplicity of levels.

## • RECOMMENDED READING

- 📖 Alkistis. (2008). *Black Cow – White Cow, Drama in Education and Interculturalism*. Athens, MOTIVO (in Greek).
- 📖 Alkistis. (1998). *The Book of Drama*. Athens, Pedio (in Greek).
- 📖 Adair, J. (2009). *The art of creative thinking: How to be innovative and develop great ideas*. London: Kogan Page.
- 📖 Cope, B. & Kalantzis, M. (Eds) (1993). *The Powers of Literacy: A Genre Approach to teaching Writing*. London: Falmer Press.
- 📖 Foucault, M. (1984). *The Foucault Reader*. London: Penguin Books (See. Chapter: What is an author).
- 📖 Gardner, H. (2000). *Intelligence Reframed: Multiple Intelligences for the 21st Century*. New York: Basic.
- 📖 Giourevits, F. (2010). *The Art of Writing*. Athens: Motivo (in Greek).
- 📖 Greig, N. (2007). *Theatrical Writing*. Thessaloniki: University Studio Press (in Greek).
- 📖 Kalokyris, G. (2004). *Jacques Derrida and deconstructive reading*. Athens: Ekkremes (in Greek).

📖 Kaufman, J. & Sternberg, R. (2006). *The International Handbook of Creativity*. Cambridge: Cambridge University Press.

- **TEACHING METHODS**

Lectures, use of technology, discussion, constructions, drama workshops

- **ASSESSMENT METHODS**

Workshops, products, creating theatre texts and improvised performances, presences

- **LANGUAGE OF INSTRUCTION**

Greek, English

### 13. 34EE043 Development of New Products and Services (Adjunct Tutor) ECTS

5

### 14. Acting III

- **COURSE CODE**

04ZE001

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Yannis Leontaris, Assistant Professor

- **COURSE OBJECTIVES**

The objective of this course is to prepare students to the presentation of a theatre performance. Through this course the students have to work on all the acting methods acquired during their studies. Finally, the students have to present a theatre performance.

- **LEARNING OUTCOMES**

The course contains two categories of cognitive skills a) Application Level: The successful student will use or apply to work on all the acting methods acquired during his studies. The student applies the learned information (courses ACTING I and ACTING II) preparing the performance of a play. b) Synthesis Level: The successful student will create new models using the learned information: He proposes the synthesis of a role, composing the work on the theatrical text with the communication on stage.

- **PREREQUISITES**

Ten (10) attendances

- **COURSE CONTENTS**

The course includes workshops for the students, practical training and improvisations based on Anne Bogart's Viewpoints method and on the Lefteris Voyatzis's methods.

- **RECOMMENDED READING**

📖 Adamou, Ch. (2008). *The actor between stage and screen*. Athens: Kastaniotis (in Greek).

📖 Bogart, A. & Landau, T. (2005). *The Viewpoints Book: Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group (in English).

📖 Brook, P. (1998). *Threads of Time*. USA: Counterpoint (in English).

📖 Diderot, D. (1995). *Paradoxe sur le comedien*. Athens : Polis (in Greek).

- 📖 *National Anthem: a theorem on teamwork. Directing as dramaturgy.* Athens, Koan, 2002 (in Greek).
- 📖 Novarina, V. (2003). *Letter to the actors for Louis de Phineas.* Athens: Agra (in Greek).
- 📖 Oida, Y. (1992). *An actor Adrift.* London: Methuen (in English).
- 📖 Pezin, P. (2002). *Le livre des exercices à l'usage des acteurs.* Saussan: L'Entretemps (in French).
- 📖 Richards, T. (1998). *To work with Grotowski on the physical actions* (translated by Konstantinos Themelis). Athens-Ioannina: Dodoni (in Greek).
- 📖 Stanislavski. K. (1977). *Building a character.* Athens: Gonis (in Greek).

- **TEACHING METHODS**

Improvisations, lectures, workshops

- **ASSESSMENT METHODS**

Performance

- **LANGUAGE OF INSTRUCTION**

Greek

## 15. Theatre Pedagogy V: The Psycho-pedagogic Approach of Theatre Didactics in Education

- **COURSE CODE**

34EX014

- **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

- **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Asterios Tsiaras, Assistant Professor

- **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.

- **PREREQUISITES**



Attendance is mandatory at 9 workshops sessions

• **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

• **RECOMMENDED READING**

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

• **TEACHING METHODS**

Use of technology, discussion, lectures, written assessments, workshops

• **ASSESSMENT METHODS**

Written exams, workshops

• **LANGUAGE OF INSTRUCTION**

Greek

## 16. Ritual and Ancient Drama

• **COURSE CODE**

34EX160

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Maria Velioti-Georgopoulos, Assistant Professor

- **COURSE OBJECTIVES**

The course aims to get students to understand the intrinsic relationship of ritual and ancient Greek drama, in order to localize, analyse and approach its presence in various ways (i.e. interpretation, stage direction, costume) through the texts of ancient Greek dramaturgy.

- **LEARNING OUTCOMES**

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

- **PREREQUISITES**

Class attendance is mandatory and taken into account for course grading. During class, students will present the literature they will have received. If a student demonstrably cannot attend class, they must contact the lecturer personally in the first instance. To receive a grade for the course, students who cannot attend class must write a literature review and present it before the last class of the semester; this will enable them to take the final written exam. Students who attend class may optionally write a literature review.

- **COURSE CONTENTS**

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

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

- **RECOMMENDED READING**

- 📖 Alexiou, M. (2002). *The ritual lament in Greek tradition*. Athens: MIET (in Greek).
- 📖 Kakouri, K. (1998). *Preaesthetics theater forms*. Athens: Estia (in Greek).
- 📖 Kakouri, K. (1974). *Prehistory of the theater. From the perspective of Social Anthropology*. Athens: Ministry of Culture and Science (in Greek).
- 📖 Kaltsas, N. & Shapiro, A. (2009). *Ritual and reality in classical Athens*. Alexander S. Onassis Public Benefit Foundation- Hellenic Ministry of Culture - National Archaeological Museum, New York (in Greek).
- 📖 *Komotini center rituals, Proceedings of the First International Conference on Events: Modern tools and registration techniques*. Komotini Center rituals, Municipality Komotini, Hellenic Ministry of Culture and National Cultural Network of the Cities, Komotini, 1997 (in Greek).

- 📖 Laburthe-Tolra, Ph. & Warnier, J. P. (2003). *Anthropology-Ethnology*. Athens: Kritiki (in Greek).
- 📖 Puchner, W. (1985). « *Theory of popular Theater. Critical remarks in the genetic code of man's theatrical behavior, (Appendix 9)*. Athens: Laografia (in Greek).
- 📖 Seaford, R. (2003). *Retaliation and ritual. Homer and tragedy in developing city-state*. Athens: MIET (in Greek).
- 📖 Turner, V. (1982). *From ritual to theatre. The human seriousness of play*. New York: Arts Journal Publications (in Greek)
- 📖 Wiles, D. (2009). *The ancient Greek drama as performance. An introduction*. Athens: MIET (in Greek).

• **TEACHING METHODS**

The course takes the form of lectures/discussions accompanied by films, slide shows, presentations of projects undertaken by the students, museum and exhibition visits and performances watching.

• **ASSESSMENT METHODS**

Written exams, projects

• **LANGUAGE OF INSTRUCTION**

Greek (French or English for Erasmus students)

**17. Introduction to Physical Theatre and Mime**

• **COURSE CODE**

34EE003

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

• **YEAR OF STUDY**

2013-2014

• **SEMESTER**

Spring Semester

• **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

• **NAME OF LECTURER**

Antonia Vasilakou (Specialized teaching staff)

• **COURSE OBJECTIVES**

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

The students will try out training exercises of various acting schools of the 20<sup>th</sup> century, such as K.Stanislawski, V.Meyerhold and M.Chechov, with an emphasis on the currents of mime and corporeal theatre of E.Decroux, M.Marceau, J.-L.Barrault and J.Lecoq, in order to get familiarized with their personal expressive capacities using physical expression. Through this they are expected to take a first step towards developing physical qualities and creativity, important skills of a theatre artist.

• **LEARNING OUTCOMES**

Learning outcome requires learners to demonstrate their understanding of the origins and development of mime performance, having looked at the historical and cultural context of mime as an art form. Differentiation between pass, merit and distinction will be apparent through the depth of understanding that is shown. Learners will need to articulate their understanding in performance so it will be necessary for them to produce some kind of personal creation that will enable them to present and write about what they have understood on mime. Learners are required to develop mime skills and techniques; they

should be introduced to a range of skills, techniques and forms. They should rehearse using relevant mime skills, accepting criticism, mastering the means to improve and refine their work. They will develop a growing confidence and competence in some of the practical skills (kinaesthetic, spatial, and group) which underpin the practice of physical theatre and mime. They will test out theory into practice in the construction of an appropriate performance language that is both critically and creatively informed.

• **PREREQUISITES**

The presence of the students is obligatory during the course and will be taken under consideration for the final grades.

• **COURSE CONTENTS**

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

• **RECOMMENDED READING**

***In Greek***

- 📖 Alexias, G. (2011). *Sociology of the body*. Athens: Pedio (in Greek).
- 📖 Barba, E. & Savarese, N. (2008). *The Actor's Secret Art*. Athens: Koan (in Greek).
- 📖 Bogart, A. (2008). *A Director Prepares*. Athens: Papakosta Publ. (in Greek).
- 📖 Lecoq, J. (2005). *The poetic body*. Athens: Koan (in Greek).
- 📖 Ohashi, W. (1998). *Reading the body*. Athens: Aris Laskaratos (in Greek).
- 📖 Patsalidis, S. (2004). *Theatre and Theory*. Thessaloniki: University Studio Press (in Greek).
- 📖 Pourkos, M. (2008). *Tangible mind, frame situated knowledge and education: Approaching the poetry and culture of the thinking body*. Athens: Gutemberg (in Greek).
- 📖 Stephanopoulou, M. (2011). *The theater of the sources and the nostalgia of origin*. Athens: Estia (in Greek).

**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: Scarecrow Press.

• **TEACHING METHODS**

Laboratory of theatre practice, audiovisual aids, written assessments

• **ASSESSMENT METHODS**

- a) Presentations of theatrical pieces of work
- b) Assiduity during classes
- c) Rehearsals
- d) Written assessment

• **LANGUAGE OF INSTRUCTION**

Greek (optionally French, English)

**18. Multimedia in the Performing Arts II: Digital Technology and Environment**

• **COURSE CODE**

34EE210

• **TYPE OF COURSE**

3<sup>rd</sup>-4<sup>th</sup> Year Free Elective

• **LEVEL OF COURSE**

Undergraduate

- **YEAR OF STUDY**

2013-2014

- **SEMESTER**

Spring Semester

- **NUMBER OF CREDITS ALLOCATED**

5 ECTS Credits

- **NAME OF LECTURER**

Emmanouela Vogiatzaki Krukowski, Special Teaching Staff

- **COURSE OBJECTIVES**

Practice 100%. The principle of the course is assigning a project either to a group of students or to a single student. With the guidance of the tutor, the young artist would conduct research, analyse and interpret specific audio-visual materials in order to create a new project. The frame of the artwork could vary and the final decision would be made through collaboration between the tutor and the student. The projects could be: performance arts, video performances, video installations, documentaries, short films, advertisements and/or promo videos. The main objective of this course is to create a bridge between young artists and art institutions and to introduce the artist into the art community. The final work would be displayed at art galleries, festivals etc.

- **LEARNING OUTCOMES**

The knowledge offered by the lesson is related to the way in which the digital image is used as a directing and scenographic tool during a performance. Young artists learn how to use technology as an organic part of their art work. The course is a synthesis of knowledge, which is completed through art projects such as: performance art, video performance, installation videos, documentaries, short films, commercials and / or promo videos. Each artistic creation is exposed to the public in art venues and festivals.

- **PREREQUISITES**

No prerequisites

- **COURSE CONTENT**

- Research – analysis – interpretation of audio visual material.
- Creating an art work - video integration with the artistic community
- Showreel

- **RECOMMENDED READING**

- 📖 Baudrillard, J. (1994). *Simulacra and Simulation*. Ann Arbor: University of Michigan Press.
- 📖 Bishop, C. (2005). *Installation Art: A Critical History*. London: Tate.
- 📖 Dixon, S. (2007). *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge, Mass.: MIT Press.
- 📖 Kouzelis, G. & Basakos, P. (2006). *Light – Image – Reality*. Athens: Nissos (in Greek).
- 📖 Osborne, P. (2002). *Conceptual art*. London: Phaidon Press.
- 📖 Paul, C. (2008). *Digital Art*. London & New York: Thames & Hudson.
- 📖 Pijnappel, J. (1994). *Art and Technology*. London: Art & Design Magazine.
- 📖 Rob, P. (1994). *An Introduction to Video art*. Athens: Egokeros (in Greek).
- 📖 Tribe, M. (2009). *New Media Art*. Koln, [Germany]: Taschen.
- 📖 Wilder, B. (1983). *Art and Technology: A Time-line Review*. Houston, Tex.: B. Wilder.

- **TEACHING METHODS**

Use of audio-visual technologies, discussions, lectures, written assessments (as applicable), workshops

- **ASSESSMENT METHODS**

Project submission, project dissemination

The students' attendance and their active contribution to the course is necessary

- **TEACHING LANGUAGE**

Greek/English

### Note

- The study program edited by Asterios Tsiaras, Assistant Professor of drama and theatre in education.
- Cover edited by Ms. Chrysa Krikou