

COURSE OUTLINE

1. GENERAL

INSTRUCTOR	MANOLIS SEIRAGAKIS		
SCHOOL	SCHOOL OF PHILOSOPHY		
SEMESTER	SPRING		
DEPARTMENT	PHILOLOGY		
LEVEL	POSTGRADUATE		
COURSE CODE	MØTΦ024	CYCLE OF STUDY	ANY
COURSE TITLE	MODERN THEATRE THEORIES		
AUTONOMOUS EDUCATIONAL ACTIVITIES		TEACHING HOURS PER WEEK	CREDITS/ECTS
Lectures		3	15
COURSE TYPE	Background		
<i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>			
PREREQUISITES	None		
TEACHING AND EXAM LANGUAGE	Greek		
AVAILABLE TO ERASMUS STUDENTS	Yes (Oral presentation and written essay in English)		
WEBSITE (URL)	https://classweb.cc.uoc.gr/classes.asp		

2. LEARNING OUTCOMES

LEARNING OUTCOMES	
<p>The anticipated outcome of the seminar is the awareness of the new theatre practitioner on the currents, issues and problems of theatre worldwide. The aim is to begin to shift his perspective from the one of the ordinary theatre lover to that of the new scientist who begins to look for solutions to the major problems that have plagued theatre since its birth until today.</p>	
BROAD KNOWLEDGE/COMPETENCIES	
<p><i>General Competences</i></p> <p><i>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></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></p> <p><i>Adapting to new situations</i></p> <p><i>Decision-making</i></p> <p><i>Working independently</i></p> <p><i>Team work</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Production of new research ideas</i></p>	<p><i>Project planning and management</i></p> <p><i>Respect for difference and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Criticism and self-criticism</i></p> <p><i>Production of free, creative and inductive thinking</i></p> <p><i>.....</i></p> <p><i>Others...</i></p>

- Working independently
- Decision -Making - Criticism and self-criticism
- Project planning and management
Criticism and self-criticism

3. COURSE DESCRIPTION

The final and detailed formulation of the semester programme will be made in consultation with the students during the first meeting. Key elements to be discussed are

1. postmodernism as a movement and as a current trend
2. the post-dramatic theatre
3. performativity and performance
4. declining worn-out institutions, new ones coming in
5. the position of the director in the theatre of tomorrow
6. festivals and alternative theatre organisations
7. the realistic theatre and its resistances
8. the entertaining theatre
9. theatre studies in the 21st century
10. the dead ends of acting and drama education
11. the new dramaturgy
12. technology and theatre

Alongside the lectures, students will organize screenings of one theatrical performance or action per week that they consider representative of the theatre of the period and will be responsible for organizing the discussion that will follow between the members of the seminar and its guests.

4. TEACHING AND LEARNING METHODS-EVALUATION

MODE OF DELIVERY	Lecture	
OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT	Video, Youtube links, photos, pp presentations	
COURSE STRUCTURE	ACTIVITY	WORKLOAD
	Lectures	39
	Organising of screenings and discussion	70
	Preparation for the final essay	120
	Final essay writing	146
	Total (25 working hours per credit)	375
STUDENT ASSESSMENT	Organising of screenings and discussion: 30% Oral presentation 10%	

5. SUGGESTED BIBLIOGRAPHY

- Walter Puchner, *Η επιστήμη του θεάτρου τον 21^ο αιώνα*, Κίχλη 2014.
- Σάββας Πατσαλίδης, *Θέατρο και Παγκοσμιοποίηση. Αναζητώντας την «χαμένη πραγματικότητα»*, Παπαζήσης, Αθήνα, 2012
- Goudouna, Sozita. *Beckett's breath: Anti-theatricality and the visual arts, Edinburgh Critical Studies in Modernism Drama and Performance*, Edinburgh University Press, Edinburgh 2018
- Bailes, Sarah Jane. *Performance Theatre and the Poetics of Failure: Forced Entertainment, Goat Island, Elevator Repair Service*. New Brunswick, NJ: Routledge, 2010.
- Bay-Cheng, Sara, Kattenbelt, Chiel, Lavender, Andy and Nelson, Robin. *Mapping Intermediality in Performance*. Amsterdam: Amsterdam University Press, 2010.
- Butt, Gavin (ed.). *After Criticism: New Responses to Art and Performance*. Malden: Blackwell, 2005.
- Hartoonian, Gevork. *Crisis of the Object: The Architecture of Theatricality*. London: Routledge, 2006.
- Lehmann, Hans-Thies. *Postdramatic Theatre*. London and New York: Routledge, 2006.
- Carlson, Marvin. 'The Resistance to Theatricality', *SubStance*, 31.2/3, special issue 98/99 (2002): 238–50.
- Carlson, Marvin. *Performance a critical introduction*, Routledge 2017
- Philips Auslander, *Theories for performance studies: a student's guide*, Routledge, NY 2008
- Davis, Tracy. *The Cambridge companion to performance studies*, Cambridge University Press, Cambridge 2008