COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Philosophy		
ACADEMIC UNIT	Department of Philology		
LEVEL OF STUDIES	Postgraduate		
COURSE CODE		**SEMESTER**	
COURSE TITLE	The reception of European theatre in Greece (K. GEORGIADI-V. PAPANIKOLAOU-M. SEHOPOULOU)		

INDEPENDENT TEACHING ACTIVITIES *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*	**WEEKLY TEACHING HOURS**	**CREDITS**
Seminar meetings	3	15
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	*specialised general knowledge* *skills development*
PREREQUISITE COURSES:	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Modern Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://classweb.cc.uoc.gr/classes.asp

(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*

The aim of the course is to introduce the students in the concept and procedures of the reception of European theater in Greece, from the independence of the Greek state to the 21st century. It will examine significant playwrights and texts, aesthetic currents and artistic movements, stage approaches and theatrical practices in their historical perspective. It will help students acquaint with European drama and the way in which modern Greek playwrights perceive and assimilate it. The specific aim of the course is to bring students in direct contact with both European and modern Greek drama, based on the comparative study and analysis of data and methods. More specifically, students after the end of the course will be able to:

1. acknowledge the main characteristics of the assimilation of European theatrical movements in Greece

2. distinguish the synchronous and / or delayed procedures of the reception of European dramaturgs and stage practices
3. decode the features of the processes of reception in their historical environment

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
Criticism and self-criticism
Production of free, creative and inductive thinking

(3) SYLLABUS

-European playwrights, aesthetic movements and stage practices from the Renaissance to the modern era
-their reception in the Greek theater since the Independent Greek state until nowadays
- Goldoni and Moliere in the transition from the modern Greek Enlightenment to Romanticism,
- Shakespeare, Goethe and Schiller during Romanticism
- Realism and naturalism in the Greek theater (Ibsen, Strindberg. Chekhov)
- Modernism and avant-garde -from symbolism to the theater of the Absurd- to the postmodern theater (authors to be examined: Maiterling, d'Annunzio, Lorca, Pirandello. Brecht, Beckett-Ionesco-Genet, , Harold Pinter, Heiner Müller, Edward Bond, Matrin Crimp, Caryl Churchill, Elfriede Jelinek, Mark Ravenhill, and Sarah Kane).

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	*Face-to-face, Distance learning*
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	***Use of ICT in teaching*** ***Communication with students***
TEACHING METHODS *The manner and methods of teaching are described in detail.*	<table><tr><td>*Activity*</td><td>*Semester workload*</td></tr><tr><td>Seminar meetings</td><td>39</td></tr></table>

Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc. The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS	Literature Study and analysis on weekly basis, self-study, exercises for oral presentation	200
	Research and writing of final paper	136
	Course Total (25 working hours per credit)	375

STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other* *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	Study on weekly basis Participation in the class Self study Oral presentation Written essay

(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

(Ενδεικτική βιβλιογραφία)
Γλυτζουρής, Α., *Η σκηνοθετική τέχνη στην Ελλάδα. Η ανάδυση και η εδραίωση του σκηνοθέτη στο νεοελληνικό θέατρο,* Πανεπιστημιακές εκδόσεις Κρήτης, 2011.
Γλυτζουρής, Α., «Ο Μωρίς Μάτερλινκ, ο Συμβολισμός και η πρώιμη δραματουργία του Νίκου Καζαντζάκη», Κ. Ε. Ψυχογυιός (επιμ.), *Νίκος Καζαντζάκης. Το έργο και η πρόσληψή του.* Πεπραγμένα διεθνούς επιστημονικού συνεδρίου, Κέντρο Κρητικής Λογοτεχνίας, Ηράκλειο, 2006, σ. 51-67.
Γλυτζουρής, Α., «Ο Δ. Π. Ταγκόπουλος και το πρόβλημα του Ρεαλισμού στη νεοελληνική δραματουργία», *Τα Ιστορικά*, τχ. 35, Δεκέμβριος 2001. σ. 335-370.
Μουντράκη, Ειρήνη, *Carlo Goldoni. Η ζωή, το έργο του και η πρόσληψή του στην Ελλάδα*, Αιγόκερως, 2019
Πούχνερ, Β., *Η πρόσληψη της γαλλικής δραματουργίας στο νεοελληνικό θέατρο (17ος-20ός αιώνας),* Ελληνικά γράμματα 1999.
Stavrakopoulou Anna (2013). "Translation as Geographical Relocation: Nineteenth-Century Greek Adaptations of Molière in the Ottoman Empire". *Imperial Geographies in Byzantine and Ottoman Space.* Επιμέλεια:Sahar Bazzaz, Yota Batsaki, Dimiter Angelov.
Σταυρακοπούλου Άννα (2010). «Αρχοντοχωριάτης και Αγαθόπουλος ο Ξηροχωρίτης: Όπου ο Παντελής Σούτσας συναντά τον Μολιέρο (1876)». *Παράδοση και εκσυγχρονισμός στο νεοελληνικό*

θέατρο: από τις απαρχές ως τη μεταπολεμική εποχή, Γλυτζουρής, Α. και Γεωργιάδη, Κ. (επιμ.), Ηράκλειο. Πανεπιστημιακές Εκδόσεις Κρήτης. σ.43-50.

Χατζηπανταζής, Θ. *Η ελληνική κωμωδία και τα πρότυπά της στο 19ο αιώνα*, Πανεπιστημιακές εκδόσεις Κρήτης, 2011 (πρώτη έκδοση 2004).

Χατζηπανταζής, Θ., *Από του Νείλου μέχρι του Δουνάβεως*, τόμοι Α1 και Β1, Πανεπιστημιακές εκδόσεις Κρήτης, 2002 και 2012 αντίστοιχα.

Χατζηπανταζής, *Διάγραμμα ιστορίας του Νεοελληνικού θεάτρου*, Πανεπιστημιακές εκδόσεις Κρήτης, 2014.

Χατζηπανταζής, *"Ρωμαίικος Συβολισμός". Διασταύρωση εγχώριας λαϊκής παράδοσης και ευρωπαϊκής πρωτοπορίας στο νεοελληνικό θέατρο*, Πανεπιστημιακές εκδόσεις Κρήτης, 2018.