

## 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 298	<b>SEMESTER</b>	Any
<b>COURSE TITLE</b>	History of the Theatre in Greece during the Postwar period (1945-2000)		
<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>	THPAF 100		
<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 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>
<ul style="list-style-type: none"> <li>The main goal of the course is a first but essential contact of students with the history of the theatrical phenomenon in Greece during this critical period. The course aims at understanding the interaction between theatre, other arts and literature, in relation to the economic, social, political, and cultural developments in Greece for the period of time from the Second World War to 2000.</li> </ul>
<b>General Competences</b>
Critical thinking, decision making, data synthesis

### 3. SYLLABUS

<ul style="list-style-type: none"> <li>1. Theatre during the German Occupation: The recruitment of the Revue. V. Rotas Theater Studio (1942-1944). The founding of the Art Theater (1942).</li> <li>2. The National Theater: Pelos Katselis, Socrates Karantinos, Takis Mouzenidis. The lack of relationship between social demand and theatrical message. The Yokarinis' resignation.</li> <li>3. Thessaloniki as a hotbed of resistance, the relative tradition of the city: <i>Babylonia</i>,</li> </ul>
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*Trisevgeni*. Arrest of Leon Koukoulas. EAM Theater: V. Rotas, Gerasimos Stavrou, Puppet Theater, Shadow Theater, G. Kojioulas. The cosmopolitan Alexandria.

4. Civil War: Losses. Andreas Makedos, Eleni Papadaki. Troupe of United Artists. The theater in exile. The new acne of the entertainment theater: *The Germans are back*. Von Dimitrakis. G. Theotokas at the National Theater. Extermination and monarchy Dimitris Rondiris.

5. NATIONAL THEATER 1950-1967: the glitter of the classic

6. ART THEATER Karolos Kuhn: the opposing pole. Its prehistory. College of Athens, Folk Stage, direction by Kuhn in commercial theater. Prohibitions and international recognition. Repertoire

7 Independent troupes: Manos Katrakis Greek Folk Theater, A. Damianos Poreia Theater. The light musical theater. The festivals of ancient drama: Epidaurus, Athens, Philipi-Thassos, Dodoni.

8 *The Courtyard of Miracles*. A new generation of dramatists. The theater anatomy of society

9 Theater in dictatorship 1967-1974. Hypnotic and surreal drama. Alexis Minotis at the Free Theater

10 The First Aid 1974-1980. Deadlock and reflection. The renewal (?) Of the Revue. New theatrical forms. The development of amateur theater. Cultural associations.

11 The Second Battalion 1981-2000. Descendants of Kuhn: G. Lasanis-Mimis Kougioumtzis, Giorgos Armenis, Theatro Epohi, Theater Empros, New Stage, Sfondoni. Grants. DIPHETE. New trends at the Epidaurus Festival. Stalemates in the administration of the National. Apprenticeships with foreign directors.

12 The current situation. Hydrocephalus of theatrical activity. The dead ends of Epidaurus. Shapes rearrangements. Stability in the National. New generation of Greek playwrights.

13 Dramatic Schools and Theatre Studies. Revocation of the License. Modern theater and drama

#### 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 exam
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## 5. ATTACHED BIBLIOGRAPHY

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| <p>Aliki Bacopoulou Halls, <i>Modern Greek theatre Roots and Blossoms</i>, Diogenis, 1978.</p> <p>Thomas H. Gressler, <i>Greek Theatre in the 1980s</i>, McFarland, 1989.</p> <p><a href="#">Θόδωρος Χατζηπανταζής, <i>Διάγραμμα της ιστορίας του νεοελληνικού θεάτρου</i>, ΠΕΚ, Ηράκλειο 2015</a></p> <p>Μαυρομούστακος Π., <i>Το θέατρο στην Ελλάδα 1940-2000</i>, Καστανιώτης, Αθήνα 2005., p. 32-66.</p> <p>Σπάθης, Δημήτρης, «Το νεοελληνικό θέατρο». Στον τόμο <i>Ελλάδα: Ιστορία και πολιτισμός</i>. Τόμ. 10ος. Θεσσαλονίκη: Μαλλιάρης, 1983, p. 11-67.</p> <p>Gonda Van Steen, <i>Theatre of the condemned; Classical tragedy on Greek prison islands</i>, Oxford University Press, 2010.</p> <p>Gonda van Steen, <i>Stage of Emergency</i>, Theatre and public performance under the Greek military dictatorship 1967-1974, Oxford, 2014</p> |
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