

## COURSE OUTLINE

### (1) GENERAL : ΕΛΕΝΗ ΓΚΙΝΗ - Eleni Gkini

<b>SCHOOL</b>	Philology		
<b>ACADEMIC UNIT</b>	Philology		
<b>LEVEL OF STUDIES</b>	Undergraduate Studies Program		
<b>COURSE CODE</b>	ΘΠΑΦ 103	<b>SEMESTER</b>	spring semester
<b>COURSE TITLE</b>	History of the Theatre during the Interwar Period (1918-1940)		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		3	5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	General background		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes (Greek)		
<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

#### 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:

1. To familiarize students with the European artistic movements (aesthetic and ideological) that influenced the theatrical phenomenon (both text and performance) during the interwar period.
2. To provide knowledge of the social, historical, and cultural events that shaped the theatrical profile of the examined decades.
3. To employ a dramaturgical approach and theoretical analysis of emblematic works from this specific era.

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

1. Understand basic information regarding the evolution of theater and drama during the interwar period.
2. Define the performative characteristics of various forms of theater and identify the "avant-gardes" that inaugurated new directorial "movements."
3. Identify the essential social and political parameters that led to the emergence of specific genres of theater.
4. Articulate academic writing-style: observations and insights regarding the dramaturgical production and the stage presence/directorial approach that prevailed due to certain characteristics.
5. Integrate information obtained from the study materials into their own original analyses and evaluations of theatrical works.

#### 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>	.....

#### Group Work:

- Practice in critical thinking and self-assessment
- Proposing research ideas
- Work in an interdisciplinary environment

Promotion of free, creative, and inductive thinking

### (3) SYLLABUS

The influence of Modernism

German Expressionism

Epic Theater

Italian Futurism

Russian Futurism

French theater and *avant-garde*: Dadaism and Surrealism.

*The Theater of Cruelty* or the case of Antonin Artaud.

Dramaturgy: Authors/plays: Pirandello, Brecht, Lorca, Cocteau, Artaud, Čapek.

#### (4) TEACHING and LEARNING METHODS - EVALUATION

<p><b>DELIVERY</b></p> <p><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ol style="list-style-type: none"> <li>1. Video and audio recordings of performances from the the Interwar era (1918-1940).</li> <li>2. Visuals and articles.</li> <li>3. Enhancement of the learning process through additional mandatory or optional activities via the e-learning platform/e-class.</li> </ol>	
<p><b>TEACHING METHODS</b></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><b>Activity</b></p>	<p><b>Semester workload</b></p>
	Lectures	39
	Independent Study	
	Course total	83
<p><b>STUDENT PERFORMANCE EVALUATION</b></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>	Total Course	
	<p>(25 hours of workload per credit unit/ECTS) <b>125</b></p> <p>The final written examination will consist of questions requiring brief or extensive answers.</p>	

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## (5) ATTACHED BIBLIOGRAPHY

### - Suggested bibliography:

Brockett, O. & Hildy, F.J. 2013. *Ιστορία του θεάτρου. Τρίτος τόμος*, μτφ. Βιτεντζάκης, Γαϊτάνα, Κεχαγιάς, Χατζηεμμανουήλ. Αθήνα: ΚΟΑΝ.

Fischer-Lichte, Erika. 2012. *Ιστορία ευρωπαϊκού δράματος και θεάτρου. Τόμος 2. Από το Ρομαντισμό μέχρι σήμερα*, μτφ. Γιώργος Σαγκριώτης. Αθήνα: Πλέθρον.

Hartnoll, Phyllis. 1980. *Ιστορία του θεάτρου*, μτφ. Ρούλα Πατεράκη. Αθήνα: Υποδομή.

Jomaron, Jacqueline. 2009. *Ιστορία Σύγχρονης Σκηνοθεσίας. 2<sup>ο</sup> τόμος: 1914-1940*, μτφ. Δαμιανός Κωνσταντινίδης. Θεσσαλονίκη: University Studio Press.

### - Related academic journals:

<https://www.jstor.org/>

<https://muse.jhu.edu/>