

## PHILOLOGY

### 1. GENERAL

<b>SCHOOL</b>	Faculty of Letters		
<b>ACADEMIC UNIT</b>	Department of Philology		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	THNEF 223	<b>SEMESTER</b>	4th
<b>COURSE TITLE</b>	<b>From Operetta to the Musical (1909-2000)</b>		
<b>COURSE INSTRUCTOR</b>	Manolis Seiragakis		
<b>INDEPENDENT TEACHING ACTIVITIES</b>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
Lectures	3	5	
<b>COURSE TYPE</b>	General Knowledge		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes, in Greek. A written essay in English can replace the final exam.		
<b>COURSE WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr/classes.asp">https://classweb.cc.uoc.gr/classes.asp</a>		

### 2. LEARNING OUTCOMES

<b>Learning outcomes</b>
<p>The course is a key step in getting the undergraduate student acquainted with Operetta, a particular theatrical genre that has not yet been the subject of in-depth scientific research throughout its course and scope.</p> <p>From this point of view, this course aims to provide a first but essential contact of students with basic problems and issues of theatrical research in Greece. Linking theoretical knowledge to practical research objectives and understanding the overall picture of research work in Greece aims to give the student a starting point to pursue a field of humanities that is not yet saturated, where there is still much to be written and done.</p> <p>The aim of the course is students to understand the interaction between modern Greek theater and European and American theater through the type of Operetta. Upon successful completion of the course the student will be able to:</p> <ul style="list-style-type: none"> <li>• Understands the basic and critical characteristics of Operetta</li> <li>• makes use of theatrical research tools and techniques in the field of musical theater research</li> <li>• distinguishes between the basic aesthetic and ideological currents but also the social and historical conditions from which the performances were influenced and to be able to show their signs.</li> <li>• Understand theatrical function in corresponding current operetta performances or any other type of musical theater</li> </ul>

**General Competences**

Critical thinking, decision making, data synthesis

**3. SYLLABUS**

- i. Birth and appearance of Operetta in the mid-19th century
- ii. The legacy of comedy with songs, comic and dramatic idyll. The Armenian *Leblebidji Horchor Agas*. The Spanish *Gran Via*
- iii. First Trials: *Don Quixote*, *Pharaoh Pasas*
- iv. The first Greek operetta: *Sia Araxame* by Theophrastus Sakellaridis
- v. The military operetta / Spyridon F. Samaras. The impact of Asia Minor Disaster.
- vi. The First Great Acne (1916-1929)
- vii. Sakellaridis and Hadjiapostolou. *Godchild* and *Apaches of Athens*
- viii. The effect of jazz. First acquaintance with the musical. The theatre producer Andreas Makedos.
- ix. Operetta in the years of I. Metaxas, the German Occupation, the Civil War.
- X. Post-war revitalization efforts. The National Opera. Theatrical Musical
- XI. The explosion of operatic revival in the 21st century
- XII Theater of pure popular entertainment.
- XIII Operetta on the edge of theatrical research

**4. TEACHING and LEARNING METHODS - EVALUATION**

<b>DELIVERY</b>	Lectures		
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b>	Videos, photos, pp presentations, studentsweb platform.		
<b>TEACHING METHODS</b>	<i>Activity</i>	<i>Semester workload</i>	<i>ECTS</i>
	Lectures	39	
	Preperation for participation in the lectures	43	
	Preparation for the final exams	40	
	Final exam (written)	3	
	<b>Total</b>	<b>125</b>	<b>5</b>
<b>STUDENT PERFORMANCE EVALUATION</b>	Written exams		

**5. ATTACHED BIBLIOGRAPHY**

Anastasia Belina - Dereck B. Scott (eds.), *The Cambridge Companion to Operetta*, Cambridge University Press, Cambridge 2019  
 Laurence Senelick, *Jacques Offenbach and the Making of Modern Culture*, Cambridge University Press, Cambridge 2017.  
 Derek B. Scott, *Sounds of the Metropolis: The 19th Century Popular Music Revolution in London*,

*New York, Paris and Vienna*, Oxford University Press, Oxford 2018.

Marion Linhardt, *Stimmen zur Unterhaltung: Operette und Revue in der publizistischen Debatte (1906-1933)*, Quodlibet 2009.

Len Platt -Tobias Becker - David Linton(eds.), *Popular Musical Theatre in London and Berlin 1890-1939*, Cambridge University Press, Cambridge 2014

Πούχγερ Βάλτερ, *Η γλωσσική σάτιρα στην ελληνική κωμωδία του 19<sup>ου</sup> αιώνα: Γλωσσοκεντρικές στρατηγικές του γέλιου από τα Κορακιστικά ως τον Καραγκιόζη*, Πατάκης, Αθήνα 2001.

Σειραγάκης Μανώλης, *Το ελαφρό μουσικό θέατρο στη μεσοπολεμική Αθήνα (1922-1940)*, 2 τόμοι, Καστανιώτης, Αθήνα 2009.

Σειραγάκης Μανώλης, *Ναπολέον Λαμπελέτ: Συμβολή στην καταγραφή της θεατρικής του δράσης*, Κέντρο Ελληνικής Μουσικής, Αθήνα 2014.

Σειραγάκης Μανώλης, «Η Ελληνική Οπερέττα, ένα αχαρτογράφητο είδος», *Δρώμενα* θεατρικό περιοδικό, περίοδος Β΄, τεύχος 1, Φθινόπωρο 2007, σ. 36-51

ΧΑΤΖΗΠΑΝΤΑΖΗΣ Θόδωρος, *Το κωμειδύλλιο*, 3 τόμοι, Ερμής, Αθήνα 1981

ΧΑΤΖΗΠΑΝΤΑΖΗΣ Θόδωρος, *Η ελληνική κωμωδία και τα πρότυπά της στο 19ο αι.*, Πανεπιστημιακές Εκδόσεις Κρήτης, Ινστιτούτο Μεσογειακών Σπουδών, Ηράκλειο 2003