



DEPARTMENT OF THEATRE STUDIES

SCHOOL OF FINE ARTS

UNIVERSITY OF THE PELOPONNESE

Programme of Studies 2020-2021

Course Outlines

FREE ELECTIVE COURSES

YEARS THREE AND FOUR

WINTER SEMESTER

1. Christos Kardaras

Ancient Greek History and Theatre - 34EX001

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX001	SEMESTER	Fall
COURSE TITLE	<i>Ancient Greek History and Theatre</i>		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>			
Lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General Background		
PREREQUISITE COURSES:	None		

LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i> 																			
<p>LEARNING OUTCOMES: By the end of the lectures students have acquainted with the fundamental historical, political and social developments of the 5th century B.C. In particular, they have deeply understood the causes and consequences of the Persian Wars, the circumstances that have shaped the conditions in which the city of Athens has reached the glory of the 5th century B.C. In the end they have comprehended the causes and the disastrous consequences of the Peloponnesian War (431-404) on the solidarity of Hellenism. They can realize and explain how deeply these significant historical events have influenced the content of ancient Greek drama and on other hand, the way the tragic poets of the 5th century B.C. have taken in these events. Eventually, they have come to the conclusion that there is a very close association between political and cultural developments.</p>																			
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <table border="0"> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td><i>Team work</i></td> <td><i>Criticism and self-criticism</i></td> </tr> <tr> <td><i>Working in an international environment</i></td> <td><i>Production of free, creative and inductive thinking</i></td> </tr> <tr> <td><i>Working in an interdisciplinary environment</i></td> <td><i>.....</i></td> </tr> <tr> <td><i>Production of new research ideas</i></td> <td><i>Others...</i></td> </tr> <tr> <td></td> <td><i>.....</i></td> </tr> </table>		<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>	<i>Working in an interdisciplinary environment</i>	<i>.....</i>	<i>Production of new research ideas</i>	<i>Others...</i>		<i>.....</i>
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<i>Working in an interdisciplinary environment</i>	<i>.....</i>																		
<i>Production of new research ideas</i>	<i>Others...</i>																		
	<i>.....</i>																		
<ul style="list-style-type: none"> Working independently Team work Production of new research ideas Criticism and self-criticism Decision-making Respect for difference and multiculturalism Showing social, professional and ethical responsibility and sensitivity to gender issues 																			

3. SYLLABUS

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

Section titles

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

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face</i>
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory</i>	Use of ICT in teaching, communication with students

<p><i>education, communication with students</i></p>																			
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <tr> <td>Lectures</td> <td>40</td> </tr> <tr> <td>interactive teaching</td> <td>15</td> </tr> <tr> <td>prepare students</td> <td>40</td> </tr> <tr> <td>study and analysis of bibliography</td> <td>30</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	Lectures	40	interactive teaching	15	prepare students	40	study and analysis of bibliography	30									Course total	125
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interactive teaching	15																		
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study and analysis of bibliography	30																		
Course total	125																		
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to student</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation(80 %) • Written work, essay(20 %) 																		

5. ATTACHED BIBLIOGRAPHY

<p>RECOMMENDED READING</p>	
	<p>Aristophanes, Lysistrata, Acharnians, Peace, Clouds. Ed. Cactus(in Greek).</p>
	<p>Botsford, G. W. & Robinson, C. A. (2003). <i>Ancient Greek history</i>. Athens: MIET (in Greek).</p>

	Flaceliere Robert (2009) ,Love in Ancient Greece. Papadimas, (in Greek).
	<i>History of the Greek Nation (1972)</i> . vol. B and C1, Athens: Ekdotiki Athenon(in Greek).
	Kitto H. D. F. (2002). <i>The Greeks</i> . Athens: Cactus (in Greek).
	Thucydides, <i>History</i> .(2013), Polis, Athens,
	Wilcken, U. (1976). <i>Ancient Greek History</i> , Athens: Papazisis (in Greek).

2.Kostoula Kaloudi

Theatricality on the Screen - 34EX630

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX630	SEMESTER	Fall
COURSE TITLE	THEATRICALITY ON THE SCREEN		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialized general knowledge		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS228		

1 LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the*

Qualifications Framework of the European Higher Education Area

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

COURSE OBJECTIVES: The 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.

LEARNING OUTCOMES: The students evaluate and understand the term of theatricality according to important theorists of cinema through screenings and film excerpts they reflect on the influences of theatre in different periods, cinematic currents and styles

General Competences

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

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

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

2 SYLLABUS

COURSE CONTENTS

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

Examples of study:

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

Section titles	RECOMMENDED READING	Presentation link
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1. The concept of theatricality in cinema	Κυριακός Κωνσταντίνος, <i>Από τη σκηνή στην οθόνη</i> , Αιγόκερως, Αθήνα 2002 Kracauer Siegfried, <i>Θεωρία του κινηματογράφου-Η απελευθέρωση της φυσικής πραγματικότητας</i> , Κάλβος, Αθήνα, 1983, Lesson notes	COURSE WEBSITE (URL)
2. George Melies/The beginnings	Malthête-Méliès Madeleine, <i>Méliès l'enchanteur</i> , éditions Ramsay, Paris, 1985 Βαλούκος Στάθης, <i>Ιστορία του κινηματογράφου, Α' τόμος</i> , εκδόσεις Αιγόκερως, Αθήνα 2003 Lesson notes	COURSE WEBSITE (URL)
3. From music-hall and vaudeville to silent movies	<i>Από τον Λυμιέρ στον Μπέργκμαν</i> , συλλογική έκδοση, Κάλβος, Αθήνα Lesson notes	COURSE WEBSITE (URL)
4. The circus in the cinema	<i>Από τον Λυμιέρ στον Μπέργκμαν</i> , συλλογική έκδοση, Κάλβος, Αθήνα Βαλούκος Στάθης, <i>Η κωμωδία</i> , Αιγόκερως, Αθήνα 2001 Lesson notes	COURSE WEBSITE (URL)
5. The presence of theater in the cinema	<i>Cinémaction no 93, Le théâtre à l'écran</i> , Corlet-Télérama, 1999 Lesson notes	COURSE WEBSITE (URL)
6. The musical comedy	Chion Michel, <i>Το μιούζικαλ</i> , εκδόσεις Πατάκη, Αθήνα, 2008, Cinémaction <i>-Ciném no 73, histoire du cinéma</i> , Corlet-Télérama, 1994 Lesson note	COURSE WEBSITE (URL)
7. From Broadway to Hollywood	Chabrol Marguerite, <i>De Broadway a Hollywood</i> , CNRS Éditions, Paris 2016 Lesson notes	COURSE WEBSITE (URL)
8. Marcel Pagnol and Sasha Guitry	Beylie Claude, <i>Marcel Pagnol ou le cinéma en liberté</i> , éditions Atlas Lherminier, Paris, 1986	COURSE WEBSITE (URL)

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

3 TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students

TEACHING METHODS	Activity	Semester workload
<p>The manner and methods of teaching are described in detail.</p> <p>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	<p>Lectures</p> <p>Projection of cinematic extracts</p> <p>Analysis and study of cinematic extracts</p> <p>Independent study</p> <p>Course total</p>	<p>50</p> <p>25</p> <p>25</p> <p>25</p> <p>125</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation: written exams, written work</p>	

4 ATTACHED BIBLIOGRAPHY

<p>📖 Mandelbaum Jaques, <i>Ingmar Bergman</i>, Cahiers du cinéma, Paris, 2007</p> <p>📖 Beylie Claude, <i>Marcel Pagnol ou le cinéma en liberté</i>, éditions Atlas L'herminier, Paris, 1986</p> <p>📖 Capra Frank, <i>Hollywood story</i>, editions Ramsay, 1985 et 2006</p> <p>📖 Chion Michel, <i>Το μουζικαλ</i>, εκδόσεις Πατάκη, Αθήνα, 2008</p> <p>📖 <i>Cinémaction no 73, histoire du cinéma</i>, Corlet-Télérama, 1994</p> <p>📖 <i>Cinémaction no 93, Le théâtre à l'écran</i>, Corlet-Télérama, 1999</p> <p>📖 Gomery Douglas, <i>Η ιστορία του κινηματογράφου</i>, εκδόσεις «Έλλην», Αθήνα 1991</p> <p>📖 Headline Doug et Cazenave Dominique, <i>John Cassavetes-Portraits defamille</i>, éditions Ramsay</p> <p>📖 Helbo André, <i>L'adaptation- Du théâtre au cinéma</i>, Armand Colin/Masson, Paris, 1997</p>
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- 📖 Kracauer Siegfried, *Θεωρία του κινηματογράφου-Η απελευθέρωση της φυσικής πραγματικότητας*, Κάλβος, Αθήνα, 1983
- 📖 Malthête-Méliès Madeleine, *Méliès l' enchanteur*, éditions Ramsay, Paris, 1985
- 📖 PatriceChéreau, επιμέλεια Μπάμπης Ακτσόγλου, Σύγχρονοι Ορίζοντες-Φεστιβάλ Κινηματογράφου Θεσσαλονίκης, 2005
- 📖 PinelVincent, *Σχολές, κινήματα και είδη στον κινηματογράφο*, Μεταίχιμο, Αθήνα, 2004
- 📖 Simalo Noel, *Sacha Guitry*, éditions Cahiers du cinéma, Paris 1988
- 📖 Stam Robert, *Εισαγωγή στη θεωρία του κινηματογράφου*, εκδόσεις Πατάκη, Αθήνα, 2004
- 📖 Tesson Charles, *Théâtre et cinéma*, Cahiers du cinéma/les petits cahiers, SCEREN-CNDP, Paris, 2007
- 📖 Από τον Λυμέρ στον Μπέργκμαν, συλλογική έκδοση, Κάλβος, Αθήνα
- 📖 Βαλούκος Στάθης, *Ιστορία του κινηματογράφου, Α' τόμος*, εκδόσεις Αιγόκερως, Αθήνα 2003
- 📖 Βαλούκος Στάθης, *Ιστορία του κινηματογράφου, Β' τόμος- Οι δημιουργοί*, εκδ.Αιγόκερως, Αθήνα 2003
- 📖 Ζαν-Λυκ Γκοντάρ, συλλογική έκδοση, εκδόσεις κάμερα-στυλό, Αθήνα ,1974
- 📖 Κυριακός Κωνσταντίνος, *Από τη σκηνή στην οθόνη*, Αιγόκερως, Αθήνα 2002
- 📖 Λεφέβρ Ρεϊμόν, *Ίνγκμαρ Μπέργκμαν*, Αιγόκερως, Αθήνα 1988
- 📖 Μπαζέν Αντρέ, *Τι είναι ο κινηματογράφος/ 2. Μια αισθητική του νεορεαλισμού*, Αιγόκερως, Αθήνα 1989
- 📖 Μπαζέν Αντρέ, *Τι είναι ο κινηματογράφος/1. Οντολογία και γλώσσα*, Αιγόκερως, Αθήνα 1988
- 📖 Ρίντερ Κιθ, *Ιστορία του παγκόσμιου κινηματογράφου*, Αιγόκερως, Αθήνα 2000
- 📖 Τζων Κασσαβέτης, συλλογική έκδοση, 33° Φεστιβάλ Θεσσαλονίκης 1992
- 📖 Τριανταφύλλου Σώτη, *Ιστορία του παγκόσμιου κινηματογράφου (1975-1992)*, Αιγόκερως, Αθήνα
- 📖 Φασμπίντερ, συλλογική έκδοση, εκδόσεις Πλέθρον, Αθήνα 1985

Related academic journals:

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

3. Anna Tschli

Theatre Directing III: Devised theatre - 04ZE082

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

INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialized General Knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek/English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS264/		

2. LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> 													
<p>The course aims to introduce the students to the devised theatre techniques, to the compositional methods and strategies that bring together set and light designing, costume and props making, music, video and new devised texts. The important role of the dramaturgy is stressed as well as the theory concerning post-modern performances.</p>													
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <table border="0"> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td><i>Team work</i></td> <td><i>Criticism and self-criticism</i></td> </tr> <tr> <td></td> <td><i>Production of free, creative and inductive thinking</i></td> </tr> </table>		<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>		<i>Production of free, creative and inductive thinking</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>												
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>												
<i>Decision-making</i>	<i>Respect for the natural environment</i>												
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>												
<i>Team work</i>	<i>Criticism and self-criticism</i>												
	<i>Production of free, creative and inductive thinking</i>												

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

Analysis of information concerning devised theatre methods and tools
Team work: rehearsals and performances
Decision-making concerning artistic and organization choices
Project planning and management: rehearsals and performances + collaboration with other groups
Criticism and self-evaluation
Production of new artistic work
Production of free, creative and inductive thinking

3. SYLLABUS

COURSE CONTENTS		
<p>The course aims at presenting and practicing the role of the director: from choosing and devising the text to creating a performance. Responsibilities, skills, technics, problems solving through the rehearsals, the production meetings, the production week and the performances. The course develops in 13 lessons.</p>		
Section titles	RECOMMENDED READING	Presentation link
1. Introduction to devised theatre	Forced Entertainment, <i>Making Performance</i> , DVD, Sheffield, 1999 Murray, S. and Keefe, J., <i>Physical Theatres, A Critical Introduction</i> , London, Routledge, 2007	
2. Devised theatre techniques	- Oddey, Alison, <i>Devising Theatre: A Practical and Theoretical Handbook</i> , London, Routledge, 1994	
3. Physical theatre: the gaze and the body relations in space	DV8, <i>The Cost of Living</i> , Video, 2004	https://vimeo.com/74966965
4. Theatre documentary: the stories	Rimini Protokoll, <i>Prometheus in Athens</i> , Performance Video, 15.7.2010 Παρίδης Χρήστος, <i>Situation Rooms</i> , Rimini Protokoll, Lifo 24.4.2014	https://www.youtube.com/watch?v=ljqCQiu5HFw https://www.rimini-protokoll.de/website/en/text/situation-rooms
5. Motifs and repetitions	Etchells, T., <i>Certain Fragments, Contemporary Performance and Forced Entertainment</i> , London, Routledge, 1999	
6. Levels and movement in space	Graham Scott, <i>Pool no Water, A Comprehensive Guide</i> , Arts Council England, 2006	COURSE WEBSITE (URL)

	Frantic Assembly, <i>Building Blocks for Devising Masterclass at the National Theatre</i> , Video, 2014	https://www.youtube.com/watch?v=gUqZPfGIX6U
7. Colours and shapes	Alexander Catherine and Complicite, <i>Teachers Notes, Devising</i> , 2001	COURSE WEBSITE (URL)
8. Identity and memory	Govan, E., Nicholson, H. and Normington, K., <i>Making a Performance, Devising Histories and Contemporary Practices</i> , London, Routledge, 2007	
9. Texts and objects	Graham, S. and Hoggett, St. <i>The Frantic Assembly Book of Devising Theatre</i> , London and NY, Routledge, 2014	http://akhull.weebly.com/uploads/5/8/5/1/58510965/9781317667278_sample_654847.pdf
10. Dramaturgical concepts	Barba, E., <i>On Directing and Dramaturgy, Burning the House</i> , London, Routledge, 2010 Heddon, D. and Milling, J. <i>Devising Performance</i> , Basingstoke, Palgrave Macmillan, 2006	
11. Aesthetics	Greenaway Peter, <i>The Cook, the Thief, His Wife and Her Lover</i> , Movie, 1989	
12. Rehearsals		
13. Performances		

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Workshops, lectures, tutorials	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Video projection, photographs, light and sound designing, on line platforms and media, e-class	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	35
	Applied practices	30
	Rehearsals	30
	Performances/presentations/papers	30
	Total	125

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

5. ATTACHED BIBLIOGRAPHY

<p>📖 Barba, E. (2010). <i>On Directing and Dramaturgy, Burning the house</i>. London: Routledge.</p> <p>📖 Bicat, T. & Baldwin, C. (2002). <i>Devised and Collaborative Theatre</i>. Marlborough: The Crowood Press.</p> <p>📖 Brook, P. (1999). <i>Ένας άλλος κόσμος: Σαράντα χρόνια θεατρικής αναζήτησης (1947-1987)</i>, μετάφραση Ελένη Καραμπέτσου. Αθήνα: Εστία.</p> <p>📖 Graham, S. and Hoggett, St. (2014). <i>The Frantic Assembly Book of Devising Theatre</i>. Oxon and New York: Routledge.</p> <p>📖 Govan, E., Nicholson, H. & Normington, K. (2007). <i>Making a Performance, Devising Histories and Contemporary Practices</i>, London: Routledge.</p> <p>📖 Etchells, T. (1999). <i>Certain Fragments, Contemporary Performance and Forced Entertainment</i>, London: Routledge</p> <p>📖 Heddon, D. & Milling, J. (2006). <i>Devising Performance</i>. Basingstoke: Palgrave Macmillan.</p> <p>📖 Lehmann, Hans-Thies (2006). <i>Postdramatic Theatre</i>, London: Routledge.</p> <p>📖 Graham, S. and Hoggett, St. (2014). <i>The Frantic Assembly Book of Devising Theatre</i>, Oxon and NY: Routledge.</p> <p>📖 Mamet, D. (2002). <i>Προς τον Ηθοποιό</i>. Αθήνα: Πατάκη.</p> <p>📖 Murray, S. & Keefe, J. (2007). <i>Physical Theatres, A Critical Introduction</i>, London: Routledge.</p> <p>📖 Oddey, A. (1994). <i>Devising Theatre, A Practical and Theoretical Handbook</i>, London: Routledge.</p>
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4.Stylios Rodarelis

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

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX0735	SEMESTER	5 th or 7 th
COURSE TITLE	The imaginary and the metaphysical in the theatrical works of F.G. Lorca		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	---		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in Spain		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/		

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Course Objectives: The aim of the course is for the student to get acquainted with the theatrical</p>

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

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

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

General Competences

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

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

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

(3) SYLLABUS

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

The course is developed in the following 13 thematic units:

Section titles	RECOMMENDED READING	Presentation link

1. Introduction to the Imaginary World of Lorca	Styl. Rodarelis, Evolution of Spanish and Latin American theater. IASPIS PUBLICATIONS Athens 2011	
2. The incomplete and small plays: Dialogues with Louis Buuel, At the Student Dormitory, by Don Fabrizio and with the Lady. Photographic drama, The catastrophe in Sodom, The maternity hospital, The volatile rose, Illusion, The silent dialogue, Dialogue between two snails, Buster Keaton's walk,	Styl. Rodarelis, Theatrical Nuggets by Lorca. IASPIS PUBLICATIONS Athens 2011	COURSE WEBSITE (URL)
3. The incomplete and small theatrical works: The Wisdom, The Girl the Sailor and the Student, Photographic magnification, Diego Corrientes, The Black Sphere, The Little Inn, Comic Illusion, Lady D(eath), Chimera, Dialogue with the Bitter, Scene of the gendarmerie colonel.	Styl. Rodarelis, Theatrical Nuggets by Lorca. IASPIS PUBLICATIONS Athens 2011	COURSE WEBSITE (URL)
4. The theater of faith: The theater of souls, God, evil and man, Christ, Jehovah	Styl. Rodarelis, The Faith Theater by Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
5. The erotic plays: Elenitsa, The little one who renounces the royal and the prince who kept asking. The admirable patcher.	Styl. Rodarelis, The love plays of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
6. The erotic plays: The dreams of the cousin Aurelia, The little one who wanted to get married, The comedy of the charcoal burner, The love between Perliblin and Belissa, The evil eye of the butterfly	Styl. Rodarelis, The love plays of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
7. The puppet theater: The hilarious tragedy of Don Cristobal and Miss Rozita.	Styl. Rodarelis, The puppet theater of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)

8. 8. The puppet theater: The triptych iconostasis of Don Cristobal.	Styl. Rodarelis, The puppet theater of Lorca IASPIS PUBLICATIONS Athens 2020	COURSE WEBSITE (URL)
9. The surreal works: Dragon, Untitled comedy.	Styl. Rodarelis, Women in the Lorca Late Trilogy, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
10. Late trilogy: Blood stained marriages.	Styl. Rodarelis, Lorca Late Trilogy, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
11. Late trilogy: The house of Bernarda Alba, The Infertile.	Styl. Rodarelis, Lorca Late Trilogy, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
12. The surreal works: The public.	Styl. Rodarelis, Lorca's surreal theater, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)
13. The surreal works: When five years have passed, Journey to the moon.	Styl. Rodarelis, Lorca's surreal theater, IASPIS PUBLICATIONS, Athens 2010	COURSE WEBSITE (URL)

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	39
	Seminars	13
	Study and analysis of bibliography	20
	Autonomous study	53
	Course total	125

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

(5) ATTACHED BIBLIOGRAPHY

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

Clothing and theatrical costume in ancient Greece - 34EX730

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX730	SEMESTER	5 th or 7 th
COURSE TITLE	Clothing and theatrical costume in ancient Greece		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	special background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English and German for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS405/		

(1) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p>
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- Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area
- Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B
- Guidelines for writing Learning Outcomes

The course aims at providing students with basic knowledge about the evolution of the ancient Greek clothing and the theatrical costume respectively. The parallel consideration of both appears to be appropriate as the costume of the ancient Greek theatre was a variant of everyday garment, from which it was differed in both colour and variety of motifs.

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

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

General Competences

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

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

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

(2) SYLLABUS

COURSE CONTENTS

This course investigates all literary sources (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 Greek theatre. Through this course the students will have the opportunity to follow the evolution of theatrical costume in all three genres of drama from the Classical period to the Hellenistic period. Finally, through the teaching and the visits to museums – to be fulfilled within the course duration – students shall get familiar to the terminology of ancient Greek clothing and, more significantly, shall learn to recognize it within its theatrical context.

The course develops in 13 lessons.

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Clothing in Prehistoric times (Palaeolithic and Neolithic).	Γεωργιτσογιάννη, Ε. & Παντουβάκη, Σ. (2011), <i>Ιστορία της Ενδυμασίας</i> . Αθήνα: Διάδραση.	COURSE WEBSITE (URL)
3. Clothing in the Cycladic, Minoan and Mycenaean culture.	Παπαντωνίου, Ι. (2000). <i>Η ελληνική ενδυμασία. Από την αρχαιότητα ως τις αρχές του 20^{ου} αιώνα</i> . Αθήνα: Εμπορική Τράπεζα της Ελλάδος.	COURSE WEBSITE (URL)
4. Basic types of clothing in ancient Greece (from the Archaic to the Hellenistic era).	Pekridou-Gorecki, A. (2008). <i>Η μόδα στην αρχαία Ελλάδα</i> . Αθήνα: Παπαδήμας. Blanck, H. (2007). <i>Εισαγωγή στην ιδιωτική ζωή των αρχαίων Ελλήνων και Ρωμαίων</i> . Αθήνα: MIET.	COURSE WEBSITE (URL)
5. Barbarian clothing.	Lee, M.L. (2015): <i>Body, Dress, and Identity in Ancient Greece</i> , New York.	COURSE WEBSITE (URL)

6. Mask and costume of tragedy.	<p>Wiles, D. (2007). <i>Mask and Performance in Greek Tragedy</i>. Cambridge: University Press.</p> <p>Wyles, R. (2011). <i>Costume in Greek Tragedy</i>. London: Bristol Classical Press.</p>	COURSE WEBSITE (URL)
7. Mid-term progress test. Visit to the Acropolis Museum.		COURSE WEBSITE (URL)
8. Mask and costume of satyr drama.	<p>Taplin, O. - Wyles, R. (2010). <i>The Pronomos Vase and its Context</i>. Oxford: University Press.</p>	COURSE WEBSITE (URL)
9. Mid-term progress test. Visit to the Nafplion Archaeological Museum		COURSE WEBSITE (URL)
10. Mask and costume of Old and Middle Comedy.	<p>Webster, T.B.L. (1978). <i>Monuments Illustrating old and middle Comedy</i>. 3rd edition. London: Institute of Classical Studies.</p> <p>Stone, L.M. (1984). <i>Costume in Aristophanic Poetry</i>. Salem. New Hampshire: Ayer Company.</p>	COURSE WEBSITE (URL)
11. Mask and costume of New Comedy.	<p>Webster, T.B.L. (1995). <i>Monuments Illustrating New Comedy</i>. 3rd edition. London: Institute of Classical Studies.</p> <p>Wiles, D. (1991). <i>The Masks of Menander</i>. Cambridge: University Press.</p>	
12. Mid-term progress test.		
13. Repetition		

(3) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<ul style="list-style-type: none"> • Face-to-face • Visits to Museums • Interactive teaching 																							
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Power point presentations • e-class 																							
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">35</td> </tr> <tr> <td>Educational visits</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Mid-term progress tests</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Self-study</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">125</td> </tr> <tr> <td> </td> <td> </td> </tr> </tbody> </table>		<i>Activity</i>	<i>Semester workload</i>	Lectures	35	Educational visits	30	Mid-term progress tests	30	Self-study	30	Course total	125										
<i>Activity</i>	<i>Semester workload</i>																							
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Self-study	30																							
Course total	125																							
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek (including English or German tutorials addressed to Erasmus students).</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Written exams • Written essay or laboratory work • Educational visit to museums. • Mid-term progress tests. 																							

(4) ATTACHED BIBLIOGRAPHY

<p> Bernabo Brea, L. & Cavalier, M. (2001). <i>Maschere e personaggi del teatro greco nelle terracotta liparesi</i>. Roma: L'ErmadiBretschneider.</p> <p> Blanck, H. (2007). <i>Εισαγωγή στην ιδιωτική ζωή των αρχαίων Ελλήνων και Ρωμαίων</i>. Αθήνα: MIET.</p>
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- 📖 Frontisi-Ducroux (2009). *Από το πρόσωπο στο προσωπίο*. Αθήνα: Δαίδαλος.
- 📖 Hart, M. L. (2010). *The Art of Ancient Greek Theater*. Los Angeles: J. Paul Getty Museum.
- 📖 Παπαντωνίου, Ι. (2000). *Η ελληνική ενδυμασία. Από την αρχαιότητα ως τις αρχές του 20^{ου} αιώνα*. Αθήνα: Εμπορική Τράπεζα της Ελλάδος.
- 📖 Pekridou-Gorecki, A. (2008). *Η μόδα στην αρχαία Ελλάδα*. Αθήνα: Παπαδήμας.
- 📖 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.
- 📖 Webster, T.B.L. (1978). *Monuments Illustrating old and middle Comedy*. 3rd edition. London: Institute of Classical Studies.
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- 📖 Wyles, R. (2011). *Costume in Greek Tragedy*. London: Bristol Classical Press.

6. Antonia Mertyri

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

COURSE OUTLINE

School: School of Fine Arts

Academic Unit: Department of Theater Studies

Level of Studies: Undergraduate

Course Code: 34EX011

Semester: Fall

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

Weekly Teaching Hours: 3 hours

Credits: ECTS 5

Prerequisite courses: No prerequisite

Language of Instruction and Examination: Greek

Is the course offered to *Erasmus* Students: No

Course Website (URL): -

Learning outcomes: This Course aims to acquaint the students with the developments in the areas of visual, plastic and applied arts in Greece, in the period from the fall of Constantinople (1453) to the end of 19th century.

General Competences:

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

Syllabus:

In the course of this exploration, students will be acquainted with the character of Post-Byzantine art through the work of its main representatives from the Cretan and the Heptanesian Schools, whereby the reciprocal influences will be studied thoroughly as well as their repercussions for the Greek areas under Ottoman rule. More

specifically, we will examine how expressive of Western art infiltrated and renewed the traditional reference framework of various anonymous artists and craftsmen, particularly during the 10th century. Then we will examine the factor and the condition that shaped Modern Greek art after the 1821 war of independence, with emphasis on how Greek artists responded to the dominant artistic movements from Europe, such as Classicism, Romanticism and Realism.

Delivery: Face – to – face

Teaching Methods: Lectures

Semester Workload: 150 hours

Student Performance Evaluation: essay/report

Attached Bibliography:

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

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

7. Asimina Dimitroulopoulou

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

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE009	SEMESTER	Fall
COURSE TITLE	MORPHOLOGY-THE SUCCESSION OF STYLES: FROM ARCHITECTURE TO FURNITURE		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
Lectures, laboratory.	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge, skills development		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (French - English)		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS272/		

2. LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: The objective of this course is to introduce students to the approach of overall design from architecture to design, production design and fashion based on the morphology of the 20th century and the modern movement. Through this approach the students will have access to the research of the elements that represent the style of an era.

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

General Competences

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

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

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Production of free, creative and inductive thinking
- Working in an interdisciplinary environment
- Production of new research ideas
- Respect for the natural/urban environment
- Working independently
- Decision making
- Showing social, professional and ethical responsibility

3. SYLLABUS

COURSE CONTENTS

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

Section titles	RECOMMENDED READING	Presentation link
1. From 19 th century to modern movement	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
2. From Baroque to Art Nouveau movement	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
3. Art Nouveau – Art Deco movements– Practice	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
4. Introduction to modern movement.	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
5. BAUHAUS – Practice	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
6. Introduction to Production design	Halligan, F., (2012): <i>FilmCraft: Production Design</i> , London.	
7. Production design and modern movement.	Lesson notes Lesson Plan Template - Power Point	COURSE WEBSITE (URL)
8. Production design analysis - Practice	Halligan, F., (2012): <i>FilmCraft: Production Design</i> , London.	
9. Design and Fashion from 1910-1949.	Lesson Plan Template - Power Point slides	COURSE WEBSITE (URL)
10. Design and Fashion from 1910-1949 - Practice.		
11. Modern movement Post war period (architecture- design – fashion).	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> , London.	
12. Post Modern	FRAMPTON, K. (2009): <i>modern architecture, A Critical History</i> ,	

	London.	
13. Workshop.		

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures,	51
	Fieldwork	30
	Project	30
	Interactive teaching	14
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i>	Language of evaluation: Greek Methods of evaluation: Formative evaluation (40 %): <ul style="list-style-type: none"> - Individual response to short answer questions/oral examination - Project (40 %) - Public presentation of the Project (10%) - Laboratory work (participation/evaluation) (10%) 	

<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Evaluation criteria are specified in the course outline uploaded on the course website distributed to students on the first day of class. Moreover, they are explained by the instructor in class.
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5. ATTACHED BIBLIOGRAPHY

<p>📖 FRAMPTON, K. (2009): <i>Modern architecture, A Critical History</i>, London.</p> <p>📖 Baudrillard, J, Nouvel, J., (2005): <i>The Singular Objects of Architecture</i>, Minnesota.</p> <p>📖 Beardsley, M. (1966): <i>Aesthetics From Classical Greece to the Present; a Short History</i>, London.</p> <p>📖 Bouras, Ch. (1984): <i>Mathimata Istorias tis Architectonikis</i>, Athens (in Greek)</p> <p>📖 Halligan, F., (2012): <i>FilmCraft: Production Design</i>,</p> <p>📖 Jodidio, Ph., (2007): <i>ARCHITECTURE NOW!</i>, Koln.</p> <p>📖 Wilk, Ch., (1981): <i>Marcel Breuer: Furniture and Interiors</i>, N.Y.</p>

8. Antonia Vasilakou

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

1. GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	4EX635	SEMESTER	Winter Semester
COURSE TITLE	<i>Physical theatre technique III: From Biomechanics to the performance theatre</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, laboratory exercises	3	5	
COURSE TYPE	Special skills development		

<i>general background, special background, specialised general knowledge, skills development</i>	
PREREQUISITE COURSES	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French, English)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS279/

2. LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>LEARNING OUTCOMES: Learning outcome requires learners to demonstrate appropriate movement, mime choices and visual elements of theatre.</p> <ul style="list-style-type: none"> – They will be able to construct stories using pure movement and kinetic imagery and combine performance elements. They will select, develop and refine materials (text, props, pictures, found objects, music, words, stories, themes/issues, masks, costume, poetry, paintings, sculpture, including props and objects) to make concepts and meaning clear. – They could develop and perform a repertoire of theatre movement strategies and performance techniques building to a final performance. – Learners will identify themes and messages which provide creative sources for visual production development and time/space factors related to physical and psychological effects. The class will enable them to

demonstrate reading, writing, and critical thinking skills related to sign mime, movement, and visual theatre.

- A developing knowledge of the students own physical, intellectual and spiritual resources and an understanding of how these may be developed and applied within the practice of mime theatre by individual performance.
- They will understand some of the relevant contemporary critical theories which underpin mime theatre practice.

General Competences

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

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

Working independently

Team work

Production of new research ideas

Criticism and self-criticism

Decision-making

Respect for difference and multiculturalism

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

Respect for the natural environment

3.

SYLLABUS

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

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

- **COURSE CONTENTS**

Section titles	RECOMMENDED READING	Presentation link
1. Course overview.		COURSE WEBSITE (URL)
2. Development of technical principles or the corporeal dramatic mime (counterweight, axes, levels)	Lust, A.(2000). <i>From the Greek mimes to Marcel Marceau and beyond: mimes, actors, Pierrots, and clowns: a chronicle of the many visages of mime in the theatre</i> , Lanham (Md.) . London: The Scarecrow Press. Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i> , Routledge Blandine C.-G (2012). <i>Ανατομία της Κίνησης</i> . Θεσσαλονίκη : Εκδόσεις Χρήστος Παύλου & Σια.	COURSE WEBSITE (URL)
3. Movement musicality through the dynamorythms	Lust, A. (2011). <i>Bringing the Body to the Stage and Screen: Expressive Movement for Performers</i> .	COURSE WEBSITE (URL)

	Lanham, Md: Scarecrow Press Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κόαν.	
4. Relation between objects and emotion	Wiśniewski T. (2016). <i>Complicite, Theatre and Aesthetics: From Scraps of Leather</i> . Switzerland: Springer International Publishing. Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i> , Αθήνα: Κόαν.	COURSE WEBSITE (URL)
5. Geometry of the body. Mouvement centers.	Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i> , Routledge. Μπάρμπα, Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κόαν.	COURSE WEBSITE (URL)
6. Exteriorization of emotions	Lecoq, J. (2000). <i>The Moving Body</i> . London: MethuenDrama.	COURSE WEBSITE (URL)
7. Applications through personal work and improvisations.	Lecoq, J. (2000). <i>The Moving Body</i> . London: Methuen Drama.	COURSE WEBSITE (URL)
8. Composition of personal work and improvisations.	Fischer-Lichte, E. (2013). <i>Θέατρο και μεταμόρφωση. Προς μια νέα αισθητική του επιτελεστικού</i> . Αθήνα : Πατάκης.	COURSE WEBSITE (URL)
9. Dramaturgy related to personal compositions.	Bowditch, R., Casazza, J., Annette, A. (2018). <i>Physical Dramaturgy: Perspectives from the Field</i> . New York: Routledge.	COURSE WEBSITE (URL)

10. Continuation into the creative composition	<p>Αυγητίδου, Α., Βαμβακίδου, Ι. (2014). <i>Performance Now V.1: Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις In Situ</i>. Αθήνα : Ίων.</p> <p>Lust, A. (2011). <i>Bringing the Body to the Stage and Screen: Expressive Movement for Performers</i>. Lanham, Md: Scarecrow Press</p>	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment	.	
12. Rehearsals and accompaniment		
13. Exam		

1. TEACHING and LEARNING METHODS - EVALUATION

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

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

2. ATTACHED BIBLIOGRAPHY

<p>Greek</p> <p>📖 Αλεξιάς, Γ. (2011). <i>Κοινωνιολογία του σώματος</i>, Αθήνα: Πεδίο.</p> <p>📖 Αρτώ, Πιραντέλλο, Σώου, Μπρεχτ, Πισκάτορ, Μπέργκμαν, Γητς, Τοκβίλ, Άππια, Γκρέηγκ (1971). <i>Αρχιτέκτονες του σύγχρονου θεάτρου</i>, Αθήνα: Δωδώνη.</p> <p>📖 Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i>, Αθήνα: Κοάν.</p> <p>📖 Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i>. Αθήνα: Κοάν.</p>

- 📖 Μέγιερχολντ, Β. Ε.(1982). *Κείμενα για το θέατρο* (μετάφραση, επιμέλεια: Αντώνης Βογιάζος). Αθήνα: Ιθάκη.
- 📖 Πατσαλίδης, Σ. (2004). *Θέατρο και Θεωρία*. Θεσσαλονίκη: University Studio Press.
- 📖 Πούρκος, Μ. (2008). *Ενώματος Νους, πλασιοθετημένη γνώση και εκπαίδευση: Προσεγγίζοντας την ποιητική και τον πολιτισμό του σκεπτόμενου σώματος*. Αθήνα: Gutenberg.
- 📖 Στεφανοπούλου, Μ. (2011). *Το θέατρο των πηγών και η νοσταλγία της καταγωγής*. Αθήνα: Βιβλιοπωλείον της Εστίας.
- 📖 Ohashi, W. (1998). *Διαβάζοντας το σώμα*. Αθήνα: Άρης Λασκαράτος.

Foreign

- 📖 Aslan, O. (1998). *Le corps en jeu*. Paris: CNRS.
- 📖 Lorelle, Y. (2003). *Le corps, les rites et la scène : des origines au XXe siècle*. Paris: l'Amandier.
- 📖 Lust, A. (2011). *Bringing the Body to the Stage and Screen: Expressive Movement for Performers*. Lanham, Md: ScarecrowPress.
- 📖 Pezin, P. (2003). *Étienne Decroux, mime corporel: textes, études et témoignages*, sous la dir. de Patrick Pezin, Ed. Saint-Jean-de Védas. Saussan: L'Entretemps.
- Leabhart, T.(2009).*The Etienne Decroux sourcebook*. London: Routledge.

9. Asterios Tsiaras

Theatre Pedagogy VI – 34EE013

The course will not be offered in academic year 2020-2021.

10. Angelos Gounaras

Introduction to CAD software for lighting, design and scenography -

34EX246

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX246	SEMESTER	Fall
COURSE TITLE	<i>Introduction to CAD software for lighting, design and scenography</i>		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
<i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for</i>			

<i>the whole of the course, give the weekly teaching hours and the total credits</i>		
	4	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<i>Special background</i>	
PREREQUISITE COURSES:		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (english)	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS287/	

(2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>COURSE OBJECTIVES</p> <p>Introduction to specialised CAD software for the entertainment industry and learning to use it. Primal goal is familiarisation and basic aspects of use, then drawing of a lighting plan. Drawing objects, importing ones, exploring the potentials of the specific program. Step by step introduction to 3D plan and its methods. This lessons ultimate goal is to provide the modern artist with contemporary means of communicating their ideas with a potential employer.</p>
<p>LEARNING OUTCOMES</p> <p>Learning of a different yet very important means of presenting an artist's work in a professional environment. Learning the basic of Vectorworks Spotlight and acquaintance with similar software. Drawing a lighting plan and potentials of organizing a lighting designer's work. Drawing of basic theatrical scenery easy and fast. Placing props, composing a complete project and presenting it rendered in 3D.</p>
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <p><i>Search for, analysis and synthesis of data and Project planning and management</i></p>

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

(3) SYLLABUS

COURSE CONTENTS		
<ul style="list-style-type: none"> - Introduction to CAD world for entertainment industry - Basic principles of Vectorworks - Creating shapes and objects, inserting files from the internet - Tools for organizing a plan - Drawing a scenic space with automated moves - Use of lighting objects library, inserting them in plan, creating legend - Introduction to 3D plan - Rendering and exercises - Ways of presenting 		
Section titles	RECOMMENDED READING	Presentation link
1. Introduction to CAD for Entertainment purposes	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press (1-9)	
2. Basic Vectorworks principals	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(13-15)	
3. Basic tools palette learning - practice	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(3-17)	

4. Creation of shapes and objects and how to import from the internet	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(17-19)	
5. Basic principles for drawing within a given space, measuring	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(157)	
6. Organising a plan, tools and menus	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(25-43)	
7. Drawing a stage with automated moves, the lighting plan /plot	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(161-170)	
8. Use of the lighting features libraries, associated commands , creating instrument summary - key	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(185-212)	
9. Basic 3D tools	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(131-134)	
10.Specialised 3D training	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(135-138)	
11. 3D drawing - exercises	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(131-138)	
12. Connection to other programs and functions (3D printing, Lightwright, paperwork)	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(279-282)	
13.Preparation for final project. Interconnection with other lessons and institutions - organisations	Kevin Lee Allen (2015). <i>Vectorworks for entertainment Design</i> . Focal Press(287-310)	

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face
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<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching, laboratory education, communication with students Extended use of computers, internet and relative peripherals - machines (3d printer)</p>												
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th data-bbox="607 380 927 443">Activity</th> <th data-bbox="932 380 1263 443">Semester workload</th> </tr> </thead> <tbody> <tr> <td data-bbox="607 449 927 491">Lectures</td> <td data-bbox="932 449 1263 491">60</td> </tr> <tr> <td data-bbox="607 497 927 539">Interactive learning</td> <td data-bbox="932 497 1263 539">40</td> </tr> <tr> <td data-bbox="607 546 927 588">Practice</td> <td data-bbox="932 546 1263 588">10</td> </tr> <tr> <td data-bbox="607 594 927 720">Interaction with other lessons</td> <td data-bbox="932 594 1263 720">15</td> </tr> <tr> <td data-bbox="607 1094 927 1136">Course total</td> <td data-bbox="932 1094 1263 1136">125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	60	Interactive learning	40	Practice	10	Interaction with other lessons	15	Course total	125
Activity	Semester workload												
Lectures	60												
Interactive learning	40												
Practice	10												
Interaction with other lessons	15												
Course total	125												
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation is formed through regular and active presence as well as by proving teamwork spirit and eagerness to explore. At the end of the semester, students are free to choose a final project of their liking that could serve their needs in an assorted lesson or task.</p>												

(5) ATTACHED BIBLIOGRAPHY

- | |
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| <p>📖 Hillmar G. (2013) <i>Light Plot Deconstructed for Vectorworks Spotlight</i>. Nemetschek Vectorworks</p> <p>📖 Derakhshani Dariush (2010). <i>Οδηγός του Maya 2009</i>. Χ. Γκιούρδα & Σια Ε</p> |
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11. Christina Oikonomopoulou**Contemporary Theater of the World I (francophone Middle East, Maghreb, Balkans, West Europe) - 34EX233**

SCHOOL	School of Fine arts		
ACADEMIC UNIT	Department of Theatrical Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX233	SEMESTER	Fall
COURSE TITLE	<i>Contemporary Theater of the World I (francophone Middle East, Maghreb, Balkans, West Europe)</i>		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
Lectures and Laboratories (approach, interpretation, creative reproduction and reflection on extracts from the theatrical works analyzed during the lectures)	3 hours	5 ECTS	
COURSE TYPE	General Background		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS343/		

(1) LEARNING OUTCOMES

Learning outcomes
Upon completion of the course in 13 sessions, students should be able to understand, recognize, interpret, decode and analyze the theatrical and literary works of contemporary French-speaking writers from Western Europe, the Balkans, the Middle East and the Maghreb, based on the basic principles and characteristics of French-speaking dramatic production, such as the historical background of French-speaking France, the use of French, the peculiarities of the French-speaking

geographical area, and the specific thematic, aesthetic and stylistic features of each French-speaking geographic theatrical production.

General Competences

Considering the above, the course aims at:

- the acquaintance, decoding, evaluation and reflection of modern theatrical scripts from all over the world in French by the student audience,
- recognition and evaluation of modern theatrical and literary movements (post-colonial writing, female writing, aesthetic minimalism, interculturalism, elements of culture and assimilation, writing of immigration and diversity) by the student concerned,
- the cultivation of critical thinking, the opening of cultural horizons, the realization of the relativity of western theatrical writing,
- in cultivating and respecting diversity and multiculturalism,
- in the critique and self-criticism of the facts of society and the culture of the modern world,
- the promotion of creative thinking.

(2) SYLLABUS

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

Section titles	Recommended reading	Presentation link
1. Introduction to the Francophonie and the francophone theatre of the world (1 st part)	George Freris, <i>Introduction to the Francophonie</i> , Salonica: ed. Paratiritis, 1999.	https://eclass.uop.gr/modules/document/?course=TS343
2. Introduction to the Francophonie and the francophone theatre of the world (2 nd part)		
3. The francophone theatre in Belgium.	Faber, Frédéric-Luc, <i>Histoire du théâtre français en Belgique depuis son origines jusqu'à nos jours d'après des documents</i> , Bibliobazaar, 2009.	Op. cit.
4. The francophone theatre in Suisse	Berchtold, Alfred, <i>La Suisse romande au cap du XXe siècle</i> , Payot, 1963	Op. cit.

5. The francophone theatre in Luxembourg, Aosta and Monaco	Kieffer, Rosemarie, <i>Littérature luxembourgeoise de langue française</i> , Sherbrooke, Ed. Naaman, 1980. Rubin, Don, Nagy, Péter, and Rouyer, Philippe (ed.), <i>World Encyclopedia of Contemporary Theatre, volume I: Europe</i> , London, New York: Routledge, 1994. Cuaz-Chatelair, René, <i>Le Naufrage du Val d'Aosta francophone</i> , Paris : éd. La pensée universelle, 1971. Knowles, Dorothy, <i>Armand Gatti in the Theatre – Wild Duck Against the Wind</i> , London: The Athlone Press, 1989.	Op. cit.
6. The francophone theatre in Balkans (Greece)	Oktapoda-Lu, Efstratia (s.d.), <i>Francophonie et multiculturalisme dans les Balkans</i> Paris, Publisud, 2006.	Op. cit.
7. The francophone theatre in Balkans (Greece)	Oktapoda-Lu, Efstratia et	Op. cit.
8. The francophone theatre in Serbia and Croatia	Lalagianni, Vassiliki (s.d.), <i>La Francophonie dans les Balkans. La Voix des femmes</i> , Paris, Publisud, 2005.	Op. cit.
9. The francophone theatre in Romania		Op. cit.
10. The francophone theatre in Turkey		Op. cit.
11. The francophone theatre in Middle East	Jacqueline Michel (dir.), <i>Andrée Chédid et son œuvre : une quête de l'humanité</i> (actes du colloque de l'Université de Haïfa, 28-29 novembre 2001), Paris, Publisud, 2003.	Op. cit.
12. The francophone theatre in Maghreb (Algeria)	Déjeux Jean: <i>La Littérature féminine de langue française au Maghreb</i> , Karthala, Paris 1994.	Op. cit.
13. Recapitulation and Conclusions		Op. cit.

(3) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face to face								
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Ppt, Skype, DVD, Internet, Video								
TEACHING METHODS	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>60</td> </tr> <tr> <td>Laboratories</td> <td>40</td> </tr> <tr> <td>Writing of essays</td> <td>25</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	60	Laboratories	40	Writing of essays	25
Activity	Semester workload								
Lectures	60								
Laboratories	40								
Writing of essays	25								

	Total	125
STUDENT PERFORMANCE EVALUATION	Assessment language: Greek Assessment methods: Written examination, Tasks, Participation in laboratory exercises Participation and demonstration of interest in lectures	

(4) ATTACHED BIBLIOGRAPHY

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

12. Angeliki Spiropoulou

Contemporary Theories of Art Creation - 34EX631

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX631	SEMESTER	5th or 7th
COURSE TITLE	<i>Contemporary Theories of Art Creation</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge		
PREREQUISITE COURSES:	No		

LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS367/

LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Aims:</p> <p>This course aims at offering students knowledge and skills of a special academic background in the area not just of theatre studies but more widely in the humanities, promoting interdisciplinarity and critical thinking. The students are introduced to modern and contemporary theories of artistic creation developed in the twentieth Century and are familiarized with the work of key modern and contemporary theorists and philosophers of literature, drama and culture. The goal of the course is to present and reflect on some basic problematics involved in thinking about art creation today, at the level of its production as well as its reception.</p> <p>By the end of this course students</p> <ul style="list-style-type: none"> • will have become familiar with key contemporary issues and basic approaches to the study of art and culture • will have developed critical thinking and analytical skills as well as a philosophical attitude to the study of art • have realised the cultural and political significance of art at large • have practiced in research and writing in the humanities • will also have read primary texts by major contemporary thinkers and theorists of culture and art
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p>

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

<ul style="list-style-type: none"> • Working independently • Research, analysis and synthesis of data and information, with the use of the necessary technology • Criticism and self-criticism • Production of free, creative and inductive thinking • Project Planning and Management • Showing social, professional and ethical responsibility and sensitivity to gender issues And also: • Critical thinking • Familiarization with theorizing and critical language • Interdisciplinary research 	

SYLLABUS

COURSE CONTENTS

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

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

More generally, we will focus on issues of the relationship between the artwork and historical reality, especially modernity, on the subject of art and the question of writing, and on the issue of creativity

and different conceptualisations of literary and artistic creation in the context of their aesthetic and ideological determinations.

The course develops in 13 lessons as outlined below.

All reading texts are provided through eclass.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to contemporary theories of artistic creation	Terry Eagleton, <i>Introduction to Literary Theory</i> Peter Barry, <i>Beginning Theory</i>	https://eclass.uop.gr/courses/TS200/
2. Historical Materialism	G.Lukacs, <i>Studies in European Realism</i>	-//-
3. Historical Materialism-Modernity	W.Benjamin 'The Work of Art in the Age of Mechanical Reproduction' W. Benjamin, 'A Short History of Photography'	-//-
4. Historical Materialism – critical theory	W. Benjamin 'The Storyteller' A.Spiropoulou 'Memory of Lost Time: From Benjamin's constellations to Baudelaire's correspondances'	-//-
5. Historical Materialism – critical theory	W. Benjamin, From <i>Passagen</i> and <i>Charles Baudelaire</i> A.Spiropoulou	-//-

	' Modern Culture, philosophy of history and art in the late work of W.Benjamin'	
6. Psychoanalysis and Literature	S. Freud, 'The Artist and Daydreaming'	-//-
7. Psychoanalysis and Literature	C. Freud, 'The Ego and the Id' 'Psycho-pathological Characters on Stage'	-//-
8. Psychoanalysis and Literature	'The Motive of the Three Caskets'	-//-
9. Feminist Theory	V. Woolf, 'Professions for Women' A.Spiropoulou 'V.Woolf, poetry and poetic fiction'	-//-
10. Feminist Theory	V. Woolf A Room of One's Own	-//-
11. Feminine Writing and questions of creation	H. Cixous 'Sorties' 'And yet she writes'	-//-
12. Feminine Writing and questions of creation	H. Cixous 'Writing in the dark' Conversations	-//-
13. Project presentations		

TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<ul style="list-style-type: none"> • Face-to-face teaching (lectures/tutorials) • Interactive teaching • Educational visits • Guest lectures/seminars 																
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Power point presentations • E-class • Audio-visual aids • Internet • email 																
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>20</td> </tr> <tr> <td>Tutorials</td> <td>39</td> </tr> <tr> <td>Bibliography research, essays</td> <td>36</td> </tr> <tr> <td>Self-study</td> <td>20</td> </tr> <tr> <td>workshop-</td> <td>10</td> </tr> <tr> <td>Presentations</td> <td></td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	20	Tutorials	39	Bibliography research, essays	36	Self-study	20	workshop-	10	Presentations		Course total	125
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workshop-	10																
Presentations																	
Course total	125																
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p>	<p>Language of evaluation: Greek (and English tutorials addressed to Erasmus students, if required)</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment 																

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

<p>📖 Athanasiou, Athena ed. (2006). <i>Feminist Theory and Cultural Critique</i>, Athens: Plethron.</p> <p>📖 Auslander, Ph. (2008). <i>Theory for Performance Studies</i>, London: Routledge.</p> <p>📖 Barry, P. (2013) <i>Beginning Theory</i>, Athens: Vivliorama.</p> <p>📖 Benjamin, W. (1994) <i>Charles Baudelaire: A Lyric Poet in the Highrise of Capitalism</i>, Athens:Alexandrea Pbl.</p> <p>📖 Benjamin, W (2013). <i>On the artwork: three essays</i>. Athens: Plethron.</p> <p>📖 Benjamin, W. (2017). <i>On Brecht</i>. Athens: Erma.</p> <p>📖 Benjamin, W. (2017). <i>The Origin of the German Tragic Play</i>, Athens: Iridanos.</p> <p>📖 Beardsley, Monroe C. (1989). <i>History of Aesthetic Theories</i>. Athens: Nefeli.</p> <p>📖 Buck-Morss, S. (2009). <i>The Dialectics of Seeing</i>. Iraklio: University of Crete.</p> <p>📖 Cain, W. Et al, eds (2001). <i>The Norton Anthology of Theory and Criticism</i>, U.S.: Norton.</p> <p>📖 Carlson, M. (1984). <i>Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present</i>. Ithaca: Cornell University Press.</p> <p>📖 Cuddon, J. A. (2010). <i>A Dictionary of Literary and Theory Terms</i> , Athens: Metaichmio.</p> <p>📖 Georgopoulou V. & Spiropoulou, A. , eds (2014). <i>Theatre Polis</i> 1, University of the Peloponnese, http://ts.uop.gr.</p> <p>📖 Cixous, H. (2005). 'Writing in the dark' , <i>Poeisis</i> 25, pp 206-220.</p> <p>📖 Cixous, H. (2014). 'And yet she writes! <i>Pharmako</i> 3, pp. 73-81.</p> <p>📖 Cixous, H.(2013). 'Conversations' in K. M. Newton (ed.), <i>20th C. Literary Theory</i>, Iraklio: University of Crete.</p> <p>📖 Eagleton, T. (2008). <i>Introduction to Literary theory</i>, Athens: Osyseeas,</p> <p>📖 Fortier, M. (2002). <i>Theory/Theatre: An Introduction</i>, London: Routledge.</p> <p>📖 Freud, S. (1994). <i>Psychoanalysis and Literature</i>. Athens: Epikouros.</p> <p>📖 Freud, S. (2001). <i>Poet and Fantasy</i>. Athens:Plethron.</p> <p>📖 Freud, S. (2017). <i>Literature, Art, Psychoanalysis</i>. Athens:Nikas.</p> <p>📖 Lukács G. (1957). <i>Studies in European Realism</i>, Athens: <i>Publishing Institute of Athens</i>.</p> <p>📖 <u>Newton K.M.</u> ed. (2013). <i>20th C. Literary Theory</i>, Iraklio: University of Crete.</p>

- Shepherd, S. and M. Wallis (2004). *Drama, Theatre, Performance*, London: Routledge.
- Smith, Ph. (2006). *Cultural Theory*, Athens: Kritiki.
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- Spiropoulou, A. (2010). "The Cult of the New and the Work of Critique", *The International Journal of the Arts in Society*, τχ. 4- 5, σελ. 217-226.
- Spiropoulou, A. (2010). 'The Memory of Lost Time: From Benjamin's Constellations to Baudelairean Correspondences', *Axiologika* 22, pp. 143-160.
- Tadié, Jean-Yves, (2001). *Literary Criticism in the Twentieth Century* Athens: Typothito, 2001.
- Woolf, V. (1999). *Essays*. Athens: Scripta.
- Woolf, V. (2015). *A Room of One's Own*, Athens: Odysseas.

13. Nikolaos Mamalis

Introduction to the Science of Music – 34EX632

SCHOOL	SCHOOL OFFINE ARTS.		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX632	SEMESTER	Fall
COURSE TITLE	<i>Introduction to the Science of Music</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, music examples, audio visual presentation,	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	No prerequisite		

LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (and English for Erasmus students)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS366

(1) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>The aim of the course is to introduce students to the basic concepts of music, based on the latest scientific developments.</p> <p>We present the methods and techniques that use different scientific fields to interpret the musical phenomenon.</p> <p>To comprehend the musical phenomenon, appropriate audio examples are presented and analyzed.</p> <p>Learning Outcomes: Upon completion of the course, students are expected to:</p> <ul style="list-style-type: none"> • Understand musical parameters (pitch, rhythm, sound) • gain the theoretical knowledge of approaching the musical phenomenon in modern times • distinguish the techniques of approaching the musical phenomenon, the musical perception and the musical significance. • acquire the criteria that will enable them to understand the most complex concepts of the discipline of Music such as synthesis techniques, interpretation practices, musical style recognition.
<p>General Competences</p> <ul style="list-style-type: none"> Decision-making Working independently Team work Production of new research ideas Respect for difference and multiculturalism Respect for the natural environment Criticism and self-criticism <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Production of free, creative and inductive thinking</p>

(2) SYLLABUS

COURSE CONTENTS

Short description of the basic elements of western music such as music notation, keys, musical notes.
 Explanation of the fundamental concepts of music such as tonal height, duration, sound.
 Methods of approaching the listening of music and musical significance.
 Methods of approaching the history of music

Section titles	Recommended Reading	Presentation link
1 Introduction	Michels, U. (2005).	COURSE WEBSITE (URL)
2 Musical sound	Benade, A. H. (1976).	COURSE WEBSITE (URL)
3. Melody and its theories, Rhythm in Western Music.	Machlis, J., Forney, K. (1996).	COURSE WEBSITE (URL)
4. Polyphony, Harmonie, Tonality	Machlis, J., Forney, K. (1996).	COURSE WEBSITE (URL)
5. Physical parameters of specter (I)	Benade, A. H. (1976).	COURSE WEBSITE (URL)
6. Musical function of specter (II)	Collective (2004).	COURSE WEBSITE (URL)
7. The concept of musical form	Collective (2004).	COURSE WEBSITE (URL)
8. Temporal Structure	Collective (2004).	COURSE WEBSITE (URL)
9. Song, Speech and Poetry.	Michels, U. (2005).	COURSE WEBSITE (URL)
10. The significance of music.	Nattiez, J.-J. (1975).	COURSE WEBSITE (URL)
11. Introduction to the Music Perception	Imberty M. (1979, 1981).	COURSE WEBSITE (URL)
12. Notions of Music History	Michels, U. (2005).	COURSE WEBSITE (URL)
13. Summary, Conclusions	Michels, U. (2005).	COURSE WEBSITE (URL)

(3) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, ear training exercises, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study</i>	Activity	Semester workload
	Lectures	40
	interactive teaching	20
	Ear training practice	25
	Study and analysis of bibliography	40
	Course total	125

<i>according to the principles of the ECTS</i>	
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, essay/report, , , laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Methods of evaluation: Formativeevaluation : - Individual response to musical examples - Written work, public presentation (30 %) _ Written examination (70%)

(4) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

- 📖 Barry, B. R. (1990). *Musical Time. The Sense of Order*. Stuyvesant: Pendragon Press.
- 📖 Benade, A. H. (1976). *Fundamentals of Musical Acoustics*. New York: Oxford University Press.
- 📖 Boulez, P. (1964). *Penser la musique aujourd'hui*, Genève: Gonthier.
- 📖 Bregman, A. (1990). *Auditory Scene Analysis. The Perceptual Organisation of Sound*, Cambridge: MIT Press.
- 📖 Collective (2004). *Musique: Une encyclopédie pour le XXIe siècle - T. 2*, J. J. Nattiez (ed). Torino: Actes Sud.
- 📖 Imberty M. (1979, 1981). *Entendre la musique. Sémantique psychologique de la musique* (2 vol). Paris: Dunod.
- 📖 Karolyi, O. (1983). *Introduction to Music*. Translated by T. Kalokyri. Athens: Nefeli (in Greek).
- 📖 Kerman. J. And Kerman, V. (1980). *Listen*. New York: Worth (3 ed.)
- 📖 Machlis, J., Forney, K. (1996). *The enjoyment of Music*. Translated by D. Pyrgiotis. Athens: Fagotto.
- 📖 Meyer, L. B. (1973). *Explaining Music*. Berkeley-Los Angeles: University of California Press.
- 📖 Michels, U. (2005). *Atlas zur Musik*. Translated by P. Adam. Athens: Philippos Nakas. (in Greek)
- 📖 Nattiez, J.-J. (1975). *Fondements d'une sémiologie de la musique*. Paris : Union général d'éditions.
- 📖 Ruwet, N. (1975). *Musique, langage, poésie* : Paris: Le Seuil.
- 📖 Schoenberg, A. (1950). *Style and Idea*. Berkeley, Los Angeles: University of California Press.
- 📖 Schenker, H. (1906, 1980). *Harmony*. Translated by O. Jonas. Chicago: University of Chicago Press

14. Eftichis Pirovolakis

Philosophy and Tragedy - 34EX633

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX633	SEMESTER	Winter
COURSE TITLE	<i>Philosophy and Tragedy</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	---		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/		

(6) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Course Objectives: The course will help and encourage students understand the way in which major philosophers have construed the phenomenon of tragedy and the experience of the tragic, from Hume and Hegel to Kierkegaard and Nietzsche. The students will have the opportunity to reflect on the work of those thinkers by studying both some of the primary sources and secondary bibliography. In this way, they will acquire solid and reliable knowledge with respect to influential interpretations</p>

of tragedy by early and late modern philosophical strands such as empiricism, German idealism and existentialism.

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

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

General Competences

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

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

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

(7) SYLLABUS

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

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link

14. Introduction to the problematics of a philosophy of tragedy.		
15. Hume (the paradox of tragic pleasure, the conversion of unpleasant feelings into pleasant ones).	David Hume, <i>Literary, Ethical and Political Essays</i> , trans. E. Papanoutsos. Estia, Athens 1990.	COURSE WEBSITE (URL)
16. Hume (the binary form and content in tragedy, reading and commentary on relevant extracts from his work).	David Hume, <i>Literary, Ethical and Political Essays</i> , trans. E. Papanoutsos. Estia, Athens 1990.	COURSE WEBSITE (URL)
17. Hegel (introduction to Hegelian dialectics, the role of art).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
18. Hegel (religion and tragic production, the tragic hero and the principle of individuality).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
19. Hegel (the tragic resolution, the tragic and the objective of tragedy).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
20. Hegel (reading and commentary on relevant extracts from his work).	G. W. F. Hegel, <i>Aesthetics</i> , trans. S. Giakoumis, Nomiki Vivliothiki, 2009.	COURSE WEBSITE (URL)
21. Kierkegaard (introduction to existentialism, existence, anxiety and faith).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
22. Kierkegaard (tragic and moral guilt, the tragic hero and the knight of faith, the tragic and the ethical).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
23. Kierkegaard (reading and commentary on relevant extracts from his work).	Soren Kierkegaard, <i>Fear and Trembling</i> , trans. A. Solomou, Nefeli, Athens 1994.	COURSE WEBSITE (URL)
24. Nietzsche (introduction to this thought, the Apollonian and the Dionysian).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)
25. Nietzsche (the role of tragedy, the tragic feeling, the death and rebirth of tragedy).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i> , Kardamitsa, Athens 2005.	COURSE WEBSITE (URL)

26. Nietzsche (reading and commentary on relevant extracts from his work).	Friedrich Nietzsche, <i>The Birth of Tragedy</i> , trans. Ch. Marsellos, Estia, Athens 2016.	COURSE WEBSITE (URL)
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(8) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face												
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).												
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>39</td> </tr> <tr> <td>Seminars</td> <td>13</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td>20</td> </tr> <tr> <td>Autonomous study</td> <td>53</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	39	Seminars	13	Study and analysis of bibliography	20	Autonomous study	53	Course total	125
Activity	Semester workload												
Lectures	39												
Seminars	13												
Study and analysis of bibliography	20												
Autonomous study	53												
Course total	125												
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i>	Language of evaluation: Greek Methods of evaluation: Written examination (explication and analysis questions)												

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

(9) ATTACHED BIBLIOGRAPHY

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

15.Christina Oikonomopoulou

French Theatrical Culture, language and terminology - 02YE008B

(1) GENERAL

SCHOOL	School of Fine arts		
ACADEMIC UNIT	Department of Theatrical Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	02YE008B	SEMESTER	Winter
COURSE TITLE	French Theatrical Culture, language and terminology		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS

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

(2) LEARNING OUTCOMES

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

interculturalism, multiculturalism, art and the aesthetic and artistic ferments of our time.

(3) SYLLABUS

- Learning and continuous familiarization of the students of the Department of Theatre Studies with the French language.
- Presentation and analysis of important elements of the whole range of French theatrical culture
- Approach to the basic terms of French theatre terminology and French theatrical discourse, as expressed and expressed through works by French and French-speaking theatre writers and theorists of the science of the Theatre.

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

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

<p>9. French Language</p> <ul style="list-style-type: none"> • la négation • les adjectifs possessifs • le verbe faire 	<p>Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i>, chap. 2</p>	<p>https://eclass.uop.gr/courses/</p>
<p>10. French Language</p> <ul style="list-style-type: none"> • les métiers (masc.-fém.) • il est –c’est un • dire comment on se sent • l’état civil. 	<p>Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i>, chap. 2</p>	<p>https://eclass.uop.gr/courses/</p>
<p>11. Document of French theatrical culture and terminology Chapitre 4 : « Molière et ses comédies»</p> <ul style="list-style-type: none"> • vocabulaire théâtral • la comédie • exercices de terminologie. 	<p>Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i></p>	<p>https://eclass.uop.gr/courses/</p>
<p>12. Document of French theatrical culture and terminology Chapitre 5 : « Racine et la tragédie classique»</p> <ul style="list-style-type: none"> • vocabulaire théâtral • la pièce • exercices de terminologie. 	<p>Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i></p>	
<p>13. Recapitulation and Conclusions</p>	<ul style="list-style-type: none"> • Souzana Apartian, Noëlle Bertin, <i>Prêts.... Partez !!!</i> • Christina Oikonomopoulou, <i>Guide de terminologie théâtrale française</i> 	<p>https://eclass.uop.gr/courses/</p>

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face to face	
	Ppt, Skype, DVD, Internet, Video	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		
TEACHING METHODS	Activity	Semester workload
	Lectures	60
	Theoretical laboratories	40
	Writing of essays	25
STUDENT PERFORMANCE EVALUATION	<p>Assessment language: French and Grec</p> <p>Assessment methods: Written examination, Tasks, Participation in laboratory exercises Participation and demonstration of interest in lectures</p>	

(5) ATTACHED BIBLIOGRAPHY

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

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

COMPLEMENTARY BIBLIOGRAPHY AND SITOGRAPHY

A. Bibliography

- ❖ **Bouchard A.**, *La langue théâtrale, Vocabulaire des termes et des choses de théâtre*, Genève: éd. Slatkine, 1982.

- ❖ **Corvin M.**, *Dictionnaire Encyclopédique du théâtre*, 2 volumes, Paris: éd. Bordas, 1995.
- ❖ **Descortes M.**, *Le Public de théâtre et son histoire*, Paris: éd. PUF, 1964.
- ❖ **Dictionnaire du Théâtre**, Paris: éd. Albin Michel (Encyclopaedia Universalis), 1998.
- ❖ **Dubuc M.**, *Vocabulaire bilingue du théâtre*, Montréal: éd. Leméac, 1979.
- ❖ **Giteau C.**, *Le Dictionnaire des arts du spectacle*, Paris: éd. Dunod, 1970.
- ❖ **Hartnoll P. and Found.**, *Λεξικό του Θεάτρου*, Αθήνα, εκδ. Νεφέλη, 2000.
- ❖ **Pavis P.**, *Dictionnaire du théâtre*, Paris: éd. Armand Colin, 2002.
- ❖ **Pierron A.**, *Dictionnaire de la langue du théâtre*, Paris: Le Robert, 2002.
- ❖ **Pierron A.**, *Le Théâtre, ses métiers, son langage. Lexique théâtral*, Paris: éd. Hachette, 1994.
- ❖ **Quénant G.**, *L'Encyclopédie du théâtre contemporain*, 2 volumes, Paris: éd. Perrin, 1957-1959.
- ❖ **Simon A.**, *Dictionnaire du théâtre français contemporain*, Paris: éd. Larousse, 1970.
- ❖ **Uberfeld A.**, *Les termes clés de l'analyse au théâtre*, Paris: éd. Seuil, 1996.

B. Dictionaries and Grammar

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

C. Sitography

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

OR

16.Stylios Rodarelis

Spanish Language and Theatre Terminology I - 02YE008I

Faculty : of Fine Arts

Department : of Theatre Studies

- **COURSE CODE:** 02YE008I
- **TYPE OF COURSE:** Compulsory Elective
- **LEVEL OF COURSE:** Undergraduate
- **SEMESTER:** Spring Semester

Independent teaching activities

- **Teaching hours per week :** 3
- **NUMBER OF CREDITS ECTS ALLOCATED:** 4 ECTS Credits
- **Type of course :** Specialized background
- **PREREQUISITES:** No prerequisites.
- Official teaching language : Spanish and Greek
- Open to Erasmus Students: Yes
- URL : <http://openclass.teilar.gr/courses/ts207>

- **2 . COURSE OBJECTIVES:**

The objective of this course is to bring the student in contact with the Spanish language through learning-by-doing activities which are based on brief everyday dialogues. The *familiarization* of students with Spanish language through the suggested activities will help them approach key elements of Spanish grammar. Furthermore, by using learning-by-doing activities through contemporary theatrical texts will help the student enhance his knowledge and come closer to the Spanish dramaturgy.

General skills

- Independent assignment
- Enhancement of free creative thinking.

- **3. 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

ΤΙΤΛΟΣ ΕΝΟΤΗΤΑΣ	ΒΙΒΛΙΟΓΡΑΦΙΑ	ΣΥΝΔΕΣΜΟΣ ΠΑΡΟΥΣΙΑΣΗΣ
<p style="text-align: center;">1</p> <p style="text-align: center;">ΤΟ ΙΣΠΑΝΙΚΟ ΑΛΦΑΒΗΤΟ ΑΡΘΡΑ-ΟΥΣΙΑΣΤΙΚΑ-ΕΠΙΘΕΤΑ</p>	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 7-45</i></p> <p><i>-Αντίστοιχες ασκήσεις από eclass.</i></p> <p><i>- Θεατρικά κείμενα</i></p> <p><i>. - Όροι Θεατρικής Παράστασης</i></p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)</p>
<p style="text-align: center;">2</p> <p style="text-align: center;">ΑΝΤΩΝΥΜΙΕΣ-ΕΠΙΘΕΤΑ</p>	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 47-72</i></p> <p><i>-Αντίστοιχες ασκήσεις από eclass.</i></p> <p><i>- Θεατρικά κείμενα</i></p> <p><i>. - Όροι Θεατρικής Παράστασης</i></p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)</p>
<p style="text-align: center;">3</p> <p style="text-align: center;">ΡΗΜΑΤΑ ΒΟΗΘΗΤΙΚΑ ΡΗΜΑΤΑ</p>	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 73-80</i></p> <p><i>-Αντίστοιχες ασκήσεις από eclass.</i></p> <p><i>- Θεατρικά κείμενα</i></p> <p><i>. - Όροι Θεατρικής Παράστασης</i></p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)</p>
	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής,</i></p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ</p>

<p>4</p> <p>ΡΗΜΑΤΑ</p> <p>ΕΝΕΣΤΩΤΑΣ</p>	<p>Μαθήματος σ.σ. 83-89</p> <p>-0Αντίστοιχες ασκήσεις από eclass.</p> <p>- Θεατρικά κείμενα</p> <p>. - Όροι Θεατρικής Παράστασης</p>	<p>ΜΑΘΗΜΑΤΟΣ</p> <p>(URL)</p>
<p>5</p> <p>ΡΗΜΑΤΑ</p> <p>ΠΑΡΑΚΕΙΜΕΝΟΣ-ΑΟΡΙΣΤΟΣ</p> <p>ΠΑΡΑΤΑΤΙΚΟΣ ΥΠΕΡΣΥΝΤΕΛΙΚΟΣ</p>	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής,</i></p> <p>Μαθήματος σ.σ. 90-96</p> <p>-Αντίστοιχες ασκήσεις από eclass.</p> <p>- Θεατρικά κείμενα</p> <p>. - Όροι Θεατρικής Παράστασης</p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ</p> <p>ΣΕΛΙΔΑ</p> <p>ΜΑΘΗΜΑΤΟΣ</p> <p>(URL)</p>
<p>6</p> <p>ΡΗΜΑΤΑ</p> <p>ΥΠΟΛΟΙΠΟΙ ΧΡΟΝΟΙ ΟΡΙΣΤΙΚΗΣ</p>	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής,</i></p> <p>Μαθήματος σ.σ. 96-100</p> <p>-Αντίστοιχες ασκήσεις από eclass.</p> <p>- Θεατρικά κείμενα</p> <p>. - Όροι Θεατρικής Παράστασης</p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ</p> <p>ΣΕΛΙΔΑ</p> <p>ΜΑΘΗΜΑΤΟΣ</p> <p>(URL)</p>
<p>7</p> <p>ΡΗΜΑΤΑ</p> <p>ΥΠΟΤΑΚΤΙΚΗ ΕΓΚΛΙΣΗ</p>	<p><i>-Βασικοί Κανόνες Ισπανικής Γραμματικής,</i></p> <p>Μαθήματος σ.σ. 101-116</p> <p>-Αντίστοιχες ασκήσεις από eclass.</p> <p>- Θεατρικά κείμενα</p>	<p>ΗΛΕΚΤΡΟΝΙΚΗ</p> <p>ΣΕΛΙΔΑ</p> <p>ΜΑΘΗΜΑΤΟΣ</p> <p>(URL)</p>

	. - Όροι Θεατρικής Παράστασης	
8 ΡΗΜΑΤΑ ΠΡΟΣΤΑΚΤΙΚΗ	Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 117-121 Αντίστοιχες ασκήσεις από eclass. - Θεατρικά κείμενα . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
9 ΡΗΜΑΤΑ ΑΠΟΘΕΤΙΚΑ ΡΗΜΑΤΑ	-Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 123-133 -Αντίστοιχες ασκήσεις από eclass. - Θεατρικά κείμενα . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
10 ΡΗΜΑΤΑ ΟΝΟΜΑΤΙΚΟΙ ΤΥΠΟΙ ΡΗΜΑΤΟΣ	Βασικοί Κανόνες Ισπανικής Γραμματικής, -Μαθήματος σ.σ. 135-143 -Αντίστοιχες ασκήσεις από eclass. - Θεατρικά κείμενα . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
11	-Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 145-184	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ

ΕΠΙΡΡΗΜΑΤΑ-ΠΡΟΘΕΣΕΙΣ ΣΥΝΔΕΣΜΟΙ-ΕΠΙΦΩΝΗΜΑΤΑ	-Αντίστοιχες ασκήσεις από eclass. - Θεατρικά κείμενα . - Όροι Θεατρικής Παράστασης	ΜΑΘΗΜΑΤΟΣ (URL)
12 ΕΥΘΥΣ ΚΑΙ ΠΛΑΓΙΟΣ ΛΟΓΟΣ	- Βασικοί Κανόνες Ισπανικής Γραμματικής, σ.σ. 185-189 -Αντίστοιχες ασκήσεις από eclass. - Θεατρικά κείμενα . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
13 ΑΠΛΗ ΠΡΟΤΑΣΗ ΣΥΝΘΕΤΗ ΠΡΟΤΑΣΗ	- Βασικοί Κανόνες Ισπανικής Γραμματικής, Μαθήματος σ.σ. 191-206 - Αντίστοιχες ασκήσεις από eclass. - Θεατρικά κείμενα . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)

4 . Teaching method - Assessment

- **TEACHING METHODS:** Exercises based on life experiences and theatrical texts structured in brief everyday dialogues, lecture. Use of information technology through the platform of e-class.

- **Organisation of teaching:** **Activity** **Semester workload**

Lecture	13
Assignment	13
Interactive teaching	13
Independent Study	61

Total 100

– **STUDENTS' ASSESSMENT**

– **Assessment language:** Greek and Spanish

– **Assessment method:**

- Attendance to lecture 10%
- Assignments 30%
- Written exam 60%

- **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 21th century.

5. RECOMMENDED READING

📖 Rodarelis, S. (2010) *Theatrical play terminology*, Athens, Iaspis.

📖 Rodarelis, S. (2010) *Basic rules of Spanish Grammar*, Athens, Iaspis.

📖 V Laboratorio de Escritura Teatral (2017) Manuel Benito, *Un cadáver exquisito*, Madrid, SGAE

📖 V Laboratorio de Escritura Teatral (2017) Beatriz Bergamín, *El corazón de astronauta*, Madrid, SGAE

📖 V Laboratorio de Escritura Teatral (2017) Marcos Gilbert, *Los deberes*, Madrid, SGAE

📖 Carmen Losa, (2017) *La esfera que nos contiene*, Madrid, Centro Dramático Nacional

📖 Pilar Zapata, (2017) *La cáscara amarga*, Madrid, Ediciones Irreverentes

📖 Manuel Villa-Mabela (2012) *La revolución de Carlota*, Madrid, Ediciones Irreverentes

📖 Albert Tola, (2015) *Los niños oscuros de Morelia*, Teatro del Astillero)

📖 César López Llera (2005), *Valle Inclán en Lavapiés*, Bizkaia, ArtezBlai

17. YANNIS LEONTARIS

Acting III - 04ZE001

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

COURSE TITLE	ACTING III		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge / skills development		
PREREQUISITE COURSES:	ESSENTIAL ELEMENTS OF ACTING: THEORY AND PRACTICE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (IN FRENCH)		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS220/		

(5) LEARNING OUTCOMES

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

Consult Appendix A

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

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

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

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

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

1. Working independently
2. Team work
3. Criticism and self-criticism
4. Decision-making
5. Artistic presentation
6. Respect for difference and multiculturalism
7. Showing social, professional and ethical responsibility and sensitivity to gender issues
8. Respect for the natural environment

(6) SYLLABUS

• **COURSE CONTENTS**

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

Section titles	RECOMMENDED READING	Presentation link
1. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
2. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
3. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)
4. Understanding and analyzing the text within the communication on stage	OIDA Yoshi, An actor Adrift, Methuen, London, 1992.	COURSE WEBSITE (URL)

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

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

(7) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of e-class platform, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study</i>	Activity	Semester workload
	Lectures,	8
	interactive teaching and rehearsals between the courses	52
	Final rehearsals	21
	Artistic workshop	44
	Course total	125

<p>according to the principles of the ECTS</p>	
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek or French</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (100 %): <ul style="list-style-type: none"> - Individual response to theatrical expression with body and voice - Individual response to to a particular theatrical performance - Workload of each student during the semester - Individual evaluation of the artistic interpretation.

(8) ATTACHED BIBLIOGRAPHY

<ol style="list-style-type: none"> 1. Γιόσι Όιντα, <i>Ο αόρατος ηθοποιός</i>, (μτφ. Θεωρή Τσαπακίδης-Μαριλίτα Λαμπροπούλου), Αθήνα, Κοάν, 2003. 2. Γιόσι Όιντα, <i>Ο ακυβέρνητος ηθοποιός</i>, (μτφ. Ελένη Παπαχριστοπούλου), Αθήνα, Κοάν, 2001. 3. Patrick Pezin, <i>Le livre des exercices à l'usage des acteurs</i>, Saussan, L'Entretemps, 2002. 4. Τόμας Ρίτσαρντς, <i>Για τη δουλειά με τον Γκροτόφσκι πάνω στις σωματικές δράσεις</i>, (μτφ. Κωνσταντίνος Αν. Θέμελης), Αθήνα-Γιάννινα, Δωδώνη, 1998. 5. Κονσταντίν Στανισλάφσκι, <i>Πλάθοντας ένα ρόλο</i>, (μτφ. Άγγελος Νίκας), Αθήνα, Γκόνης, 1977 6. ADAMOU Christina, <i>The actor between stage and screen</i>, Athens, Kastaniotis, 2008. 7. BOGART Anne and LANDAU Tina, <i>The Viewpoints Book: Practical Guide to Viewpoints and Composition</i>, New York, Theatre Communications Group, 2005. 8. OIDA Yoshi, <i>An actor Adrift</i>, Methuen, London, 1992. 	
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9. BROOK, Peter. (1998) *Threads of Time, Counterpoint, USA*

18. Maria Velioti

Puppet Theatre: Multicultural Traditions - 34EX150

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX150	SEMESTER	winter
COURSE TITLE	Puppet Theatre: Multicultural Traditions		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French or English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS195		

LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will

acquire with the successful completion of the course are described. Consult Appendix A

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

COURSE OBJECTIVES:

The course aims to get students to know the puppet theatre and some of its various forms in western and non-western societies, in order to: (a) to be able to recognise them and to interpret them; (b) to use these forms as sources of inspiration and employ them in various projects relating to the theatre or other performing arts and (c) to connect puppet theatre to the educational processes.

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

General Competences

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

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

Project planning and management information,

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

Showing social, professional and ethical responsibility and

Working independently sensitivity to gender issues

Team work Criticism and self-criticism

Working in an international environment Production of free, creative and inductive thinking

Working in an interdisciplinary environment

Production of new research ideas Others...

SYLLABUS

COURSE CONTENTS:

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

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

(17) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face to face</p>										
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching and in communication with students</p>										
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as</i></p>	<p>Activity Semester workload</p> <table border="0"> <tr> <td>lectures/discussions</td> <td>50</td> </tr> <tr> <td>accompanied by films, slide shows, presentations of projects undertaken by the students,</td> <td></td> </tr> <tr> <td>study and analysis of bibliography</td> <td>10</td> </tr> <tr> <td>museum and exhibitions visits and performances watching.</td> <td>10</td> </tr> <tr> <td>essay writing</td> <td>30</td> </tr> </table>	lectures/discussions	50	accompanied by films, slide shows, presentations of projects undertaken by the students,		study and analysis of bibliography	10	museum and exhibitions visits and performances watching.	10	essay writing	30
lectures/discussions	50										
accompanied by films, slide shows, presentations of projects undertaken by the students,											
study and analysis of bibliography	10										
museum and exhibitions visits and performances watching.	10										
essay writing	30										

*the hours of non- directed study
according to the principles of the
ECTS*

	100
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	Written exams, projects

(18) ATTACHED BIBLIOGRAPHY

Suggested bibliography

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- 📖 Βελιώτη-Γεωργοπούλου Μαρία, “Ο οικείος «άλλος». Η μαριονέτα των κοινωνικών κινήματων «του Θεάτρου του Ήλιου»”, Πρακτικά Στ’ Πανελληνίου Θεατρολογικού Συνεδρίου Θέατρο και Ετερότητα: Θεωρία, Δραματουργία και Θεατρική Πρακτική (17-20 Μαΐου 2017), Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Πελοποννήσου (υπό εκτύπωση).
- 📖 Βογιατζάκη-Κρουκόφσκι Εμμ. (2012), «Πόσο άψυχη μπορεί να είναι μια μαριονέτα;». Στο Βελιώτη-Γεωργοπούλου, Μαρία (επιμ. 2012), *Κουκλοθέατρο, το θέατρο της εμφύχωσης. Διεπιστημονικές αναγνώσεις-Καλλιτεχνικές συναντήσεις*, Αθήνα: Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Πελοποννήσου-Αιγόκερως, σελ. 93-104.
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- 📖 Κοντογιάννη, Άλκηστις (1992). *Κουκλοθέατρο σκιών*, Αθήνα: Ελληνικά Γράμματα.
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- 📖 Σαντοριναίος Μ. και Σαντοριναίου Ά. (2012), «Η κούκλα μαριονέτα από την εποχή των μέσων επικοινωνίας στην ψηφιακή εποχή. Μια προσωπικά εμπειρία». Στο Βελιώτη-Γεωργοπούλου, Μαρία (επιμ. 2012), *Κουκλοθέατρο, το θέατρο της εμφύχωσης. Διεπιστημονικές αναγνώσεις-Καλλιτεχνικές συναντήσεις*, Αθήνα: Τμήμα Θεατρικών Σπουδών Πανεπιστημίου Πελοποννήσου-Αιγόκερως, σελ.81-92.
- 📖 Τσοκόπουλος Γεώργιος (1892). «Ο Φασουλής», *Παρνασσός*, 15, σελ. 213-217.
- 📖 Von Kleist, Heinrich (1982). *Οι Μαριονέτες (και μια μελέτη του Bernard Dort)*, Αθήνα: Άγρα.

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

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX109	SEMESTER	Fall
COURSE TITLE	<i>Interdisciplinary Approaches to Ancient Greek Drama*</i> (*Co-Taught, in English)		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge		
PREREQUISITE COURSES:	No but the course is only taught to more than 3 Erasmus students who will register		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS356/		

2. LEARNING OUTCOMES

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

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

General Competences

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

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

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

3. SYLLABUS

COURSE CONTENTS

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

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

The course develops in 13 lessons as outlined below.

Section titles	RECOMMENDED READING	Presentation link
<p>1 .Part I. Ancient Greek Drama and Rituals (tutor: Dr Maria Velioti, Assoc. Professor) Analysis of the meaning and the content of the ritual. The main theories about rituals are presented, and special mention is made for the "ritual schools" of the study of ancient drama.</p>	<p>Texts from the indicative bibliography relevant to each unit notes and pp presentations</p>	<p>https://eclass.uop.gr/courses/TS356/</p>
<p>2. The ritual genesis of ancient drama, as well as to the Dionysus feasts and the dramatic games in Ancient Athens.</p>	<p>Texts from the indicative bibliography relevant to each unit notes and pp presentations</p>	<p>-//-</p>
<p>3. Study of the tragedy <i>Bacchae</i> of Euripides and especially with the analysis of Prologue and Parodos.</p>	<p>Texts from the indicative bibliography relevant to each unit notes and pp presentations</p>	<p>-//-</p>
<p>4. Part II Ancient Greek Theatre: Theatrical Space and Scenography (tutor: Dr Maria Mikedaki, Assist. Professor) <i>Introduction to the ancient theatre and performance, in its various contexts</i></p>	<p>Texts from the indicative bibliography relevant to each unit notes and pp presentations</p>	<p>-//-</p>
<p>5. The evolution of the theatrical costume and mask in all three genres of drama from the Classical to the Hellenistic period, through the detailed examination of literary sources (especially Pollux) and archaeological evidence (vase painting, relief, clay and bronze masks, figurines of actors, mosaics, and wall-paintings).</p>	<p>Texts from the indicative bibliography relevant to each unit notes and pp presentations</p>	<p>-//-</p>
<p>6. The architectural evolution of the ancient Greek theatre from the Classical to the Roman period.</p>	<p>Texts from the indicative bibliography relevant to each unit notes and pp presentations</p>	<p>-//-</p>

Educational visits to the most outstanding theatres of the era of Hellenistic theatre and (e.g. Epidaurus, Delos, Argos)		
7.Part III Introduction to Ancient Greek Drama and its Reception (tutor: Dr Ioanna Karamanou, Assist. Professor) Introduction to the ways in which Ancient Greek drama has been transmitted, translated, interpreted, adapted and performed on stage	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
8. Staging and performance of Greek tragedy and explore main aspects of the dramatic and staging technique of Aeschylus, Sophocles and Euripides.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
9. Aspects of the composition of Greek drama and also of the reception of Greek plays in later dramaturgy, cinema and performance		-//-
10. PART IV Modern Theoretical Approaches to Ancient Greek Drama (Tutor: Dr Angeliki Spiropoulou, Associate Professor) Introduction	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
12. Readings of foundational plays, such as, <i>Oedipus Tyrannus</i> and <i>Antigone</i>	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
12. Deciphering the enigmas and diachronic influence of Ancient Greek tragedy beyond the traditional academic spheres of classical, archeology and philology and theatre studies addressing their diachronical value.	Texts from the indicative bibliography relevant to each unit notes and pp presentations	-//-
13. Presentation of assignments		-//-

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> • Face-to-face teaching (lectures/tutorials) • Interactive teaching • Educational visits • Guest lectures/seminars
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<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Power point presentations • E-class • Audio-visual aids • Internet • email 												
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures/tutorials</td> <td>35</td> </tr> <tr> <td>Bibliography research/ Self-study</td> <td>35</td> </tr> <tr> <td>Educational Visits</td> <td>20</td> </tr> <tr> <td>Project assignement</td> <td>35</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures/tutorials	35	Bibliography research/ Self-study	35	Educational Visits	20	Project assignement	35	Course total	125
Activity	Semester workload												
Lectures/tutorials	35												
Bibliography research/ Self-study	35												
Educational Visits	20												
Project assignement	35												
Course total	125												
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p>	<p>Language of evaluation: English</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Student participation • Written individual assignment • Individual oral presentation 												

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

(5) INDICATIVE BIBLIOGRAPHY

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FREE ELECTIVE COURSES

YEARS THREE AND FOUR

SPRING SEMESTER

1.Kostoula Kaloudi

Cinema, Memory and History - 34EE640

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE640	SEMESTER	SPRING SEMESTER, 3rd, 4th year
COURSE TITLE	CINEMA MEMORY AND HISTORY		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialized general knowledge, free elective		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		

COURSE WEBSITE (URL)

LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

COURSE OBJECTIVES: The relationship of cinema with history has become a valid and important tool in the approach and analysis of films. Over the last years we seek in every film its historic dimensions and we analyze every image to find possible hidden information. In this lesson an effort will be made to approach and analysis films by following the meeting point of the two fields in screen.

LEARNING OUTCOMES: The aim of this course is to approach films that come from various different genres and backgrounds in the history of cinema (Italian neorealism, third cinema, NEK, modern cinema of Latin America). Through the approach and analysis of films students will become accustomed with the theoretical framework of Marc Ferro and his current theoretical allies regarding the relationship between cinema and history.

General Competences

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

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

Project planning and management

Respect for difference and multiculturalism

Adapting to new situations

Respect for the natural environment

Decision-making

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

Working independently

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas	Others...
<p>9. Working independently</p> <p>10. Production of new research ideas</p> <p>11. Criticism and self-criticism</p> <p>12. Decision-making</p> <p>13. Respect for difference and multiculturalism</p> <p>14. Respect for the natural environment</p>	

SYLLABUS

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

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

- **COURSE CONTENTS**

Section titles	RECOMMENDED READING	Presentation link
14. The thought of Marc Ferro about cinema	Φερρό Μαρκ, <i>Κινηματογράφος και Ιστορία, Μεταίχμιο, Αθήνα 2002.</i>	Course website (URL)
15. -Cinema, the witness of twentieth century	Λαμπρινός Φώτος, <i>Ισχύς μου η αγάπη του φακού, τα κινηματογραφικά επίκαιρα ως τεκμήρια της Ιστορίας, Καστανιώτη, Αθήνα 2005</i>	Course website (URL)
16. –The historical film	De Baecque Antoine, <i>L'histoire-caméra</i> , Éditions Gallimard, Paris 2008 Pinel Vincent, <i>Σχολές, κινήματα και είδη στον κινηματογράφο, Μεταίχμιο, Αθήνα, 2004</i>	Course website (URL)

	Φερρό Μαρκ, <i>Κινηματογράφος και Ιστορία,</i> Μεταίχιμο, Αθήνα 2002	
17. -Cinema and politics	Cinémas d' Amérique Latine no 11, Presses Universitaires du Mirail Toulouse, Dubois Regis, Une histoire politique du cinema, États- Unis, Europe, URSS, Sulliver, 2017.	Course website (URL)
18. -The historical documentary	Στεφανή Εύα, <i>10 κείμενα για το ντοκιμαντέρ,</i> εκδόσεις Πατάκη, Αθήνα 2004	Course website (URL)
19. –The second world war on the screen	Laroché Josepha, <i>La deuxième guerre mondiale au cinema,</i> Broché, Paris 2017	Course website (URL)
20. The third cinema	Cinémaction no 125, Fernando Solanas ou la rege de transformer le monde, Corlet Télérama, Paris 2001	Course website (URL)
21. -The case of Latin America: a', Fernando Solanas	Cinémaction no 125, Fernando Solanas ou la rege de transformer le monde, Corlet Télérama, Paris 2001	Course website (URL)
22. -The case of Latin America: b' The new Argentinean cinema	Messias Thomas, <i>Le nouveau cinéma argentin,</i> Levallois- Perret, Playlist Society, Paris 2015 Manzi Joaquin, <i>Aux armes cinémas ! Argentine : 1966- 1976 : le PRT-ERP et la Cine de la Base,</i> Presses Universitaires de France/Cned, Paris 2013.	Course website (URL)
23. -The case of Latin America: c' Chile	Ros Ana, The post- dictatorship generation in Argentina, Chile and Uruguay, collective memory	Course website (URL)

	and cultural Production, Palgrave Macmillan, 2012.	
24. Greek cinema and history	Λαμπρινός Φώτος, <i>Ισχύς μου η αγάπη του φακού, τα κινηματογραφικά επίκαιρα ως τεκμήρια της Ιστορίας</i> , Καστανιώτη, Αθήνα 2005	Course website (URL)
25. Free cinema	Sorlin Pierre, <i>Κοινωνιολογία του κινηματογράφου</i> , εκδόσεις Μεταίχμιο, Αθήνα 2004 Sorlin Pierre, <i>Ευρωπαϊκός κινηματογράφος ευρωπαϊκές κοινωνίες 1939-1990</i> , εκδόσεις Νεφέλη, Αθήνα 2004.	Course website (URL)
26. The case of new greek cinema	Βαλούκος Στάθης, <i>Νέος Ελληνικός Κιν/φος (1965-1981), Ιστορία και Πολιτική</i> , Αιγόκερως, Αθήνα 2011	Course website (URL)

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	50

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

ATTACHED BIBLIOGRAPHY

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

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

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

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

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

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

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

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

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

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

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

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

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

- *Related academic journals:*

Cinemaction
Cahiers du cinema
Positif
Traffic

2. Antonia Vasilakou

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

1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX651	SEMESTER	Spring semester
COURSE TITLE	<i>Physical Theatre Technique IV: The performer into the open space</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
lectures, laboratory exercises		3	5
COURSE TYPE	Skills development		

<i>general background, special background, specialised general knowledge, skills development</i>	
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (French, English)
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS263/

2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>COURSE OBJECTIVES: This course aims to explore public space as a field of artistic action through the dramatic vocabulary of the physical theatre, where the body is in constant dialogue with the theatre and the visual theatre, so that the performer can become autonomous as a creator. The course is divided into sections where the elements of acting interpretation in relationship with space and implemented surroundings will be studied, with special emphasis on the composition, movement dramaturgy and especially the application of the above to personal creations and texts in public space in the city of Nafplio (parks, castle, parking, stadium, beach, abandoned railway, etc.).</p> <p>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</p>

technique through the repetition of exercises and accurate recreation of movement. They will develop a growing confidence and competence in some of the practical skills (kinaesthetic, spatial, and group) which underpin the practice of physical theatre.

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

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

General Competences

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

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

- Working independently
- Team work
- Production of new research ideas
- Criticism and self-criticism
- Decision-making
- Respect for difference and multiculturalism

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

Respect for the natural environment

3) SYLLABUS

• COURSE CONTENTS

Section titles	RECOMMENDED READING	Presentation link
1. Introduction and brief presentation of street performance	Mason, B. (1992). <i>Street Theatre and Other Outdoor Performance</i> . London: Routledge. Lee, Hee-Kyung (2013). <i>Les arts de la rue en France. Une logique de double jeu</i> . Paris: L'Harnattan	COURSE WEBSITE (URL)
2. Study of different possibilities of exploring public space (street theatre, flash-mob, invisible theatre, durational performance, environmental theatre)	Carlson, Marvin (2014). <i>Performance. Μία κριτική εισαγωγή</i> . Αθήνα: Παπαζήση.	COURSE WEBSITE (URL)
3. Spatial and dramatic geometry of physical body	Leabhart, T. (2009). <i>The Etienne Decroux sourcebook</i> . New York: Routledge.	COURSE WEBSITE (URL)
4. The performing body (physical actions, sounds, rhythm)	Λεκός, Ζ. (2005). <i>Το ποιητικό σώμα</i> , Αθήνα: Κοάν.	COURSE WEBSITE (URL)
5. Chorus ensemble	Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i> . Αθήνα: Κοάν.	COURSE WEBSITE (URL)

	<p>Στεφανοπούλου, Μ. (2011). <i>Το θέατρο των πηγών και η νοσταλγία της καταγωγής</i>. Αθήνα: Βιβλιοπωλείον της Εστίας.</p>	
6. Towards a dramaturgy of physical theatre's drama	<p>Wiśniewski T. (2016). <i>Complicite, Theatre and Aesthetics: From Scraps of Leather</i>. Switzerland: Springer International Publishing.</p> <p>Bowditch, R., Casazza, J., Annette, A. (2018). <i>Physical Dramaturgy: Perspectives from the Field</i>. New York: Routledge.</p>	COURSE WEBSITE (URL)
7. Principles of composition of physical theatrical creations	<p>Lecoq, J. (2000). <i>The Moving Body</i>. London: Methuen Drama.</p>	COURSE WEBSITE (URL)
8. Personal composition of figures and characters	<p>Αυγητίδου, Α., Βαμβακίδου, Ι. (2014). <i>PerformanceNowV.1: Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις InSitu</i>. Αθήνα : Ίων</p>	COURSE WEBSITE (URL)
9. Correlation between visual arts and the physical theatre	<p>Ρηγοπούλου, Π. (2003). <i>Το σώμα: Από την κεσία στην απειλή</i>. Αθήνα: Πλέθρον.</p> <p>Fischer - Lichte, E. (2013): <i>Θέατρο και μεταμόρφωση: Προς μια νέα μορφή του επιτελεστικού</i>, Αθήνα: Πατάκης</p>	COURSE WEBSITE (URL)

10. Personal composition	Audiovisual material	COURSE WEBSITE (URL)
11. Rehearsals and accompaniment	.	
12. Rehearsals and accompaniment		
13. Creative proposition		

4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Interactive teaching.	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	26
	Laboratory exercises	20
	Rehearsals into the classroom	10
	Personal reading and	43
	Personal final artistic project (could be a team's or solo performance)	26
	Course total	125
STUDENT PERFORMANCE EVALUATION		

<p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>a) Presentations of theatrical pieces of work (25%)</p> <p>b) Assiduity during classes (50%)</p> <p>c) Rehearsals (25%)</p> <p>A written assessment could be given in order to complete the note</p>
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5) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> • RECOMMENDED READING <p><i>In Greek</i></p> <p>📖 Αυγητίδου, Α., Βαμβακίδου, Ι. (2014). <i>Performance Now V.1: Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις In Situ</i>. Αθήνα : Ίων.</p> <p>📖 Λεκόκ, Ζ. (2005). <i>Το ποιητικό σώμα</i>, Αθήνα: Κοάν.</p> <p>📖 Μπάρμπα Ε. & Σαβαρέζε, Ν. (2008). <i>Η Μυστική Τέχνη του ηθοποιού</i>. Αθήνα: Κοάν.</p> <p>📖 Πατσαλίδης, Σ. (2004). <i>Θέατρο και Θεωρία</i>. Θεσσαλονίκη: University Studio Press.</p> <p>📖 Ρηγοπούλου, Π. (2003). <i>Το σώμα: Από την ικεσία στην απειλή</i>. Αθήνα: Πλέθρον</p> <p>📖 Στεφανοπούλου, Μ. (2011). <i>Το θέατρο των πηγών και η νοσταλγία της καταγωγής</i>. Αθήνα: Βιβλιοπωλείον της Εστίας.</p> <p>📖 Fischer - Lichte, E. (2013): <i>Θέατρο και μεταμόρφωση: Προς μια νέα μορφή του επιτελεστικού</i>, Αθήνα: Πατάκης</p> <p><i>In Foreign</i></p> <p>📖 Aslan, O. (1998). <i>Le corps en jeu</i>. Paris: CNRS.</p> <p>📖 Bowditch, R., Casazza, J., Annette, A. (2018). <i>Physical Dramaturgy: Perspectives from the Field</i>. New York: Routledge.</p> <p>📖 Lecoq, J. (2000). <i>The Moving Body</i>. London: Methuen Drama.</p>

- 📖 Lee, Hee-Kyung (2013). *Les arts de la rue en France. Une logique de double jeu*. Paris: L'Harnattan
- 📖 Lorelle, Y. (2003). *Le corps, les rites et la scène : des origines au XXe siècle*. Paris: l'Amandier.
- 📖 Lust, A. (2011). *Bringing the Body to the Stage and Screen: Expressive Movement for Performers*. Lanham, Md: Scarecrow Press.
- 📖 Mason, B. (1992). *Street Theatre and Other Outdoor Performance*. London: Routledge.
- 📖 Wiśniewski T. (2016). *Complicite, Theatre and Aesthetics: From Scraps of Leather*. Switzerland: Springer International Publishing.

3. Christina Zoniou

Υποκριτική & Κοινωνία I: Το Θέατρο του Καταπιεσμένου

4. Christina Zoniou

Υποκριτική και Κοινωνία II: Το Εθνόδραμα και το Θέατρο-Ντοκουμέντο

5. Stylianos Rodarelis

Staging of contemporary Spanish theatre – 34EE641

- **FACULTY** : OF Fine Arts
- **Department**: of Theatre Studies
- **COURSE CODE**: 34EE641
- **TYPE OF COURSE**: 3rd-4th Year Free Elective
Specialized background
- **LEVEL OF COURSE**: Undergraduate
- **SEMESTER**: Spring Semester
Independent teaching activities
Teaching hours per week : 3

- **NUMBER OF CREDITS ECTS ALLOCATED:** 5 ECTS Credits
- **PREREQUISITES :** No
- **OFFICIAL TEACHING LANGUAGE:** Greek
- **OPEN TO ERASMUS STUDENTS:** Yes
- **URL :**<http://openclass.teilar.gr/courses/ts210>

2 COURSE OBJECTIVES: The aim of the course is to familiarize students with the evolution of contemporary Spanish theatre. Upon completion of the semester, students will have discovered the historical development of Spanish and Latin American theatre from post-Roman period until the end of the 19th century. They will have also have gained insight into the manner in which theatrical elements shaped different national productions in the new countries of Latin America.

- **LEARNING OUTCOMES:** After this travel through time students will get to know the contemporary theatre of Spain. After a 13-week course semester, the students will be able to be acquainted with the historical development of the Spanish and Latin American theatre. They may also experiment with a sufficient number of plays translated into Greek through interactive theatrical presentations.
- **PREREQUISITES:** No prerequisite
- **General skills:**
 - Independent assignment
 - Enhancement of free creative thinking

3 COURSE CONTENTS

The course includes the following modules:

- The outline of modern dramatic writing
- The thematic texts
- The short theatrical texts
- The express theatre
- The social Spanish theatre
- Modern acting and directing

- **TEACHING METHODS:** Lectures and use of digital technology

The course includes the following teaching modules:

- Stage design and scenography techniques
- Building a character. Costumes -makeup- masks
- Staging a play through lighting and props

ΤΙΤΛΟΣ ΕΝΟΤΗΤΑΣ	ΒΙΒΛΙΟΓΡΑΦΙΑ	ΣΥΝΔΕΣΜΟΣ ΠΑΡΟΥΣΙΑΣΗΣ
1 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Το θέατρο κοινωνικής δράσης.</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
2 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Το θέατρο κοινωνικής δράσης.</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
3 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Το θέατρο κοινωνικής δράσης.</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
4 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Το θέατρο κοινωνικής δράσης.</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
5 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	Ο τραγικός Θάνατος της AngelicaLidell	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
6 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- Θεατρικά του Αλμπέρτο Τόλα	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
7 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Φίλαμε αγόρι μου...</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
8		ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ

ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	<i>Θέλω να μιλήσουμε Θέσαρ</i>	ΜΑΘΗΜΑΤΟΣ (URL)
9 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	<i>-Το θέατρο του Κάρλο Ετσέβα</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
10 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	<i>Δυο πρόσωπα, Η πρόβα,</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
11 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	<i>Τα φύλλα που παίρνει ο άνεμος</i>	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
12 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	Ισπανικό κοινωνικό θέατρο	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
13 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	Ισπανικό κοινωνικό θέατρο -	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)

4 TEACHING METHODS- ASSESSMENT:

TEACHING METHOD: Lecture

Use of Information technology through the platform of e-class

ORGANIZATION OF INSTRUCTION- ACTIVITY - SEMESTER WORKLOAD

Lecture 50

Workshop 10

Interactive teaching 20

Independent study 20

Total 100

STUDENTS' ASSESSMENT

LANGUAGE OF ASSESSMENT: Greek

METHOD OF ASSESSMENT:

- Attendance to lecture: 20%
- Interactive participation 20%
- Presentation of assignment 60%

• **RECOMMENDED READING**

- 📖 Rodarelis S. (2016), *The theatre of social action*, Athens, Iaspis.
- 📖 Rodarelis S.-Moutafi Ch., (2018), *Spanish social theatre*, Athens, Iaspis.
- 📖 Rodarelis S.-Moutafi Ch., (2018), *The tragic death of Angelica Lidell*, Athens, Iaspis.
- 📖 Rodarelis S.-Moutafi Ch., (2018), *Theatrical plays of Alberto Tola*, Athens, Iaspis.
- 📖 Villiora P., (2013) *Besame macho*, Athens, Iaspis.
- 📖 Etxeba, C. (2010) *The theatre of Carlos Etxeba*, Athens, Iaspis.
- 📖 Miralles A. (2013) *I want to talk to you Cezar*, Athens, Iaspis.
- 📖 Bourraine R. (2013) *Two faces, the rehearsal*, Athens, Iaspis.
- 📖 Nacho N. (2013) *The browsing*, Athens, Iaspis.
- 📖 Rodarelis S..(2011) *The evolution of Spanish and Latin American theatre*, Athens, Iaspis.

6. Ioanna Tzartzani

Dance: Somatic Practices - 34EE650

GENERAL

SCHOOL	School of fine arts		
ACADEMIC UNIT	Department of theatrical studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE650	SEMESTER	SPRING
COURSE TITLE	Dance: Somatic Practices		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5 ECTS	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<i>general background/skills development</i>	
PREREQUISITE COURSES:	No	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	English	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS410/	

LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Aims:</p> <p>The module aims at initiating the students into the basic principles underlying all kinesiology and movement practices, which fall into the broader field of Somatics, introducing somatically informed research. Movement experimentation and research, breathing techniques, experiential/functional anatomy and kinesiology principles are explored in the studio, with regard to their correlation to contemporary dance techniques and theatre practices. Emphasis is given on somatic and kinesthetic awareness, as well as on self-assessment regarding posture and movement patterns, in order to explore functionality and ease in movement, enhancing both daily and stage performance.</p>

Learning Outcomes:

With the completion of the course, students are familiarized with the common referential ground underlying a variety of somatic practices, while engaging in a critical understanding of their specific parameters. They are able to comprehend and converse about movement functionality and engage in practice based research, exploring movement potential. Students should recognize and discuss somatic approaches to movement and relate them to their current creative practices.

General Competences

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

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an interdisciplinary environment

Production of new research ideas

Respect for difference and multiculturalism

Project planning and management

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

Criticism and self-criticism

Production of free, creative and inductive thinking

(9) SYLLABUS

Course description

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

Course Delivery

The module is designed as a series of studio-based practice and/as research sessions, gradually introducing and building upon new material through course delivery, individual and group practice, reflective writing and group discussion.

The course develops in 13 lessons

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

<p>Kinaesthesia, Labyrinthine, visceral, reflexes. Somatic exploration.</p>	<p>Hartley, L. (1995), σσ. 240-246.</p> <p>Todd, M. 1937, pp 25-33.</p>	
<p>30. Introduction to Bartennief Fundamentals and Laban Movement Analysis (LMA)</p>	<p>Bartenieff, I. and Lewis, D. Body Movement. Amsterdam: Gordon and Breach Science Publishers, 2000 (1980), pp. vii- 24.</p> <p>Newlove, J. and Dalby, J. Laban for all. New York: Routledge, 2011 (copyright 2004).</p>	<p>COURSE WEBSITE (URL)</p>
<p>31. Skin, muscles, skeleton, internal organs, body fluids, imagery and movement. Introducing the Franklin Method.</p>	<p>Franklin, E. 2004, pp 1-16.</p> <p>Hartley, L. (1995) pp.183-206</p>	<p>COURSE WEBSITE (URL)</p>
<p>32. Breathing techniques and movement patterns.</p>	<p>Hackney, P. (2000) pp.54-68</p>	<p>COURSE WEBSITE (URL)</p>
<p>33. Alexander technique, Body Mind Centering experiential practice.</p>	<p>Cohen-Bainbridge, B. (1997), pp.1-6. Course Notes (eclass)</p>	<p>COURSE WEBSITE (URL)</p>
<p>34. Walking, weight bearing, dealing with gravity.</p>	<p>Sweigard, L. (1974), pp. 173-202.</p> <p>Todd, M. 1937, pp 194-216</p>	<p>COURSE WEBSITE (URL)</p>
<p>35. Exploring Touch / Contact. Working in Pairs.</p>	<p>Cohen-Bainbridge, B. (1997), pp.</p>	<p>COURSE WEBSITE (URL)</p>

	7-13.	
36. Relationship, patterning body connections, total body connectivity of the inner sensation with the external body of motion, application in everyday life	Hackney, P. (2000), pp. 12-21.	COURSE WEBSITE (URL)
37. Contemporary dance and Somatic Practices: Release techniques.	Hawkins, E. (1992). Course Notes (eclass)	COURSE WEBSITE (URL)
38. Exploring and developing new movement material through somatic awareness.	Dunlop-Preston. V.M. and Sanchez-Colberg, A. (2002), pp 61-102. Course Notes (eclass)	COURSE WEBSITE (URL)
39. Guest Lecturer		
Ways of student assessment:		
Proposal 1	class-based tasks	
Proposal 2	Oral examination-presentation of movement material	
Proposal 3	Written account of studio-based research and progress.	
Proposal4		
Other	.....

(10) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face- to- face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of technology, discussion, lectures, studio workshops, and written assessments (reflective writing).

TEACHING METHODS	Activity	Semester workload
<p>The manner and methods of teaching are described in detail.</p> <p>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	lectures	25
	laboratory practice,	25
	interactive teaching	25
	The student's study hours for each learning	25
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Course total</p> <p>100</p>	<p>Presentation of movement material and oral examination.</p> <p>Delivery of written account and evaluation of the progress of students research (class sessions and independent study).</p> <p>Specific assessment criteria are presented to students in class and are available on e-class throughout the course.</p>

(11) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> <li data-bbox="261 1373 1268 1444">📖 Cohen-Bainbridge, B. (1997). Sensing, Feeling, and Action the Experiential Anatomy of Body-Mind Centering. <li data-bbox="261 1457 743 1486">📖 Northampton, MA: Contact editions. <li data-bbox="261 1499 1263 1570">📖 Dunlop-Preston., V.M. (1980). A Handbook for Modern Educational Dance. Boston: Plays, Inc. Boston. <li data-bbox="261 1598 1302 1669">📖 Dunlop-Preston. V.M. and Sanchez-Colberg, A. (2002). <i>Dance and the Performative: A Choreological Perspective</i>. London: Verve. <li data-bbox="261 1703 1268 1774">📖 Dowd, I. (1981). Taking Root to Fly: Seven articles on Functional Anatomy. New York: Contact Collaboration Inc.
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- 📖 Eddy, M. (2000). *Access to somatic theory and applications: Socio-political concerns*. Proceedings of the International Conference: *Dancing in the Millennium*. Washington DC: 2000, pp 144-148.
- 📖 _____ *A brief history of somatic practices and dance: historical development of the field of somatic education and its relationship to dance*. Journal of Dance and Somatic Practices Volume 1 Number 1, 2009, pp. 5-27.
- 📖 Feldenkrais, M. (1972). *Awareness through Movement: Easy-to-Do Health Exercise to Improve Your Posture, Vision, Imagination, and Personal Awareness*. San Francisco: Harper.
- 📖 Franklin, E. *Conditioning for Dance*. Human Kinetics, 2004.
- 📖 Gray, J.(1990). *The Alexander Technique*. New York: St. Martin's Press.
- 📖 Hackney, P. (2000). *Making connections, Total Body Integration through Bartenieff Fundamentals*. Amsterdam: Gordon and Breach Publishers.
- 📖 Hartley, L. (1995). *Wisdom of the Body Moving: An Introduction to Body-Mind Centering*. California: North Atlantic Books.
- 📖 Hawkins, E.(1992). *The Body is a Clear Place (and Other Statements on Dance)*. Princeton: A Dance Horizons Book, Princeton Book Company.
- 📖 Sweigard, L. (1974). *Human Movement Potential its ideokinetic Facilitation*. Harper and Row, San Francisco London.
- 📖 Todd, M. E. (1937). *The Thinking Body*. New York: Dance Horizons.
- 📖 Shapiro, S.B. (ed.) (1998) *Dance, Power and Difference. Critical and Feminist Perspectives on Dance Education*. U.S.A.: Human Kinetics
- 📖 Shapiro, S.B. (ed.) (2008) *Dance in a world of change, Reflections on Globalization and Cultural Difference*. U.S.A.: Human Kinetics.

7. Christos Kardaras
History and Rembetiko - 34EE222

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE222	SEMESTER	Spring

COURSE TITLE	History and Rembetiko	
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS
lectures, workshops	3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background	
PREREQUISITE COURSES:	-----	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)		

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

Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i>

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

• **LEARNING OUTCOMES:**

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

General Competences

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

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

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

SYLLABUS

COURSE CONTENTS: Rembetiko (popular urban song) as cultural-artistic creation of the 20th century. The perception of the historical events from the Rembetiko composers (rembetes).

The way that the historical events influenced the topics of the Rembetika songs. Studying and interpreting analysis of the Rembetika songs that refer to the following historical topics:

Section titles

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

(1) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face</i>
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students

<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Lectures	40
	Interactive teaching	15
	Students' preparation to participate in discussion during lectures	40
	Study and analysis of bibliography	30
	Course total	125
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to student</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (80 %): • Written work, essay (20 %) 	

ATTACHED BIBLIOGRAPHY

<p>• RECOMMENDED READING</p> <p> Georgiadis Nearchos (1993). <i>Rembetiko and the politics</i>, Athens: Synchroni Epochi.</p> <p> Damianakos Stathis (1976). <i>Sociology of the Rembetiko</i>, Athens: Hermeias.</p> <p> Gaunlett Stathis, (2001). <i>The Rembetiko Song. Contribution to its scientific approach</i>, Athens: Eikostou Protou.</p> <p> Holst Gail (1975). <i>Road to rembetika. Music of a Greek sub-culture song of love, sorrow and hashish</i>, Evoia: Denise Harvey.</p>

- 📖 Holst Gail (1977).*Road to rembetika and articles about Rembetico songs from the Greek Press (1947-1976)*, Evoia: Denise Harvey.
- 📖 Kardaras Christos, (2014).*History and Rembetiko*, Athens: Papazisis.
- 📖 Kotaridis N. (ed.) (2003).*Rembetes and the Rembetiko Song*, Athens: Plethron.
- 📖 Papachristopoulos Nikos (2004).*The Rembetika songs: The art of semiotics*, Athens: Bibliorama.
- 📖 Petropoulos Elias (1968) and (1979).*Rembetika Songs*, Athens: Kedros.
- 📖 Savopoulos Panos (2006).*About the word "Rembetiko" ... and more...*, Sigareta publishing, Athens
- 📖 Schorelis Tasos, (1977).*Anthology of Rembetiko*, vol. 1 -4, Plethron publishing, Athens
- 📖 Vlissidis Costas (2006). *Rare texts about the Rembetiko (1929-1959)*, Eikostou Protou Publishing, Athens

8. Antonia Mertyri

History of Ancient Greek Art - 34EE310

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE310	SEMESTER	SPRING SEMESTER, 3rd, 4th year
COURSE TITLE	History of Ancient Greek Art		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	

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

(2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i> 									
<p>Learning outcomes: This is a student introduction to the what factors influenced the Hellenic art starting from the Homer times to the formation of Hellenistic cities – countries.</p>									
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</i></p> <table border="0"> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> </table>		<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>								
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>								
<i>Decision-making</i>	<i>Respect for the natural environment</i>								
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>								

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

General Competences:

- 8 Production of new research ideas
- 9 Criticism and Self – criticism
- 10 Production of free, creative and inductive thinking

(3) SYLLABUS

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

• **COURSE CONTENTS**

Section titles	RECOMMENDED READING	Presentation link
		Course website (URL)

		Course website (URL)

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face						
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching and in communication with students						
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-</i></p>	<table style="width: 100%; border: none;"> <tr> <td style="text-align: center; width: 50%;">Activity</td> <td style="text-align: center; width: 50%;">Semester workload</td> </tr> <tr> <td style="text-align: center;">Lectures</td> <td></td> </tr> <tr> <td style="text-align: center;">Interactive teaching</td> <td></td> </tr> </table>	Activity	Semester workload	Lectures		Interactive teaching	
Activity	Semester workload						
Lectures							
Interactive teaching							

9. Christos Kardaras
History of European Civilisation - 34EE007

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE007	SEMESTER	Spring
COURSE TITLE	History of European Civilisation		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

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

Consult Appendix A

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

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

General Competences

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

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

Project planning and management

Adapting to new situations

Respect for difference and multiculturalism

Decision-making

Respect for the natural environment

Working independently

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

Team work

Criticism and self-criticism

Working in an international environment

Production of free, creative and inductive thinking

Working in an interdisciplinary environment

.....

Production of new research ideas

Others...

.....

Working independently

Team work

Production of new research ideas

Criticism and self-criticism

Decision-making

Respect for difference and multiculturalism

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

SYLLABUS

- **COURSE CONTENTS:** The following subjects are examined as part of this course:

The major influences on European identity: Greek civilization, the Roman Empire and Christianity. Renaissance and Humanism, religions in 16th c.. The major cultural regions and the cultural borders of Europe. European Enlightenment. The milestones in the history of 19th -c. European Civilization: national and social revolutions and cultural movements. The industrial revolution. Fascism and Fundamentalism. The period of the Cold War

Section titles

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

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face</i>
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<p align="center">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p align="center"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p align="center">Use of ICT in teaching, communication with students</p>											
<p align="center">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1"> <tr> <td>Lectures</td> <td align="right">40</td> </tr> <tr> <td>Interactive teaching</td> <td align="right">15</td> </tr> <tr> <td>Students' preparation to participate in discussion during lectures</td> <td align="right">40</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td align="right">30</td> </tr> <tr> <td>Course total</td> <td align="right">125</td> </tr> </table>		Lectures	40	Interactive teaching	15	Students' preparation to participate in discussion during lectures	40	Study and analysis of bibliography	30	Course total	125
Lectures	40											
Interactive teaching	15											
Students' preparation to participate in discussion during lectures	40											
Study and analysis of bibliography	30											
Course total	125											
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to student</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation (80 %): • Written work, essay (20 %) 											

ATTACHED BIBLIOGRAPHY

RECOMMENDED READING

- 📖 Ahrweiler, E. & Aymand, 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: Vanias(in Greek).
- 📖 Koliopoulos, I. (2010). *History of Europe (14th-18th centuries)*. Thessaloniki: University Studio Press (in Greek).
- 📖 Tsirpanlis, G. (1993). *Europe and the world 1814-1914*. Thessaloniki: Vania (in Greek).

10. Asterios Tsiaras (The course will not be offered in 2020-2021)**Theatre Pedagogy V: The Psycho-pedagogic Approach of Theatre Didactics in Education - 34EX014**

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX014	SEMESTER	ΣΤ' or Η'
COURSE TITLE	Theatre Pedagogy V: The Psycho-pedagogic Approach of Theatre Didactics in Education		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	

<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	special background,	
PREREQUISITE COURSES:	-	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS145/	

(1) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i>
<ul style="list-style-type: none"> COURSE OBJECTIVES: The objective of this course is to introduce students to the basic concepts of psycho-pedagogic for teaching theatre in education. Through this course the student will acquire an understanding of the content, structure and purpose of teaching theatre in education through psycho-pedagogic principles. The students should obtain a functional knowledge of theoretical background in teaching theatre in education through psycho-pedagogic principles; more specifically, these include the psycho-pedagogic approach of theatre's didactics in primary education, the didactics of theatre in relation to child's growth in primary school, the psycho-pedagogic approach of theatre's didactics in secondary education and the didactics of theatre in relation to adolescent's growth in secondary education. The course also includes workshops for the students' practical training in psycho-pedagogic techniques of theatre's didactics in education.

- **LEARNING OUTCOMES:** Upon successful completion of the course students will be able to: distinguish the basic concepts of psycho-pedagogical aspects of teaching Theatre in education, identify the features of cognitive, emotional and social development in preschool, school age and adolescence, identify and apply successful classroom management strategies, assess pupils' progress in the subject of Theatrical Education through formative means, and finally, acquire and demonstrate individual improvisation skills of theatrical expression through their body and voice use.

General Competences

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

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

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

(2) SYLLABUS

COURSE CONTENTS

- The psycho-pedagogic approach of theatre's didactics in primary education

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

Section titles	RECOMMENDED READING	Presentation link
1. - Areas of child development through theater in education - The building blocks of teaching theater in education	Lesson notes (pp.2-4) Lesson Plan Template - Power Point slides (1-12)	COURSE WEBSITE (URL)
2. - Skills of the theater animator	Lesson notes (pp.4-6) Lesson Plan Template - Power Point slides (13-20)	COURSE WEBSITE (URL)
3. - Inappropriate behavior in the classroom- General assumptions - Strategies to tackle inappropriate behavior	Lesson notes (pp.8-10) Lesson Plan Template - Power Point slides (20-30)	COURSE WEBSITE (URL)
4. - The context of inappropriate behavior - The pedagogical role of the theatrical educator - Forms of teaching theatrical education	Lesson notes (pp.11-12) Lesson Plan Template - Power Point slides (36-50)	COURSE WEBSITE (URL)
5. - The theatrical educator 's skills - Forms of students' assessment in theatrical education	Lesson notes (pp.12-18) Lesson Plan Template - Power Point slides (42-55)	COURSE WEBSITE (URL)
6. - Forms of students' assessment in theatrical education	Lesson notes (pp.18-22) Lesson Plan Template - Power Point slides (55-68)	COURSE WEBSITE (URL)

7. - Assessment of students' skills in theatrical education	Lesson notes (pp.22-25) Lesson Plan Template - Power Point slides (69-82)	COURSE WEBSITE (URL)
8. - Assessment of students' skills in theatrical education	Lesson notes (pp.26-28) Lesson Plan Template - Power Point slides (82-96)	COURSE WEBSITE (URL)
9. - Assessment of students' skills in theatrical education	Lesson notes (pp.26-28) Lesson Plan Template - Power Point slides (87-108)	COURSE WEBSITE (URL)
10. - Assessment of students' skills in theatrical education	Lesson notes (pp.26-28) Lesson Plan Template - Power Point slides (109-120)	COURSE WEBSITE (URL)
11. - Assessment of students' skills in theatrical education	Lesson notes (pp.29-31) Lesson Plan Template - Power Point slides (121-132)	COURSE WEBSITE (URL)
12. - Knowledges and skills of the theater-educator animator	Lesson notes (pp.31-33) Lesson Plan Template - Power Point slides (133-150)	COURSE WEBSITE (URL)
13. - Drama teaching in relation to the child's development	Lesson notes (pp.31-33) Lesson Plan Template - Power Point slides (150-168)	COURSE WEBSITE (URL)

(3) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography,</i>	Activity	Semester workload
	Lectures,	25
	interactive teaching	25

<p>tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p> <p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	<table> <tr> <td>workshop</td> <td>25</td> </tr> <tr> <td>study and analysis of bibliography</td> <td>25</td> </tr> <tr> <td>artistic creativity</td> <td>25</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	workshop	25	study and analysis of bibliography	25	artistic creativity	25	Course total	125
workshop	25								
study and analysis of bibliography	25								
artistic creativity	25								
Course total	125								
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <ul style="list-style-type: none"> • Formative evaluation(50 %): <ul style="list-style-type: none"> - Individual response to theatrical expression with body and voice - Individual response to a particular theatrical performance • Written work, essay(50 %)Q <ul style="list-style-type: none"> - multiple choice questionnaires 								

(4) ATTACHED BIBLIOGRAPHY

<p> Diamandopoulos, P. (2002). <i>School Pedagogic</i>. Athens: Papazisis (in Greek).</p> <p> Goodman, G.S. (2010). <i>Educational psychology reader: the art and science of how people learn</i>. New York: Peter Lang.</p> <p> Malott, C.S. (2011). <i>Critical pedagogy and cognition: an introduction to a postformal educational psychology</i>. New York: Springer.</p> <p> Manos, K. (1997). <i>Teenage Psychology: Evolutionary Psychology</i>. Athens: Grigoris (in Greek).</p>
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📖 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.

11. Nikolaos Mamalis

Composing strategies at the National Theater (1932-2005) - 34EE601

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE601	SEMESTER	Spring Semester
COURSE TITLE	Composing strategies at the National Theater (1932-2005)		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS

Lectures, interactive lecturing,	3	5 ECTS
power-point presentations, audio-visual aids, written assessments		
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background	
PREREQUISITE COURSES:	No prerequisite	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (and English for Erasmus students)	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES	
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS361/	

(1) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
COURSE OBJECTIVES:

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

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

Also the composing tactics applied in conjunction with the evolution and history of music in the 20th and 21st centuries are presented.

LEARNING OUTCOMES:

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

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

_reflect on the trends of modern European music.

- acquire the ability to recognize the musical novelties that emerged at the National Theater concerning the Ancient Drama and to compare them with those applied in Theaters in Europe.

General Competences

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

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

Decision-making
Working independently

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

(2) SYLLABUS

COURSE CONTENTS

- _ Views of Greek composers on how to invest in Ancient Tragedy.
- _ First investments in Ancient Tragedy.
- _ Theories about the "Greekness" of the music for the Ancient Theater.
- _ Contemporary Music and music for the Ancient Theater.
- _ The musical avant-garde, the age of experimental and electronic music.

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

	(2 nd Section 1-35) Bibl. Siopsi (2012).	Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
4. The founding of the National Theatre: The National Theatre (1932-1940) in the Interwar period	Lesson notes (Forth document pp. 1-19) Power Point slides (3 rd Section 1-35) Bibl. Siopsi (2012)	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
5. World War II, the National Resistance and the Civil War (1940-1950)	Lesson notes (Forth document pp. 20-31) Power Point slides (4 th Section 1-35) Bibl. Collective (2012).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
6. 1950-1960 and the new directions in musical accompaniment (Hatzidakis, Theodorakis)	Lesson notes (Forth document pp. 32-62) Power Point slides (5 th Section 1-35) Musical examples Bibl. Theodorakis, M. (1986).	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
7. Musical innovation and productions of Ancient Drama (1960-1967)	Lesson notes (Fifth document pp. 63-71) Power Point slides (6 th Section 1-25)	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater

	<p>Musical examples, Musical interpretation</p> <p>Bibl. Romanou, K. (2006).</p>	<p>http://www.nt-archive.gr/</p>	
<p>8. Music avant-garde. The era of the magnet tape. (Xenakis, Christou)</p>	<p>Lesson notes (Fifth document pp. 71- 80)Power Point slides (7thSection 1-25)</p> <p>Musical examples, Musical interpretation</p> <p>Bibl.Lucciano (1983)</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>	
<p>9. The Dictatorship (1967- 74) and the National Theatre</p>	<p>Lesson notes (Fifth document pp. 81- 99)Power Point slides (8thSection 1-25)</p> <p>Musical examples, Musical interpretation</p> <p>Bibl.Xenakis, I. (2013).</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>	
<p>10. Music during the Minotis administration (1974-1981)</p>	<p>Lesson notes (Fifth document pp. 99- 109)Power Point slides (9thSection 1-25)</p> <p>Musical examples, Musical interpretation</p> <p>Bibl. Siopsi (2012)</p>	<p>https://eclass.uop.gr/courses/TS361</p> <p>Digitized Archive of the Greek National Theater</p> <p>http://www.nt-archive.gr/</p>	

11 ThemusicforEuropean and modern Greek theatrefrom 1974 to 1981.	Lesson notes (Fifth document pp. 109-119)Power Point slides (10 th Section 1-23) Musical examples, Musical interpretation	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
12. Greek composers at the National Theatre from 1981 to 2005	Lesson notes (Sixth document)Power Point slides (11 th Section 1-25) Musical examples, Musical interpretation	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/
13.Summary, Conclusions	A brief review of the course	https://eclass.uop.gr/courses/TS361 Digitized Archive of the Greek National Theater http://www.nt-archive.gr/

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, ear training exercises, communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational</i>	Activity	Semester workload
	Lectures,	40
	interactive teaching,	20
	Ear training practice	25

<p><i>visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table> <tr> <td>Study and analysis of bibliography</td> <td>40</td> </tr> <tr> <td>Course total</td> <td>125</td> </tr> </table>	Study and analysis of bibliography	40	Course total	125
Study and analysis of bibliography	40				
Course total	125				
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek</p> <p>Methods of evaluation:</p> <p>Formativeevaluation :</p> <ul style="list-style-type: none"> - Individual response to musical examples - Written work, public presentation(30 %) - Written examination(70%) 				

5. ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Collective (2007), <i>Music</i>, Ap. Kostios (ed). Athens: EkdotikiAthion (in Greek)</p> <p>Collective (2012). <i>Dimitris Mitropoulos (1896-1960) 50 yearslater. ConferenceProceedings, Athens, Megaron</i>. Athens: Orpheus. (in Greek)</p> <p>Kalomoiris, M. (1957). <i>Musical Morphology</i>, Volume Five: Forms in Classical and Newer <i>Music</i>. Athens: M. Gaetanos.</p> <p>Lambelet, G. The National Music. <i>Panathinea</i> 15/11 (1901), 82-90 and 30/11/1901, 126-131.</p> <p>Lucciano, Anna-Martine (1983, 1987). <i>Jani Christou, The Works and Temperament of a Greek Composer</i>. Translated by GiorgosLeotsakos. Athens: Vivliosynergatiki.</p>

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

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

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

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

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

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

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

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

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

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

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

- *Related academic journals:*

12. Eftichis Pirovolakis

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

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

COURSE CODE	34EE642	SEMESTER	Spring
COURSE TITLE	<i>Aesthetics, Ethics, Politics (II): From the Modern Era to the 20th century</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	<i>Aesthetics, Ethics, Politics (I): From Antiquity to the Renaissance</i>		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/		

(1) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <p>Course Objectives: The course supplements the winter semester course 'Aesthetics, Ethics, Politics (I): From Antiquity to the Renaissance'. Its objective is to familiarise the students with the main developments in aesthetics from the Enlightenment and German idealism to the beginning</p>

of the 20th century. The students will become acquainted with the way in which certain philosophers, from early modernity onwards, interpret specific issues in aesthetics and the arts. The course aims to encourage the students realise the degree to which the philosophical construal of the arts, since the Enlightenment, must or must not have ethics and politics as a point of reference.

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

- will have an overall picture of the most significant developments in aesthetics from early modernity to the 20th century.
- will be able to understand, to analyse and to present the aesthetic theories of the main thinkers of that period.
- will be able to compare and evaluate the arguments and the philosophical theses of those thinkers with respect to the relation of art to ethics and politics.
- will be in a position to understand and assess contemporary aesthetic theories.
- having come into contact with specific philosophical texts, they will be capable of consulting them, of understanding and of analysing them autonomously.

General Competences

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

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

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

(2) SYLLABUS

COURSE CONTENT: The course focuses on and critically studies the main developments in the field of aesthetics from the modern era to the 20th century, having as a point of reference the relation between ethics and the arts. Some of the themes that will be investigated are the mimetic

function of art, the ethical value of the arts, the concepts of the beautiful and the sublime, the form-content relation, taste and the aesthetic judgment, the role of the imagination and of genius in artistic production, the relation between art and reality. Those issues will be examined with reference to the aesthetic theories of Baumgarten, Locke, Hume, Burke, Kant, Hegel, Schopenhauer, Nietzsche, etc. The explication of such theories will help students become familiar with the historical transformations of aesthetics from the Enlightenment and German idealism to the beginnings of the 20th c.

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the philosophy of the Enlightenment and its two prevalent streams, rationalism and empiricism.		
2. Descartes and Baumgarten (aesthetics and rationalism, introduction of the term 'aesthetics').	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
3. Bacon and Hobbes (the psychological foundation of the arts, imagination and artistic creativity, empiricism).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
4. Locke(imagination and wit, the metaphorical language of poetry).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
5. Hume (the faculty of taste, a critical approach to the beautiful, aesthetic judgment and truth).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
6. Burke (the aesthetic qualities of the beautiful and the sublime, two types of aesthetic pleasure).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
7. Kant (introduction to his critical philosophy, what is an aesthetic judgment?).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
8. Kant (the qualities of the aesthetic judgment, aesthetics	Selected extracts from Immanuel Kant, <i>The Critique of Judgment</i> , trans. K.	COURSE WEBSITE (URL)

and/or ethics, form and disinterest).	Androulidakis, Ideogramma, Athens 2002.	
9. Kant (the sublime, the aesthetic ideas).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
10. Kant (artistic genius, the autonomy of the arts).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
11. Hegel (the metaphysical role of art, sensible form and content).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
12. Hegel (the three periods of the arts, religion and art).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)
13. Nietzsche (the origin of artistic creativity, the deeper function of art).	Monroe C. Beardsley, <i>The History of Aesthetic Theories from Classical Antiquity to the Present</i> , trans. D. Kourtovik, Nefeli, Athens 1989.	COURSE WEBSITE (URL)

(3) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>	Activity	Semester workload
	Lectures	39
	Seminars	13
	Study and analysis of bibliography	20
	Autonomous study	53

<p>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</p>	<p>Course total 125</p>
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation:</p> <p>Written examination (explication and analysis questions)</p>

(4) ATTACHED BIBLIOGRAPHY (in Greek)

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

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

GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EE643	SEMESTER	Spring
COURSE TITLE	<i>European Philosophy and Drama in the 20th century</i>		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background		
PREREQUISITE COURSES:	---		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/		

(1) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <p>Course Objectives: The course aims to encourage the students understand the way in which specific philosophers of the 20th century have construed drama and a series of issues concerning</p>
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dramatic performance and representation. The students will explore and reflect on the approaches of philosophers such as Sartre, Ricoeur and Derrida, by studying both primary and secondary texts. In this way, the students will have an overview of significant contemporary interpretations of drama in the context of philosophical strands such as existentialism, hermeneutics and deconstruction.

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

- Will become familiar with the main developments in the philosophy of drama in the 20th century.
- Will be able to understand and evaluate the arguments of the philosophers and thinkers studied on the course.
- Will be able to identify other relevant texts of the 20th c., by philosophers or dramatologists, to understand them autonomously and to reflect on them.
- Will be able to compare and assess the arguments formulated in current debates on drama and theatrical practice.
- Will be able to formulate themselves a well-argued theoretical view and critically to approach the position of others with respect to issues relevant to drama.

General Competences

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

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

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

(2) SYLLABUS

COURSE CONTENT: The course examines a series of contemporary philosophical approaches to drama and theatrical practice. In virtue of the fact that drama constitutes an artistic form that

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

Attendance is mandatory.

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the problematics of the course, explication of relevant philosophical concepts.		
2. Sartre (introduction to his existentialist philosophy, subjectivity and solitude).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
3. Sartre (responsibility, action and freedom, being-in-itself, being-for-itself).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
4. Sartre (his drama and the tragicality of existence, commentary on specific works by Sartre).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
5. Sartre (denial and nothingness in Sartre's drama).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
6. Ricoeur (introduction to the philosophy of hermeneutics, human finitude, evil and fallibility).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher</i>	COURSE WEBSITE (URL)

	<i>in the 20th century</i> , Kardamitsas, Athens 1997.	
7. Ricoeur (critique of Sartre's existentialism).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
8. Ricoeur (construals and approaches to ancient Greek tragedy).	Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i> , Kardamitsas, Athens 1997.	COURSE WEBSITE (URL)
9. Artaud (the theatrical stage, text and author, Oriental and Western drama).	Antonin Artaud, <i>The Theatre and its Double</i> , trans. P. Matesis, Dodoni, Athens 1992.	COURSE WEBSITE (URL)
10. Artaud (the theatre of cruelty, undermining representation and mimesis).	Antonin Artaud, <i>The Theatre and its Double</i> , trans. P. Matesis, Dodoni, Athens 1992.	COURSE WEBSITE (URL)
11. Derrida (introduction to deconstruction, deconstruction and representation).	Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i> , trans. K. Papagiorgis, Kastaniotis, Athens 2003.	COURSE WEBSITE (URL)
12. Derrida (his approach to Artaud's theatre of cruelty).	Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i> , trans. K. Papagiorgis, Kastaniotis, Athens 2003.	COURSE WEBSITE (URL)
13. Derrida (the concept of 'archi-performance', the theatre and the sacred).	Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in <i>Writing and Difference</i> , trans. K. Papagiorgis, Kastaniotis, Athens 2003.	COURSE WEBSITE (URL)

(3) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching and in communication with students (Powerpoint presentations, e-Class).	
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	39
	Seminars	13
	Study and analysis of bibliography	20
	Autonomous study	53
	Course total	125
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Methods of evaluation:</p> <p>Written examination (explication and analysis questions)</p>	

(4) ATTACHED BIBLIOGRAPHY

<p>📖 Chara Mpakonikola-Georgopoulou, <i>The Tragic, Tragedy and the Philosopher in the 20th century</i>, Kardamitsas, Athens 1997. (in Greek)</p> <p>📖 Chara Mpakonikola-Georgopoulou, <i>Philosophy and Dramaturgy</i>, Bibliogonia, Athens 1991. (in Greek)</p> <p>📖 Antonin Artaud, <i>The Theatre and its Double</i>, trans. P. Matesis, Dodoni, Athens 1992. (in Greek)</p>

📖 Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation", in *Writing and Difference*, trans. K. Papagiorgis, Kastaniotis, Athens 2003. (in Greek)

📖 Karl Jaspers, *On the Tragic*, trans. Th. Loupasakis, Erasmos, Athens 1990. (in Greek)

📖 Max Scheler, *The Phenomenon of the Tragic*, trans. Th. Loupasakis, Erasmos, Athens 2005. (in Greek)

14. Stylianos Rodarelis

Spanish Language and Spanish Theatre Terminology II - 02YX008I

- **General**

Faculty : of Fine Arts

Department : of Theatre Studies

COURSE CODE: 02YX008I

TYPE OF COURSE: Elective

LEVEL OF COURSE: Undergraduate

SEMESTER: 3rd Winter Semester

NUMBER OF CREDITS ALLOCATED: 4 ECTS Credits

Teaching hours per week : 3

Subject : *Spanish Language workshop*

Prerequisites: *Spanish Language and Theatre Terminology I*

- Official teaching language : Spanish and Greek
- Open to Erasmus Students: Yes

URL : <http://openclass.teilar.gr/courses/ts208>

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 extracts from theatrical plays written by contemporary Spanish playwrights. 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. Familiarization with plays written by contemporary Spanish playwrights will enable students to live up to the linguistic expectations of the European program “ Erasmus”.

General skills

- Independent assignment
- Enhancement of free creative thinking.

COURSE CONTENTS

The course includes the following teaching modules:

- Everyday dialogues.
- Practice of theatre language and special terminology.
- Reading theatrical plays and extracts from theatrical texts of the 21st century.
- Improvisation based on the theatrical plays that have been taught.

ΤΙΤΛΟΣ ΕΝΟΤΗΤΑΣ	ΒΙΒΛΙΟΓΡΑΦΙΑ	ΣΥΝΔΕΣΜΟΣ ΠΑΡΟΥΣΙΑΣΗΣ
1 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española en la segunda década del siglo XXI</i> σ.σ. .9-44 .- Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
2 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española en la segunda década del siglo XXI</i> σ.σ..45-79 .- Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
3 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española en la segunda década del siglo XXI</i> σ.σ. .81-123	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)

	. - Όροι Θεατρικής Παράστασης	
4 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española</i> 200-2018 σ.σ. .9-56 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
5 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española</i> 200-2018 σ.σ. .57-101 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
6 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española</i> 200-2018 σ.σ. .103-118 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
7 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española</i> 200-2018 σ.σ. .119-141 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
8 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>La dramaturgia española</i> 200-2018 σ.σ. .143-207 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
9 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Como ceniza blanca sobre una hoguera</i> σ.σ. 9-79	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)

	. - Όροι Θεατρικής Παράστασης	
10 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Madame Duval</i> σ.σ. 16-92 - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
11 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Cuanto se pierde un zapato se pierde una guerra</i> σ.σ. .9-70 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
12 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>Manifiesto capitalista para destruir corazones.</i> σ.σ. .9-70 - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)
13 ΘΕΑΤΡΙΚΑ ΚΕΙΜΕΝΑ	- <i>El troquel</i> σ.σ. .17-72 . - Όροι Θεατρικής Παράστασης	ΗΛΕΚΤΡΟΝΙΚΗ ΣΕΛΙΔΑ ΜΑΘΗΜΑΤΟΣ (URL)

3. TEACHING METHODS- ASSESSMENT

- **Organisation of teaching:**

Activity	Semester workload
Lecture	10
Assignment	36
Interactive teaching	34
Independent Study	20
Total	100
- **STUDENTS' ASSESSMENT**
- **Assessment language:** Greek and Spanish

- **Assessment method:**
 - Attendance to lecture 10%
 - Assignments 60%
 - Written exam 60%

4. RECOMMENDED READING

- 📖 Rodarelis, S. (2010) *Basic rules of Spanish Grammar*, Athens, Iaspis.
- 📖 Rodarelis, S. (2010) *Theatrical play terminology*, Athens, Iaspis.
- 📖 Stylianos Rodarelis, (2018) *La dramaturgia española en la segunda década del siglo XXI*, Athens, Iaspis.
- 📖 Stylianos Rodarelis, (2018) *La dramaturgia española 200/2018*, Athens, Iaspis.
- 📖 Néstor Villazón, (2017) *Como ceniza blanca sobre una hoguera*, Trabe, Uvieu.
- 📖 .Laura Aparicio, (2018) *Cuanto se pierde un zapato se pierde una guerra*, Madrid, Ediciones Invasoras
- 📖 Antonio Miguel Morales, (2017) *Madame Duval*, Madrid, Ediciones Irreverentes .
- 📖 Julio Fernández Peláez, (2013) *Manifiesto capitalista para destrozor corazones*, Madrid, Ediciones Irreverentes.
- 📖 Ignacio Pajón Leyra, (2012) *El troquel*, Madrid, Universidad Complutense de Madrid.
- 📖 Olga Mínguez Pastor, (2014) *Pasajes a Orán*, Madrid, Ediciones Irreverentes.

15. Christina Oikonomopoulou

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

SCHOOL	School of Fine arts	
ACADEMIC UNIT	Department of Theatrical Studies	
LEVEL OF STUDIES	Undergraduate	
COURSE CODE	34EE233	SEMESTER 6 th or 8 th
COURSE TITLE	Contemporary Theater of the World II (Francophone Africa, Caribbean Islands, Indian Ocean, Canada)	

INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures and Laboratories (approach, interpretation, creative reproduction and reflection on extracts from the theatrical works analyzed during the lectures)		3 hours	5 ECTS
COURSE TYPE	General Background		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS344/		

(1) LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course in 13 sessions, students should be able to understand, recognize, interpret, decode and analyze the theatrical and literary works of contemporary French-speaking dramaturgists and writers from Africa, the Caribbean Islands (Antilles), Indian Ocean and Canada, based on the basic principles and characteristics of French-speaking dramatic production, such as the historical background of French-speaking France, the use of French, the peculiarities of the French-speaking geographical area, and the specific thematic, aesthetic and stylistic features of each French-speaking geographic theatrical production.</p>
General Competences
<p>Considering the above, the course aims at:</p>

- the acquaintance, decoding, evaluation and reflection of modern theatrical scripts from all over the world in French by the student audience,
- recognition and evaluation of modern theatrical and literary movements (post-colonial writing, female writing, aesthetic minimalism, interculturalism, elements of culture and assimilation, writing of immigration and diversity) by the student concerned,
- the cultivation of critical thinking, the opening of cultural horizons, the realization of the relativity of western theatrical writing,
- in cultivating and respecting diversity and multiculturalism,
- in the critique and self-criticism of the facts of society and the culture of the modern world,
- the promotion of creative thinking.

(2) SYLLABUS

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

Section titles	Recommended reading	Presentation link
1. Francophonie, francophone theatre and literature in Africa (1st part)	Chalaye, Sylvie (s.d.), <i>Le Théâtre de Kossi Efoui : une poétique du marronnage</i> , <i>Africultures</i> , n° 86, 2011.	https://eclass.uop.gr/modules/document/?course=TS344
		Op. cit.

2. Francophonie, francophone theatre and literature in Africa (2nd part)	Chalaye, Sylvie, <i>Dramaturgies africaines d'aujourd'hui en dix parcours</i> , Lansman, 2001.	
3. Francophonie, francophone theatre and literature in Africa (3rd part)	Chalaye, Sylvie, <i>L'Afrique noire et son théâtre au tournant du XXe siècle</i> , Presses Universitaires de Rennes, 2001.	Op. cit.
4. Francophonie, francophone theatre and literature in Africa (4rd part)	Chalaye, Sylvie, <i>L'Afrique noire et son théâtre au tournant du XXeme siècle</i> Rennes, Presses universitaires de Rennes, 2001. Fiangor, Rogo Koffi, <i>Le Théâtre africain francophone : analyse de l'écriture, de l'évolution et des apports interculturels</i> , Paris, L'Harmattan, 2002.	Op. cit.
5. Francophonie, francophone theatre in Antilles (CaribbeanIslands)	Jones, Bridget, et Dickson E., Littlewood, <i>Paradoxes of French Caribbean Theatre. An Annotated Checklist of Dramatic Works. Guadeloupe, Guyane, Martinique, from 1900</i> , Londres, Roehampton Institute, 1997.	Op. cit.
6. Francophonie, francophone theatre in Antilles (CaribbeanIslands)		Op. cit.

7. Francophonie, francophone theatre in Indian Ocean	Hawkins, Peter. <i>The Other Hybrid Archipelago: Introduction to the Literatures and Cultures of the Francophone Indian Ocean</i> . Lanham, Maryland, Lexington Books, 2007.	Op. cit.
8. Francophonie, francophone theatre in Indian Ocean		Op. cit.
9. Francophonie, francophone theatre in Canada (1st part)	Wagner, Anton (s.d.), <i>Contemporary Canadian Theatre : New World Visions</i> . Toronto, Simon & Pierre, 1985.	Op. cit.
10. Francophonie, francophone theatre in Canada (2nd part)		Op. cit.
11. Francophonie, francophone theatre in Canada (3rd part)		Op. cit.
12. Francophonie, francophone theatre in Canada (4th part)		Op. cit.

13.	Recapitulation and conclusions	Op. cit.

(3) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Ppt, Skype, DVD, Internet, Video	
TEACHING METHODS	Activity	Semester workload
	Lectures	60
	Theoretical laboratories	40
	Writing of essays	25
STUDENT PERFORMANCE EVALUATION	<p>Assessment language: Greek</p> <p>Assessment methods: Written examination, Tasks,</p> <p>Participation in laboratory exercises</p> <p>Participation and demonstration of interest in lectures</p>	

(4) ATTACHED BIBLIOGRAPHY

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

16. Eleni Papalexiou

Ancient Greek Tragedy on the Modern Stage - 34EX305

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Dept. of Theatre Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	34EX305	SEMESTER	Spring
COURSE TITLE	Ancient Greek Tragedy on Modern Stage		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Free Elective		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek and French		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.uop.gr/courses/TS293/		

(1) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Objectives

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

Learning Outcomes

Upon completing this course the students are expected:

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

General Competences

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

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

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Working independently
- Team work
- Working in an international environment
- Working in an interdisciplinary environment
- Production of new research ideas
- Respect for difference and multiculturalism
- Criticism and self-criticism
- Production of free, creative and inductive thinking

(2) SYLLABUS

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

Section titles	RECOMMENDED READING	Presentation link
1. Introduction to the stage elements of ancient Greek tragedy	Wiles, D. (2000). <i>Greek Theatre Performance: An Introduction</i> . Cambridge University Press.	COURSE WEBSITE (URL)
2. The issue of revival of the ancient Greek drama and the birth of drama per musica	Benedetto, M. (2007). <i>Θέατρο εποχών μοντέρνων</i> , Αθήνα: Μίλητος. Horton Lawrence Roe (1951). <i>The Camerata de' Bardi and the foundations of music drama</i> , Madison: University of Wisconsin.	COURSE WEBSITE (URL)
3. The first staging attempts 16 th -18 th centuries	Mazzoni, St. (2013). "Edipo tiranno all'Olimpico di Vicenza (1585)", <i>Dionysus ex machina</i> IV, 280-301. Μαυρομούστακος, Π. (2007). «Η παράσταση των Περσών του Αισχύλου στη Ζάκυνθο το 1571. Νέα ερωτήματα για ένα παλιό αίνιγμα». <i>Ζητήματα Ιστορίας του Νεοελληνικού Θεάτρου</i> , επιμ. Ν. Παπανδρέου, Ε. Βαφιάδη, Ηράκλειο: Πανεπιστημιακές εκδ. Κρήτης, 1-24.	COURSE WEBSITE (URL)
4. The reception of ancient Greek tragedy in 19th c. Europe and the Greek speaking world. The dawn of the 20 th century.	Fischer-Lichte, E. (2017). <i>Tragedy's Endurance: Performances of Greek Tragedies and Cultural Identity in Germany since 1800</i> , Oxford University Press Wardhaugh, J. (2011). "Parisian stars under a Provençal sky. The Théâtre Antique d'Orange and	COURSE WEBSITE (URL)

	<p>the making of Mediterranean Culture, <i>Nottingham French Studies</i>, 50/1, 7-18.</p> <p>Ροδάς Μ.Λ. (1944). <i>Μορφές του θεάτρου</i>. Κωνσταντίνος Χριστομάνος, Αθήνα: Πήγασος.</p> <p>Σιδέρης Γ. (1976). <i>Το αρχαίο θέατρο στην νεοελληνική σκηνή 1821-1927</i>, Αθήνα: Ίκαρος.</p> <p>Σπάθης, Δ. (2008). «Ο Φιλοκλήτης του Σοφοκλή διασκευασμένος από τον Ν. Πίκο», <i>Ο Διαφωτισμός και το νεοελληνικό θέατρο</i>, Θεσσαλονίκη: UniversityStudioPress, 145-172.</p>	
5. The First and Second Delphic Festival	<p>Γεωργοπούλου, Β. (2003). «Δελφικές Γιορτές και θεατρική κριτική της εποχής», <i>Ο Σικελιανός και το θέατρο</i>, επιμ.: Κ. Πετράκου, Α. Μουζενίδου, Αθήνα: Ελληνικά Γράμματα.</p> <p>Palmer-Sikelianos, E. (1993). <i>Upward panic. The autobiography of Eva Palmer-Sikalianos</i>, Philadelphia: Harwood Academic Publishers.</p> <p>Van Steen, G. (2002). "The world's a circular stage. Aeschylus through the eyes of Eva Palmer Sikelianou", <i>International Journal of the Classical Tradition</i> 8/3, 375-393.</p>	COURSE WEBSITE (URL)
6. The contribution of Max Reinhardt and Photos Politis	<p>Arvaniti, Katerina (2010). <i>Ancient Greek Tragedy in the Greek National Theatre</i>, vol. 1, Athens: Nepheli.</p> <p>Πολίτης, Φ. (1915). «Το αρχαίο θέατρο», <i>Νέα Ελλάδα</i>, 11.01.1915.</p>	COURSE WEBSITE (URL)
7. Dimitris Rondiris and the Greek National Theatre School	<p>Ροντήρης, Δ. (1977). «Όχι σε μουσειακή αναπαράσταση. Άμεση συγκίνηση του θεατή», <i>Θέατρο</i> 55-56, 77.</p>	COURSE WEBSITE (URL)
8. The stagings of Karolos Koun	<p>Κουν, Κ. (1976). «Μαγεία, πάθος και συγκίνηση. Κυρίαρχα στοιχεία της τραγωδίας», <i>Θέατρο</i> 51-51 (8/76), 50-52.</p>	COURSE WEBSITE (URL)
9. Staging the dramatic text	<p>Papalexioy, Eleni (2009). "Contemporary stage approaches to Greek tragedy", <i>Scientific Bulletin of Arts</i>, 1, 225-244.</p>	COURSE WEBSITE (URL)

10. Anthropological approaches and the search for the Primordial	Ξεπαπαδάκου, Α. (2016). «Μία αρχαία γυναίκα» Η Μαρία Κάλλας ως Μήδεια στην ομότιτλη ταινία του Πιερ Πάολο Παζολίνι», <i>Θεάτρου Πόλις 2</i> (2016): 81-98.	COURSE WEBSITE (URL)
11. Corporal logos	<i>Theodoros Terzopoulos and Attis Theatre: Retrospective, method, comments.</i> (2000). Athens: Agra.	COURSE WEBSITE (URL)
12. Interculturalism	Papalexiou, E. (2005). <i>La tragédie grecque sur la scène contemporaine</i> . Lille : ANRT, Université de Lille.	COURSE WEBSITE (URL)
13. Personal mythologies	Papalexiou, E. (2009). <i>Romeo Castellucci / Societas Raffaello Sanzio. When the words turn into matter</i> , Athens: Plentron.	COURSE WEBSITE (URL)

(3) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Extended use of ICT in teaching and communication with students.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as</i>	Activity	Semester workload
	Lectures	95
	Study	30
	Course total	125

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

(4) ATTACHED BIBLIOGRAPHY

<p>📖 <i>A stage for Dionysus. Theatrical Space and Ancient Greek Drama</i> (1999). Athens: Kapon.</p> <p>📖 Andreadis, Yangos (ed. 2005). <i>On the traces of Dionysus</i>. Athens: I. Sideris.</p> <p>📖 Arvaniti, Katerina (2010). <i>Ancient Greek Tragedy in the Greek National Theatre</i>, vol. 1, Athens: Nepheli.</p> <p>📖 Duroux, Rose & Urdician Stéphanie (eds. 2010). <i>Les Antigones Contemporaines (de 1945 à nos jours)</i>. Presses Universitaires Blaise Pascal, Collection Mythographies et sociétés, premier trimestre.</p> <p>📖 Foley, Helene P. (2012). <i>Reimagining Greek Tragedy on the American Stage</i>. Berkeley & Los Angeles: University of California Press.</p> <p>📖 Gogos, Savvas & Georgousopoulos, Kostas (eds-2004). <i>Epidaurus</i>. Athens: Militos.</p> <p>📖 Goldhill, Simon (2007). <i>How to Stage Greek Tragedy Today</i>. Chicago: University of Chicago Press.</p> <p>📖 Ioannidou, Eleftheria & Hanratty Conor (eds-2011). <i>Epidaurus Encounters: Greek Drama, Ancient Theatre and Modern Performance</i>. Berlin: Parodos Verlag.</p> <p>📖 McDonald, Marianne (1992). <i>Ancient Sun, Modern Light: Greek Drama on the Modern Stage</i>. New York: Columbia University Press.</p> <p>📖 Mee, Erin B. & Foley Helene P. (2011). <i>Antigone on the Contemporary World Stage</i>. Oxford: Oxford University Press.</p> <p>📖 Papalexiou, Eleni (2005). <i>La tragédie grecque sur la scène contemporaine</i>. Lille : ANRT, Université de Lille.</p> <p>📖 Papalexiou, Eleni (2009). "Contemporary stage approaches to Greek tragedy", <i>Scientific Bulletin of Arts</i>, 1, 225-244.</p> <p>📖 Papalexiou, Eleni (2010). « Le mythe de Prométhée et ses représentations contemporaines », <i>Créatures et Créateurs de Prométhée</i>. Presses Universitaires de Nancy, 291-300.</p>

📖 Papalexiou, Eleni (2011). « L'actualité politique dans les représentations contemporaines de la tragédie grecque ». *Théâtres Politiques*, Collection MSHE Ledoux, Presses Universitaires de Franche-Comté, 305-315.

📖 Papalexiou, Eleni (2013). « Le chœur antique et ses aspects divers sur la scène contemporaine », *Présence de la danse dans l'antiquité – Présence de l'antiquité dans la danse*. Caesarodunum, XLII - XLIII, 281-295.

📖 Rehm, Rush (2002). *The Play of Space: Spatial Transformation in Greek Tragedy*. Princeton N.J: Princeton University Press.

📖 Šípová, N. Pavlína & Sarkissian Alena (eds–2007). *Staging Classical Drama around 2000*. Newcastle: Cambridge Scholars Press.

📖 *TheodorosTerzopoulosandAttisTheatre: Retrospective, method, comments*. (2000).Athens: Agra.

17. AIMILIA VALVI

Voice Training for Actors

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	Spring (6 th /8 th)
COURSE TITLE	Voice Training for Actors		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
lectures, workshops	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised</i>	Specialised general knowledge / skills development		

<i>general knowledge, skills development</i>	
PREREQUISITE COURSES:	ESSENTIAL ELEMENTS OF ACTING: THEORY AND PRACTICE
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	
COURSE WEBSITE (URL)	

(12) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Learning outcomes for the students of this course:</p> <p>1. Practice</p> <p>-application of methods and vocal techniques.</p> <p>2. Composition</p> <p>-Systematic work on the (vocally) required expression of a theatrical text.</p>
<p>General Competences</p> <p><i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does</i></p>

the course aim?

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

.....

1. Working independently
2. Team work
3. Criticism and self-criticism
4. Decision-making
5. Respect for difference and multiculturalism
6. Showing social, professional and ethical responsibility and sensitivity to gender issues
7. Respect for the natural environment

(13) SYLLABUS

- **COURSE CONTENTS**

Short Course Description

During the courses, students are introduced to vocal training methods of preparing the actor for public or performance environments with emphasis on voice work.

The voice training course content - in two parts:

A) vocal training using different methods and techniques.

B) Artistic composition and application to text work. The emphasis is equally on the management of speech as a carrier of meaning, but also on the autonomous value and musicality of words, breath, vocal tone and sounds produced by the human voice.

The course is developed in 13 teaching units.

Τίτλος ενότητας	Βιβλιογραφία	Σύνδεσμος παρουσίασης
1. Introduction to vocal anatomy and breath capacity. Vocal Training.	Berry Cicely, <i>Voice and the actor</i> , New York, Wiley Publishing, Inc., 1991.	Course link (e-class.uop)
2. Vocal Training. – The vocal Tree.	Linklater Kristin, <i>Freeing the natural voice</i> , New York and Hollywood, Drama Publishers, 1976	Course link (e-class.uop)
3. Vocal Training. Sounding exercises.	Παπακωνσταντίνου Νίκος, <i>Αγωγή του Λόγου</i> , Αθήνα, Κράτηση Α.Σταύρου, 2014.	Course link (e-class.uop)
4. Vocal Training. An Introduction to the Vocal View Points – Ρυθμός.	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης</i> , (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2	Course link (e-class.uop)

5.	Vocal Training. Vocal View points. – Exploring the musicality of the voice.	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης, (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2</i>	Course link (e-class.uop)
6.	Vocal Training. Vocal View Points. – Dynamics / Power	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης, (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2</i>	Course link (e-class.uop)
7.	Vocal Training. Composition and application of vocal View Points on the text.	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης, (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2020.</i>	Course link (e-class.uop)
8.	Vocal training. Projecting the sound on the text.	Selective Bibliography	Course link (e-class.uop)
9.	Vocal training Lips, tongue and consonants	Berry Cicely, <i>Voice and the actor</i> , New York, Wiley Publishing, Inc., 1991.	Course link (e-class.uop)
10.	Vocal training.	Selective Bibliography	Course link (e-class.uop)

<p>Diaphragmatic / breathing exercises – techniques</p> <p>Laugh / Cry</p>		
<p>11. Vocal training.</p> <p>General rehearsals for the preparation of an open presentation - vocal improvisation</p>	<p>Selective Bibliography</p>	<p>Course link (e-class.uop)</p>
<p>12. Vocal training.</p> <p>General rehearsals for the preparation of an open presentation - vocal improvisation in text.</p>	<p>Selective Bibliography</p>	<p>Course link (e-class.uop)</p>
<p>13. Vocal training.</p> <p>Open presentation of vocal training of individual vocal improvisation in text.</p>	<p>Selective Bibliography</p>	<p>Course link (e-class.uop)</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice</i></p>	<p>Degree of discipline in performing the exercises</p> <p>Degree of availability for the assimilation of voice and orthophony instructions.</p>	

<p>questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	Degree of self-action and initiative for the management of vocal improvisations.
	Stage utilization of physical and vocal skills.
	Final presentation of practical vocal applications in the form of artistic creation.

TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY</p> <p>Face-to-face, Distance learning, etc.</p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p>Use of ICT in teaching, laboratory education, communication with students</p>	Use of e-class platform, communication with students	
<p>TEACHING METHODS</p> <p>The manner and methods of teaching are described in detail.</p> <p>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</p>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	8
	interactive teaching and rehearsals between the courses	52
	Final rehearsals	21
	Artistic workshop	44

<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>		
	Course total	125
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek</p> <p>Final presentation of practical vocal applications. The presentation is individual and evaluates the degree of completeness of the student's artistic interpretation based on the following criteria:</p> <p>Degree of discipline in performing the exercises</p> <p>Degree of availability for the assimilation of voice and orthophony instructions.</p> <p>Degree of self-action and initiative for the management of proposals - vocal improvisations.</p> <p>Stage utilization of physical and vocal skills.</p>	

	<p>Final presentation of practical vocal applications in the form of artistic creation.</p>
	<p>To avoid the risk of intense subjectivity, assessments and comments are made public during the course.</p> <p>Also, at the beginning of the semester, students are informed about the special evaluation criteria that apply to this course.</p>

ATTACHED BIBLIOGRAPHY

<p> BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης, (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2020.</i></p> <p> Berry Cicely, <i>Voice and the actor</i>, New York, Wiley Publishing, Inc., 1991.</p> <p> Linklater Kristin, <i>Freeing the natural voice</i>, New York and Hollywood, Drama Publishers, 1976.</p> <p> Μάρσαλ Λόρνα, <i>Το σώμα μιλά</i>, (μτφρ. Αργυρώ Πιπίνη-Νίκη Προδρομίδου), Αθήνα, Κοάν, 2001.</p> <p> Όντα Γίτσι, Μάρσαλ Λόρνα, <i>Ο άορατος ηθοποιός</i>, (μτφ. Θεωρή Τσαπακίδης-Μαριλίτα Λαμπροπούλου), Αθήνα, Κοάν, 2003.</p> <p> Μουδατσάκης Τηλέμαχος, <i>Η ορθοφωνία στο θέατρο και στην εκπαίδευση</i>, Αθήνα, Εξάντας, 2000.</p> <p> Παπακωνσταντίνου Νίκος, <i>Αγωγή του Λόγου</i>, Αθήνα, Κράτηση Α.Σταύρου, 2014.</p> <p> Rodenburg Patsy, <i>The actor speaks</i>, London-New York,, Methuen Drama, 1998</p> <p>Τοματίς Αλφρέντ, <i>Το αυτί και η φωνή</i>, (μτφρ. Παγουλάτου Μαρία), Αθήνα, Ελληνικά Γράμματα, 1999.</p>
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18. AIMILIA VALVI

TEXT WORK FOR ACTORS

SCHOOL	SCHOOL OF FINE ARTS
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ACADEMIC UNIT	DEPARTMENT OF THEATRE STUDIES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	Spring (6 th /8 th)
COURSE TITLE	Text Work for Actors		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
lectures, workshops		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge / skills development		
PREREQUISITE COURSES:	ESSENTIAL ELEMENTS OF ACTING: THEORY AND PRACTICE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)			

(14) LEARNING OUTCOMES

Learning outcomes

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

Consult Appendix A

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

Objectives: The aim of the course is to introduce students to the work of interpreting the text from the actor's point of view, composing elements from other courses (realistic tradition of K. Stanislavsky and Michael Chekhov, management of speech through the original method of Verbal Action).

The course contains elaboration of tools of sound, vocal, rhythmic research of the text and integration in the construction of the role, with the aim of composing a role in a complete stage event of short duration, on theatrical monologues of the classical repertoire.

Learning outcomes for the students of this course:

the in-depth understanding of the theatrical text - from the point of view of the actor - and the interpretation with vocal and rhythmic techniques .

The capacity of synthesizing the methods taught in previous semesters

the observation, the accuracy, the possibility of repetition, the imagination, the stage economy

the integration of voice research on the text.

Finally, the ability to use different methods of acting.

General Competences

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

the course aim?

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

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

.....

8. Working independently
9. Team work
10. Criticism and self-criticism
11. Decision-making
12. Respect for difference and multiculturalism
13. Showing social, professional and ethical responsibility and sensitivity to gender issues
14. Respect for the natural environment

(15) SYLLABUS

- **COURSE CONTENTS**

During the course, students work on various acting methods that have been taught, as well as on vocal, rhythmic research and approaches of the theatrical text, in order to be prepared for professional performance conditions.

Τίτλος ενότητας	Βιβλιογραφία	Σύνδεσμος παρουσίασης
1.Introduction - Individual work of understanding and analyzing the theatrical text through stage communication (origin event / subjective narration)	Ανατόλι Βασιλίεφ, <i>Επτά ή οκτώ μαθήματα θεάτρου</i> , (μετ.Δέσποινα Σαραφείδου), Αθήνα, ΚΟΑΝ, 2008	Course link on e-class.uop
2.Collective and individual work of understanding and analysis of the theatrical text through stage communication	Ανατόλι Βασιλίεφ, <i>Επτά ή οκτώ μαθήματα θεάτρου</i> , (μετ.Δέσποινα Σαραφείδου), Αθήνα, ΚΟΑΝ, 2008 Επιλεγμένα θεατρικά κείμενα – μονόλογοι	Course link on e-class.uop
3.Collective and individual work of understanding and analysis of the theatrical text through stage communication	Μάρσαλ Λόρνα, <i>Το σώμα μιλά</i> , (μτφρ. Αργυρώ Πιπίνη-Νίκη Προδρομίδου), Αθήνα, Κοάν, 2001.	Course link on e-class.uop
4.Practice on the utterance of speech through its Stages of processing, with the aim of creating the outline of the theatrical characters	Γιόσι Όιντα, <i>Ο ακυβέρνητος ηθοποιός</i> , (μτφ. Ελένη Παπαχριστοπούλου), Αθήνα, Κοάν, 2001.	Course link on e-class.uop
5.Internal analysis of the text - Practice on the utterance of speech through the stages of its processing, with the aim of creating the outline of the theatrical characters	📖 Μούρ Σόνια, <i>Το σύστημα Στανισλάφκι</i> , (μτφρ.Ανδρέας	Course link on e-class.uop

	Τσάκας), Αθήνα, Παρασκήνιο, 2001	
6.Performing voice action through Viewpoints method: musicality	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης</i> , (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2020.	Course link on e-class.uop
7.Performing voice action through Viewpoints method: dynamics / power	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης</i> , (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2020.	Course link on e-class.uop
8.Psycho-emotional - physical actions - Extreme emotions: Laugh / Cry / Explosion	Ντυβινιό Ζαν, <i>Ο Ηθοποιός</i> , (μτφρ.Μυρτώ Ράις), Αθήνα, Νεφέλη, 2000 Νοβαρινά Βαλερύ, <i>Γράμμα στους ηθοποιούς/ Υπέρ Λουί Ντε Φινές</i> , (μτφρ.Βασίλης Παπαβασιλείου), Αθήνα, Άγρα, 2003	Course link on e-class.uop
9.Creation of stage action - composition of vocal view points. Gesture	BOGART Anne, LANDAU Tina, Το βιβλίο των <i>Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης</i> , (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2020.	Course link on e-class.uop

10.General rehearsals.	Μάρσαλ Λόρνα, <i>Το σώμα μιλά</i> , (μτφρ. Αργυρώ Πιπίνη-Νίκη Προδρομίδου), Αθήνα, Κοάν, 2001.	Course link on e-class.uop
11.General rehearsals.	Τσέχωφ, Μ. (2007). <i>Για τον ηθοποιό: η τέχνη και η τεχνική της ηθοποιίας</i> . Αθήνα: Μεταίχμιο	Course link on e-class.uop
12.General rehearsals.	Selective Bibliography	Course link on e-class.uop
13.Final presentation	Selective Bibliography	Course link on e-class.uop

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of e-class platform, communication with students.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials,</i>	Activity	Semester workload
	Lectures	8
	interactive teaching and rehearsals between the courses	52

<p><i>placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	Final rehearsals	21
	Artistic workshop	44
	Course total	125
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation : Greek</p> <p>Final public presentation. The assessment is individual and examines the degree of completeness of the student's artistic interpretation based on the following criteria:</p> <p>Discipline in exercises and text work during the rehearsals.</p> <p>Research and Documentation</p> <p>Vocal skills on stage performance.</p> <p>Final presentation .</p> <p>To avoid the risk of intense subjectivity, assessments and comments are made public during the course.</p> <p>Also, at the beginning of the semester, students are</p>	

informed about the special evaluation criteria that apply to this course.

ATTACHED BIBLIOGRAPHY

- 📖 Βασιλief Ανατόλι, *Επτά ή οκτώ μαθήματα θεάτρου*, (μετ. Δέσποινα Σαραφείδου), Αθήνα, ΚΟΑΝ, 2008
- 📖 BOGART Anne, LANDAU Tina, Το βιβλίο των *Viewpoints: πρακτικός οδηγός των Viewpoints και της σύνθεσης*, (μεταφρ. Νάντια Φωσκόλου), Αθήνα, Πατάκης, 2020.
- 📖 Λεκόκ Ζακ, *Το ποιητικό σώμα*, (Μτφρ. Έλενα Βόγλη), Αθήνα, Κοάν, 2005
- 📖 Μάρσαλ Λόρνα, *Το σώμα μιλά*, (μτφρ. Αργυρώ Πιπίνη-Νίκη Προδρομίδου), Αθήνα, Κοάν, 2001.
- 📖 Μούρ Σόνια, *Το σύστημα Στανισλάφκι*, (μτφρ. Ανδρέας Τσάκας), Αθήνα, Παρασκήνιο, 2001
- 📖 Μπρούκ Πήτερ, *Ένας άλλος κόσμος*, (μτφρ. Ελένη Καραμπέτσου), Αθήνα, Εστία, 1999
- 📖 Μπρούκ Πήτερ, *Η αρετή της συγγνώμης, Σκέψεις πάνω στον Σαίξπηρ*, (μτφρ. Μαρία Χατζηεμμανουήλ, Αθήνα, Σοκόλη, 2016.
- 📖 Νοβαρινά Βαλερύ, *Γράμμα στους ηθοποιούς/Υπέρ Λουί Ντα Φινές*, (μτφρ. Βασίλης Παπαβασιλείου), Αθήνα, Αγρα, 2003.
- 📖 Ντυβινιό Ζαν, *Ο Ηθοποιός*, (μτφρ. Μυρτώ Ράις), Αθήνα, Νεφέλη, 2000
- 📖 Όιντα Γιόσι, Μάρσαλ Λόρνα, *Ο αόρατος ηθοποιός*, (μτφ. Θοδωρής Τσαπακίδης-Μαριλίτα Λαμπροπούλου), Αθήνα, Κοάν, 2003.
- 📖 Όιντα Γιόσι, *Ο ακυβέρνητος ηθοποιός*, (μτφ. Ελένη Παπαχριστοπούλου), Αθήνα, Κοάν, 2001.
- 📖 Στανισλάφκι Κωνσταντίν, *Πλάθοντας ένα ρόλο*, (μτφ. Άγγελος Νίκας), Αθήνα, Γκόνης, 1977
- 📖 Τσέχωφ, Μ. (2007). *Για τον ηθοποιό: η τέχνη και η τεχνική της ηθοποιίας*. Αθήνα: Μεταίχμιο
- Τσέχωφ, Μ. (1991). *Μαθήματα για έναν επαγγελματία ηθοποιό*. Αθήνα: Δωδώνη.