

AVAILABLE COURSES FOR THE ACADEMIC YEAR 2017-2018

FALL SEMESTER

Compulsory Courses

1st Semester

Code	Course	ECTS	Instructor
680300	Modern Greek Theatre I	4	G. Varzelioti
680400	European Theatre History I	4	J. Vivilakis
680450	European Drama I	4	G. Varzelioti
680200	Theatre of Antiquity I	4	Ek. Diamantakou
680004	Introduction to the Art of Theatre	4	Gr. Ioannidis
680Σ45	Introduction to Theatre Education I	5	M.I. Alexiadis – J. Vivilakis – Il. Lakidou
680100	Ancient Greek Drama I	4	Ch. Fakas

3rd Semester

Code	Course	ECTS	Instructor
680304	Modern Greek Theatre III	4	K. Petrakou
680404	European Theatre History III	4	Ch. Stamatopoulou-Vasilakou
680454	European Drama III	4	S. Felopoulou
680617	Professional Experience Training	6	Al. Altouva
680204	Theatre of Antiquity III	4	Ek. Diamantakou
680610	Art History I	4	M. Stefanidis
680020	History & Civilization of Modern Europe 1492-1789	4	An. Karakatsouli

5th Semester

Code	Course	ECTS	Instructor
680Σ42	Introduction to Theatre Practice Teaching II	4	I. Remediaki
680026	Introduction to the History of Acting and Directing II	4	Al. Altouva
680998	Modern Greek Theatre History V	4	Gr. Ioannidis
680208	Theatre of Antiquity V	4	I. Remediaki
680018	Introduction to Set Design, Theatre Architecture and Costume Design I	4	M. Stefanidis
680500	Theatre and Drama Theory I	4	G.P. Pefanis

7th Semester

Code	Course	ECTS	Instructor
680600	Theory of Literature	4	A. Tzouma
680966	Introduction to the Genres of Musical Theatre	4	M.I. Alexiadis
680Σ44	Cinema History II: Theory & Practice	4	Ev. Stefani
680Σ43	Cinema History I: Theory & Practice	4	Ev. Stefani

Elective Courses

Code	Course	ECTS	Instructor
680005	Theatrical Translation – Adaptation Workshop	4	A. Tambaki, Str. Paschalis
680E117	Modern Greek Drama and Performance in Asia Minor	4	Chr. Stamatopoulou-Vasilakou
680E115	Introduction to Ancient Greek and Roman Theatre	4	K. Petrakou
680E108	A Company. Creating a Company	4	Gr. Ioannidis – K. Kapelonis
680Σ24	Modern and Contemporary History of the Book	4	A. Karakatsouli
680Σ33	Erasmus A': Contemporary Greece: History, Arts and Letters	4	Coordinator: A. Karakatsouli

68Θ972	Set and Costume Design I	4	M. Stefanidis – El. Doundoulaki
68Θ975	Directing I	4	Gr. Ioannidis – N. Diamantis
68ΘΣ09	Gender Issues on Shakespeare	4	S. Felopoulou – X. Georgopoulou
68ΘE114	Introduction to Dramatherapy	4	Ek. Diamantakou – S. Krasanakis
68Θ130	Introduction to Linguistics	4	A. Mozer
68ΘE118	Introduction to Greek Cinema	4	Ev. Stefani – A. Poupou
68ΘE128	Intercultural Theatre Practices – Traditional Asian Theatre Influences on Contemporary Directing	4	M. Mergou
68ΘE123	Contemporary Directing Approaches	4	Ev. Prousalis

Pedagogical & Teaching Competence Elective Courses

Code	Course	ECTS	Instructor
68ΘE105	Theatre Tools in Education – 7 th Semester	4	J. Vivilakis
68ΠΔ58	Introduction to Special Education	3	A. Gena
68ΨX11	Social Psychology I	3	A. Gari
68ΨX79	Psychology of Learning Disabilities	3	F. Polichronis
68ΨX82	Theory & Practice of Multicultural Education – 5 th semester	3	Ch. Parthenis
68ΨX84	Psychology of Communication	3	A. Papastilianou
68ΨX10	School Psychology – 7 th semester	3	Ch. Hadjichristou

SPRING SEMESTER

Compulsory Courses

2nd Semester

Code	Course	ECTS	Instructor
680302	Modern Greek Theatre II	4	A. Tambaki
680402	European Theatre History II	4	G. Varzelioti
680452	European Drama II	4	S. Felopoulou
680202	Theatre of Antiquity II	4	I. Remediaki
680Σ46	Introduction to Theatre Education II	5	Ev. Stivanaki – M.I. Alexiadis

4th Semester

Code	Course	ECTS	Instructor
680306	Modern Greek Theatre IV	4	K. Petrakou
680406	European Theatre History IV	4	K. Petrakou
680456	European Drama IV	4	S. Felopoulou
680206	Theatre of Antiquity IV	4	Ek. Diamantakou
680010	Introduction to Theatre Research Methodology	4	Ch. Stamatopoulou-Vasilakou
680612	Art History II	4	M. Stefanidis
680604	History of Modern Greek Literature I	4	G. Xourias
680028	Introduction to Set Design, Theatre Architecture and Costume Design II	4	M. Stefanidis

6th Semester

Code	Course	ECTS	Instructor
680002	Introduction to Theatre Practice Teaching II	4	Ev. Stivanaki
680016	Introduction to the History of Acting and Directing I	4	P. Mavromoustakos
680502	Theatre and Drama Theory II	4	G.P. Pefanis
680606	History of Modern Greek Literature II	4	Th. Alexiadou
680999	Theatre and Drama Philosophy	4	G.P. Pefanis
680210	Theatre of Antiquity VI	4	P. Mavromoustakos

8th Semester

Code	Course	ECTS	Instructor
680900	Final Essay	6	All Department's Academic Members
680946	Contemporary European History & Civilization 1789-1945	4	A. Karakatsouli
680Σ47	Contemporary European and American History	4	Gr. Ioannidis

Elective Courses

Code	Course	ECTS	Instructor
680E103	Local Theatre History	4	Ch. Stamatopoulou-Vasilakou
680E109	A Company. Creating a Company	4	Ev. Stivanaki
680Σ12	Renaissance Comedy and Society	4	G. Varzelioti
680Σ41	Erasmus B' Contemporary Greece: History, Arts and Letters	4	Coordinator: Pl. Mavromoustakos

68Θ970	Directing II	4	Gr. Ioannidis – N. Diamantis
68Θ978	Set Design – Costume Design II	4	M. Stefanidis – E. Doundoulaki
68ΘΣ16	Acting – Improvisation	4	J. Vivilakis – St. Goulioti
68ΘE110	Otherness Issues in Shakespeare	4	S. Felopoulou – X. Georgopoulou
68ΘΣ34	Latin Philology – Medieval	4	D. Benetos
68ΘE89	Introduction to Computing	4	A. Pino
68ΘE127	Scandinavian Theatre Drama	4	M. Sechopoulou
68ΘE124	Sociology of the Theatre – Applied Theatre	4	K. Diakoumopoulou
68ΘΣ15	Colonial History 19 th -20 th centuries	4	A. Karakatsouli
68Θ160	Introduction to Psychology-ΨX03	4	Sp. Tantaros
68Θ938	Twentieth-Century Opera and Musical Theatre	4	M. Alexiadis

Pedagogical & Teaching Competence Elective Courses

Code	Course	ECTS	Instructor
68ΘE106	Theatre Practice Teaching at Schools – 8 th semester	4	J. Vivilakis
68ΨX81	Sociology of Education	4	A. Papakonstantinou
68ΨX77	Social Psychology II	4	A. Papastylianou
68Θ150	Pedagogy	4	M. Daskolia
68ΨX80	Educational Psychology	4	F. Antoniou
68ΨX83	Contemporary Educational Theories	4	Z. Smyrniou

COMPLUSORY COURSES

680200: THEATRE OF ANTIQUITY I

Aik. Diamantakou

The course aims at a spherical dramaturgical introduction to Aeschylus' extant dramas emphasizing on issues related to: a) the origin, the evolution and the structural characteristics of ancient Greek tragedy· b) the historic, socio-political, religious and institutional conditions linked to ancient theatre performance and productions, especially during the first half of the fifth century BC· c) the specific dramaturgical, scenic and ideological characteristics of the entirety of Aeschylus' writing· d) the specific dramaturgical, scenic issues and the semantics of each play in question· e) the modern and contemporary reception of his oeuvre. Tragedies discussed: *The Persians*, *Seven at Thebes*, *The Suppliants*, *Agamemnon* (analytically discussed), *The Libation Bearers*, *The Eumenides*, *Prometheus Bound* (briefly discussed).

680202: THEATRE OF ANTIQUITY II

I. Remediaki

The course is an introduction to Sophocles' life and works within the fifth century BC Athens. The close relationship between his dramaturgy and the city, during its most democratic/bright moment, reveals the political and aesthetic potency of the tragic world. His emblematic play *Antigone*, in which the basic themes (moral, philosophical, religious and political) of his work appear, is studied in detail, as well as the principal characteristics of his writing. The rest of Sophocles' plays are briefly discussed (focussing in detail on individual segments), so that the students acquire a full view of his work and his ideology.

680204: THEATRE OF ANTIQUITY III

Aik. Diamantakou

The course aims at a spherical dramaturgical introduction to Euripides' extant dramas in relation to the specific dramaturgical, scenic and ideological characteristics of the works of (his predecessor) Aeschylus and (his contemporary) Sophocles. It also examines the reclassification of the socio-political, religious and institutional structures in contact with the ancient theatre performance and productions during the last decades of the fifth century BC, the period all Euripides' extant plays are dated from. The course focusses on: a) the specific dramaturgical, scenic and ideological characteristics of the entirety of Euripides' writing· d) the specific dramaturgical, scenic issues and the semantics of each play in question· e) the modern and contemporary reception of his oeuvre. Tragedies discussed: *Alcestis*, *Medea*, *The Phoenician Women*, *Electra*, *The Bacchae*.

680206: THEATRE OF ANTIQUITY IV

Aik. Diamantakou

The course aims at a spherical dramaturgical examination of Aristophanes' and Menander's extant plays. It focusses on: a) the origin, the birth and the evolution of ancient Greek comedy from the sixth to the fifth century BC· b) the specific characteristics of the comic theatrical code during the fifth century BC in relation to the theatrical code of tragedy and satyr drama· c) the evolution of the comic from the Ancient to the Middle and the New Comedy in contact with the reclassification of the socio-political, religious and institutional structures of ancient comedy theatre production· d) the specific dramaturgical, scenic and ideological characteristics of Aristophanes' and Menander's writing· e) the specific dramaturgical, scenic issues and the semantics of each play in question· f) the modern and contemporary reception of their oeuvre. Comedies discussed: Aristophanes' *The Acharnians* and *Wealth*, Menander's *Dyskolos*.

680208: THEATRE OF ANTIQUITY V

I. Remediaki

Introduction to the Roman theatre and its impressive spectacles and study of the historical framework that defined it, incorporating, but also pushing aside, the pre-existing theatrical parameters. Plays by Plautus, Terence and Seneca, will help the students understand the basic principles of Roman theatre and its function. We will analyse the dramaturgical and social fact that we do not study a (poor) descendant of the ancient Greek and Hellenistic ancestors, but a new landmark, which meets and satisfies the needs of a military empire, defining future theatre.

680210: THEATRE OF ANTIQUITY VI

Pl. Mavromoustakos

Issues of history and theory regarding the reception of ancient theatre from the Modern Greek and international theatre practice.

680100: ANCIENT GREEK DRAMA I

Ch. Fakas

Introduction to ancient tragedy. The genre's origin: information from Aristoteles, Dionysiac ceremonies and the satyrs, Arion and the creation of the literary dithyramb, the contribution of the Dorian territories, Thespis and the actor. Production and performance conditions: theatre celebrations, sponsors/choregoi, actors, music and dance, theatrical space and sets, costumes and masks. Introduction to Sophocles' *Oedipus Rex*. Oedipus' myth in ancient Greek letters. The Sphynx: west-Asian and Egyptian origins and Greek expressions. The Sphynx's part in Oedipus' story. Analysis of *Oedipus Rex*'s plot: Sophocles' amazing technique and the cracks verisimilitude. Oedipus' intellectual superiority and his tragic "sin". Tragedy's historic framework: *Oedipus Rex* as

Sophocles' expression of his reservation against the Sophists. Hermeneutics and analysis of *Oedipus Rex*'s text.

680300: MODERN GREEK THEATRE I

G. Varzelioti

Theatre and Drama in the Latin Era of the Greek Peninsula (Crete, Ionian Islands, Aegean Islands). Introduction to the historiography of the beginnings of Modern Greek theatre; norms and forms of the classical dramaturgy and religious drama in its historical and social context. Study of the reception of the dramatic texts of the era and their relation to the western dramaturgy of late Renaissance and Baroque.

680302: MODERN GREEK THEATRE II

A. Tabaki

The Enlightenment (18th c. – 1830). Continuity and ruptures in the history of Modern Greek theatre.

- A. From the theatre of the text to staged drama: old translations and the first theatrical satires of Phanari (18th c.), scripted and printed drama and theatrical activity in the Greek World (18th c.-beginning of 19th c.) and the first theatrical productions in the independent Greek State.
- B. Aesthetics and the formation of the dramatic genres: neoclassical historic (and national) tragedy, national drama, satire and comedy of manners, bourgeois/domestic drama.

680304: MODERN GREEK THEATRE III

K. Petrakou

Nineteenth century (around 1830) until the beginning of twentieth century: facts, theatres, playwrights and their significant work, companies, important performances, critical reception, ideology and style in drama. Study of four Modern Greek plays, representative of the ideology and the aesthetics of the era.

680306: MODERN GREEK THEATRE IV

K. Petrakou

Foundation and history of the National Theatre, companies, directors and actors before and after the Second World War, the Greek and foreign repertoire, reception and translation of the world theatre, festivals of ancient drama and interpretations and translations of the ancient Greek plays, contemporary theatrical evolutions, postwar Modern Greek drama.

680998: MODERN GREEK THEATRE V
G. Ioannidis

From the Liberation and the Civil War until the beginning of the twenty first century: the different administrations of the National Theatre, the traditional companies, the rise and success of the Art Theatre of Karolos Koun, the contribution of directors such as Dimitris Rondiris and Adamados Lemos and of art-engaged or politically-engaged companies. The Modern Greek drama before, during and after the Dictatorship. Seeking for the theatrical avant-garde or the return to the roots and the national identity of Modern Greek dramaturgy and performance. The foundation of the Municipal Theatres, the subsidized companies, the Experimental Stage of the National Theatre, the Theatre Amore, the Company Spectacle “Technohoros” [ArtSpace], the Company “ Diplous Eros” [Double Love].

680604: HISTORY OF MODERN GREEK LITERATURE I (from the beginnings to 1821)
Th. Alexiadou

The course offers a grammatological overview of Greek literature from its beginnings to 1821, presenting and examining periods, writers, works, esthetic and intellectual schools and currents. Teaching includes close-reading study of chosen representative texts of each period.

680606: HISTORY OF MODERN GREEK LITERATURE II (from 1821 to present)
Th. Alexiadou

The course offers a grammatological overview of Greek literature from 1821 to the present, examining periods, writers, works, esthetic and literary schools and currents. Teaching includes close-reading study of chosen representative texts of each period in poetry and in prose with reference to the original or translated theatrical text.

680600: THEORY OF LITERATURE
Th. Alexiadou

Introduction to the twentieth-century Theory of Literature: Russian Formalism, New Criticism, Phenomenology, Structuralism, Post-Structuralism, Semiotics, Structuralism Narratology, G. Genette’s Narrative Typology, Psychoanalytic Criticism, Reader-Response Criticism, Feminist Criticism et al.
During the course students develop an understanding of different theories of literature, learn how these theories have emerged as responses to particular issues in literature and are given tools to frame literary issues using concepts in literary theory.

680450: EUROPEAN DRAMA I

G. Varzelioti

Dramatic analysis of the most significant plays of the European theatre of the sixteenth and seventeenth centuries (Spain, England, Italian and French classicism) through approved translations; structure, dramatic form and content of the plays, aesthetics and historical context, the plot, the dramatic figures and the thematic of the plays.

680452: EUROPEAN DRAMA II

S. Felopoulou

Analysis of the most significant plays of the European theatre of the period 1700-1880 through acknowledged translations; structure, dramatic form and content of the plays.

680454: EUROPEAN DRAMA III

S. Felopoulou

Study of the dramatic works of the most significant playwrights of the period 1880-1940: Ibsen, Strindberg, Chekhov, Hauptmann, Maeterling, Wedekind, Jarry, Pirandello.

680456: EUROPEAN DRAMA IV

S. Felopoulou

Study of the dramatic works of the most significant playwrights of the period 1940-2000: Brecht and epic drama, Beckett, Ionesco and the theatre of the absurd, Sartre, Pinter, Weis, Dürrenmatt, Bond, Kane, Bärffuss, Ravenhill.

680400: EUROPEAN THEATRE HISTORY I

J. Vivilakis

The European Theatre from the end of the Ancient World until the Renaissance; theatrical genres, secular or ecclesiastical, studied through plays and iconographical, textual or historical sources. Subjects: Late Antiquity until the Middle Ages, Drama and Theatre at the Byzantium, Rosvita: the first playwright of Modern Europe, the liturgical drama, the Corpus Christi, Morality Plays, farces and interludes, the secular theatre of the Middle Ages, the passage to the Renaissance, Tragedy and Comedy, the theatrical buildings of the Renaissance.

68Θ400: EUROPEAN THEATRE HISTORY II

G.Varzelioti

History of the European Theatre of the 16th and 17th century. Evolutions in the theatrical architecture and theatre practice in Italy (commedia dell'arte, commedia erudite, tragedy, baroque), Spain (The Golden Age, Calderon, Lope de Vega), England (Masks, Elisabethian Theatre, Shakespeare, Marlowe, Johnson, Restoration Theatre), France (Court festivities, neoclassicism, Corneille, Racine, Moliere), Germany (The first public theatres), Jesuit Theatre, the rise of the Opera.

68Θ404: EUROPEAN THEATRE HISTORY III

Ch. Stamatopoulou-Vasilakou

The history of the European theatre in the eighteenth and nineteenth century to 1880.

The theatre in England 1700-1800. The European theatre of the Enlightenment: historical context and ideology. The French theatre of the Enlightenment: drama (Voltaire, Diderot), Comedy (Marivaux, Beaumarchais). The Italian Theatre in the 18th century: Drama (Metastasio, Alfieri, Maffei), comedy (Goldoni and the renewal of commedia dell'arte). The Enlightenment and the German Theatre (Lessing – Foundation of the National Theatres). Romanticism in the European theatre: historical context and ideology. The romanticism and the German Theatre (Sturm und Drang, Goethe, Schiller, Kleist, Buchner). Romanticism and the English theatre (Byron, Shelley, etc.). Romanticism and the French Theatre (Victor Hugo). Spanish Theatre. Russian Theatre. The theatre and the drama in the second half of the century: the beginnings of Realism.

68Θ406: EUROPEAN THEATRE HISTORY IV

C. Georgakaki

History of the European theatre from 1880 to 1930. Realism, Naturalism, Symbolism, Ibsen, Strindberg, Chekhov. The Art Theatres Movement. The rise of the directing: Craig, Appia. Agit-prop spectacles, staged constructivism, Meyerhold, Vachtankov. The Cartel of the Four (Coppeau, Dullain, Pitoef, Batty). Futurism, Dadaism, Surrealism, Expressionism and the theatre of the Cruelty. Political Theatre, Epic Theatre, Piscator and Brecht.

68ΘΣ47: CONTEMPORARY EUROPEAN AND AMERICAN THEATRE HISTORY

Gr. Ioannides

Post-war European and World Theatre History.

Part I: 1945-1968: Post-war Theatre in France: Reorganisation of National Theatres, decentralisation, Festivals, Barrault and Vilard, Jean Vilard-Avignon Festival,

Existentialism, Jean Paul Sartre, Albert Camus, Theatre of the Absurd, Samuel Becket, Eugene Ionesco, Jean Genet. Theatre and Drama in Czechoslovakia 1940-1968, Josef Sbdova. German Theatre and Drama: Berliner Ensemble, "Theatre-document". Theatre and Drama in Italy: Hugo Betti, Diego Fabri, Eduardo de Filippo, Piccolo Teatro, Giorgio Strelter, Paolo Grassi. English Theatre and Drama: Terrence Radigan, English Stage Company, Theatre Workshop, Joan Littlewood, Peter Schafer, Harold Pinter, Royal Shakespeare Company, National Theatre. Theatre and Drama in the U.S.A.: Actors Studio, Off Broadway, Circle in the Square, Phoenix Theatre, the Sixties, Living Theatre, La Mamma Experimental Theatre Club, New American Dramaturgy, Maxwell Anderson, Clifford Odets, William Saroyan, Lilian Hellman, Thornton Wilder, Tennessee Williams, Arthur Miller.

Part II: Continental Europe Theatre in the late 20th century: Theatre in Poland and Czechoslovakia up to 1990: Jerzy Grotowski, *Akropolis*, *The faithful prince*, *Apocalypsis cum Figuris*, Tadeusz Kantor, *The dead class*, *Wielopole Wielopole*, *I shall never return*, German Theatre up to 1990: Eden von Horvath, Frantz Xaver Kroetz, Heiner Müller, Peter Stein, Pina Bausch. Theatre and Dramaturgy in Italy up to 1990. Theatre in France up to 1990: Théâtre du Soleil Mnouchkine Ariane, *Les Atrides*, Festival d'Avignon. British Theatre up to 1990. Theatre in the U.S.A. after 1968: *Hair!*, *Che*, *Oh! Calcutta*, Andrew Lloyd Webber, Post-modernism, Deconstruction, Happenings, Alan Kaprow, Environmental Theatre, Richard Schechner, Performance Group, *Dionysus in 69*, *Commune*, Wooster Group, Robert Wilson.

680500: THEATRE AND DRAMA THEORY I

G. Pefanis

An overview of contemporary theories on the theatrical phenomenon, as well as a focused approach to major questions on methodology, performance analysis and interdisciplinary research. Individuality and the role of theatre. Theatrical and social roles. Theatre and everyday life. Particular cases of social life theatricalisation. Interdisciplinary framework of performance studies. Performance as a social and cultural product.

Post-modern/Post-dramatic theatre. Theory of theatre history. Theory of theatre critique. Popular theatre in Greece and its theory. General principles of theatre semiotics, phenomenology and anthropology. Anthropologic approaches of the theatrical phenomenon.

Key-words: Theory, performance, theatrical worldview, social life theatricalisation, "minimum text", referential/performative function, semiotics, phenomenology, post-structuralism, ritual, anthropology.

680502: THEATRE AND DRAMA THEORY II

G. Pefanis

Emphasis is given on drama theory and, in particular, the openness of the dramatic text in relation to its potential performances. Methodological orientation involves semiotics, phenomenology, hermeneutics, anthropological and intertextual approaches. The course aims to familiarize students with basic conceptual tools of drama analysis, obtaining textual interpretation skills and understanding the active interdependence

between texts and their potential performances. Issues discussed: dramatic discourse textuality, speech acts, showing and telling functions, epic tendencies of drama (stage directions, monologue, prologue and epilogue, narrator's character, asides and soliloquy, chorus, theatre within the theatre, role-playing game), interrelation of text and performance, textual spectator, dramatic characters (overall structure, categories and functions, quantitative and statistical considerations of drama characters), dramatic space and time.

680999: THEATRE AND DRAMA PHILOSOPHY

G. Pefanis

The course's methodology is orientated towards the fields of phenomenology, post-structuralism, de-structuralism and anthropology, as well as the principals of existentialist thought and political philosophy. The course aims at familiarizing students with the basic conceptual and philosophical tools in relation to theatre, by introducing them to several philosophical "schools" and by studying fundamental questions regarding the theatrical phenomenon. Issues discussed: the fundamental principles of theatre phenomenology (negativity consciousness, performance event viewer, moment marking, intermediate being, themes, thematic fields and edges, appeal and response disposition, inter-subjectivity, relation with the "other", derealization, being and appearing, actor and spectator relation ("theatophilie", "delophilie", from the "I" to the "we"), sartrian thought's tragic dimension, Albert Camus and tragedy, post-structuralism and de-structuralism regarding the question of representation, theatre and politics.

680010: INTRODUCTION TO THEATRE RESEARCH METHODOLOGY

Ch. Stamatopoulou – Vasilakou

a) General and specific sources of information related to the theatre, b) National, general bibliography, Greek and foreign, c) Theatrical Bibliography, Greek and foreign, d) types of bibliography and syntax styles, e) Methods and techniques in scientific research. The Greek theatrological research and its desiderata, f) How a scientific paper is written, g) General knowledge about archival research, h) General knowledge about the approach of manuscripts, i) Contemporary digital sources: networks, databases, multimedia, etc. The elaboration of a research paper and the attendance to this course are obligatory.

680610: ART HISTORY I

680612: ART HISTORY II

M. Stefanidis

The Fine Arts and their genres, a history outline of European art from the Middle Ages to date; the main currents and art movements and their representatives, style and content. Greek art from the Antiquity until today: Antiquity, Byzantine, folk art in the Ottoman Empire, the Modern Greek Art.

680Σ43: CINEMA HISTORY I: THEORY AND PRACTICE

Ev. Stefani

Through representative films, students become acquainted with the different genres (western, melodrama, comedy, thriller, musical etc.) and with the notion of the creator in its temporality. Furthermore, reference is made to the main movements that have shaped cinema history with an emphasis on how these movements occur in contemporary films. For instance, how Kiarostami is related to the Italian neo-realism, what Tim Burton “borrows” from German expressionism and how David Lynch is inspired by surrealism. In addition, the course discusses the role of commercial cinema in the reproduction of the dominant ideology, as well as the “alternative cinematography”.

680Σ44: CINEMA HISTORY II: THEORY AND PRACTICE

Ev. Stefani

How do we read a film text? The course focusses on the textual analysis of films with the use of various methodological tools. For instance, a classic film noir, such as Billy Wilder’s *Double Indemnity*, analysed from a psychoanalytic, Marxist or feminist perspective. Particular emphasis is given on the textual analysis based on Bakhtin’s theory and, in particular, on its application by the American film theorist Robert Stam.

680020: HISTORY & CIVILIZATION OF MODERN EUROPE 1492-1789

A. Karakatsouli

The course offers an overview of European History from the Great Discoveries to the French Revolution. It focuses on the political, economic and social developments and also attempts a critical approach of Arts and Letters in the pursuit of historical understanding.

Evaluation by written examination and optional oral presentations in class.

680946: CONTEMPORARY EUROPEAN HISTORY & CIVILIZATION 1789-1945

A. Karakatsouli

The course offers an overview of the European History from the Restoration following the Napoleonic Wars to the Second World War. It focuses on the political, economic and social developments and also attempts a critical approach of Arts and Letters in the pursuit of historical understanding.

Evaluation by written examination and optional oral presentations in class.

680016: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING I

Pl. Mavromoustakos

An overview of the main directing currents in relation to the evolvement of three elemental characteristics of theatre practice: the text, the actor and the space. This evolvement is examined historically following a linear chronologic continuum from the middle of the nineteenth century to the end of the twentieth century. Slides, audio recordings and performances videos' of the works of emblematic directors are utilized in lectures.

680026: INTRODUCTION TO THE HISTORY OF ACTING AND DIRECTING II

A. Altouva

An outline of the history and an overview of the acting “theories” from antiquity to the present. Analysis of theories and the impact they have had on contemporary theatre practice. Examination of the evolvement of acting in Europe and the USA in relation to, and in comparison with, contemporary Greek theatre.

680018: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN I

680028: INTRODUCTION TO SET DESIGN, THEATRE ARCHITECTURE AND COSTUME DESIGN II

M. Stefanidis

A synopsis of the history of set and lighting design from antiquity, the evolvement of theatrical space (the forms of the stage, buildings), the development of costume in relation to everyday garments, historic and/or imaginative costumes.

680Σ42: INTRODUCTION TO THEATRE PRACTICE TEACHING I.

I. Remediaki

The course focusses on the process of the transition from the text to the stage, consisting of three phases: a) “discussion” with the theatrical text and the “discovery” of the “subcutaneous-hidden” text of the play, b) detailed analysis: dramatological, historical, literary and factual, c) the evolvement of the text and the potential staging (directing, set design, acting etc.) suggestions based on the schema: application-rejection or removal and application-acceptance, d) performance/production, and e) individual, written essays on subjects relevant to the performed play and public communication of students' conclusions.

680Σ42: INTRODUCTION TO THEATRE PRACTICE TEACHING II

Ev. Stivanaki

The course attempts at the detailed presentation of the stages connecting theatrical text's reading and analysis to the synthetic procedure leading to its performance. As a result, it is attempted once again the staging of a world repertoire play, generally of greater difficulty. Students' group activity, undertaking to gradually analyze and

synthesize the text in its performance on stage, extends and progresses. Details of the group activity are codified in a defined framework, including methods or aesthetic suggestions subjected to stricter criteria. Dramatic texts analysis from the viewpoint of a theatrical performance: directing interpretation practical problems, set design, actors' guidance, acting style, recitation, costume design, lighting design etc., potentially writing of a directing book or experimental performance.

680004: INTRODUCTION TO THE ART OF THEATRE

Gr. Ioannidis

Art, arts and fine arts: music-dance-theatre, relationship between theatre and the other arts, anthropological core of theatre, analysis of the theatrical art's synthetic and collective character, synchronicity of theatrical performance's production and reception, introduction to the morphology and phenomenology of theatre and drama, special theatre forms, world theatre's periods overview, European and Modern Greek theatre phases, theatre and social life theatricality.

680Σ45: INTRODUCTION TO THEATRE EDUCATION I

M.I. Alexiadis – J. Vivilakis – I. Lakidou

The course aims at enabling the students to become competent in order to confront the future complex responsibilities as theatre studies teachers/pedagogues in Primary and Secondary Education, as well as acquainting them in depth with the art and the scientific parameters of the theatre. Students are taught, they experience and carry out: a) as a group, the processing, adaptation and presentation of Modern Greek plays. b) compulsory workshops-seminars (puppet theatre, shadow theatre, educational drama, story narrating, acting, music, theatre-dance and theatre, set design, costume design, lighting design, mask, puppet etc.)

680Σ46: INTRODUCTION TO THEATRE EDUCATION II

M.I. Alexiadis & Ev. Stivanaki

The course aims at developing the practical and pedagogical application of theatre education as following: a) presentation of a performance with mandatory participation of all students, b) creation, practical function and attainment of contributing actions of workgroups (music group, dance group, visual arts-set design group, costume designing group, theatre programme, lighting design and publicity group), c) creation of written, "historical" documents of the above actions (playbill, work register, photos/videos, digital registration). Introductory courses that aim to familiarize students with different genres of music, the rhythmic nature of basic dance rhythms, and through vocal exercises. Furthermore, instruction of all musical elements, based mainly on keyboard and percussion instruments, which will aid the students compose and perform the music for their final performance.

680966: INTRODUCTION TO THE GENRES OF MUSICAL THEATRE

M.I. Alexiadis

Introduction to the genres and sub-genres of musical theatre, reviewed within historical contexts, and analysis of each genre's characteristics (focussing on opera, but also discussing operetta and musical). Lectures emphasize on the nature of musical theatre, the operatic principals and all the historic and genre characteristics of opera's major phases until the twentieth century. Issues discussed: Music Theatre – Dramatic Theatre – Opera: distinctions and definitions. The operatic voices: function and definition of opera singers. Orpheus's myth from Monteverdi to Gluck. Renaissance and Baroque opera. The operas of W.A. Mozart, Opera seria-Opera buffa. The opera in France (Grand Opéra - Opéra Comique). The opera in Germany (Grosse Oper, Singspiel). The Italian opera (Bel Canto and romanticism: Rossini - Donizetti - Bellini, Verdi and the Italian ethicism, Verism: Mascagni - Leoncavallo - Puccini). The French opera during the nineteenth century as well as the early and late phases of European operetta. General historic and theoretic characteristics of musical theatre genres, and crucial issues regarding musical dramaturgy. The course also presents an overview of the life and works of Maria Callas and the history of Greek opera and operetta.

680617: PROFESSIONAL JOB TRAINING PROGRAMME

Th. Alexiadou

The course gives our students the opportunity to work, as part of their degree, for scientific, educational and cultural institutions, relevant to the field of Theatre Studies. The course is determined, on a case by case basis, by the academic member in charge, the students concerned and their supervisors in the workplace.

680900: SEMINAR (WRITTEN ESSAY)

All Department's Academic Members.

ERASMUS

68ΘΣ33: Erasmus A' Contemporary Greece: History, Arts and Letters

68ΘΣ41: Erasmus B' Contemporary Greece: History, Arts and Letters

Course in English twice every week mainly addressed to Socrates/Erasmus incoming students to the National and Kapodistrian University of Athens organized by the Department of Theatre Studies in collaboration with academics from the School of Philosophy. The course offers an introduction to Greek history and culture, since the creation of the Modern Greek State. During the Fall Semester 2014-2015 the following participating lecturers will present the various topics: Linguistics: Professor Amalia Moser, Dept. of Philology - Theatre: Professor Platon Mavromoustakos, Dept. of Theatre Studies - Music: Associate Professor Minas Alexiadis, Dept. of Theatre Studies - History: Assistant Professor Anna Karakatsouli, Dept. of Theatre Studies - Film: Associate Professor Eva Stefani, Dept. of Theatre Studies - Art: Associate Professor Manos Stefanidis, Dept. of Theatre Studies - Literature: Assistant Professor Thanassis Agathos, Dept. of Philology, associate Professor Kirki Kefalea [et.al.](#)

Students are asked to present short papers through e-class or hard copy (700-1200 words) and a final essay (5.000-8.000 words) on any of the topics taught, depending on their own specific interests after agreement with the lecturers. Attendance is obligatory.

Language of the Course: English - ECTS: 6

Every Tuesday 15:00-18:00 & Thursday 15:00-18:00, room 916 (small auditorium) (9th floor)

The students who are interested to participate are kindly requested to contact the coordinator Prof. Platon Mavromoustakos (e-mail: platon@theatre.uoa.gr) or meet him at his office (Philosophiki Scholi, Office 912 (9th Floor) – Every Monday & Wednesday 15:00-16:00)

For further information please contact Dimitra Velliniati (e-mail: dvelin@admin.uoa.gr) at the Department of International Relations <http://www.interel.uoa.gr>