

COURSE OUTLINE

1. GENERAL

INSTRUCTOR	MANOLIS SEIRAGAKIS		
SCHOOL	Faculty of Letters		
SEMESTER	FALL		
DEPARTMENT	PHILOLOGY		
LEVEL	POSTGRADUATE		
COURSE CODE	MØTØ009	CYCLE OF STUDY	ANY
COURSE TITLE	Independent theatre movement in Europe and in Greece.		
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>Taking into consideration the general competences that the degree-holder must acquire the course aims to provide the student the opportunity to search for data and information, to analyze and compose these data, after crucial decision-making and production of free, creative and inductive thinking, by both team work and individual project planning and management. The aim of the course is to familiarize students with the movement of art theaters, whose heritage still characterizes the theatrical life throughout Europe and the US even today. A secondary aim for our students is to become acquainted with a few key events in the history of the theater, with the appearance of some of the most important artistic trends in the theater and the emergence of the artistic profession of the director that has dramatically altered the theatrical function. By the end of the course students should be able to recognize when a theatrical novelty is worth the title or when it is a simple recycling of old ideas and practices</p>

BROAD KNOWLEDGE/COMPETENCIES	
<i>General Competences</i>	
<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>	
<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>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
<ul style="list-style-type: none"> • Working independently • Decision -Making - Criticism and self-criticism • Project planning and management 	

3. COURSE DESCRIPTION

Presentation of the theatrical life in Europe at the end of the 19th century and the beginning of the 20th century, a description of the movement of independent art theaters. Description of the respective movements in Greece and their descendants: New Stage of Constantinos Christomanos, Hellenic Theater Company, Spyros Melas Art Theater, Free Stage, Athens Folk Theater, Folk Stage (Devaris, Tsarouchis, Kun), Art Theater, Poreia Theater, Twelfth Avlea , Theater of Nea Ionia, Open Theater, Theater of Cyclades str., Stoa Theater, Experimental Stage of Art, Attis Theater, Thissio Theater.

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
	Preparation for the oral presentation	100
	Preparation for the final essay	100
	Final essay writing	136
	Total (25 working hours per credit)	375
STUDENT ASSESSMENT		

	Oral presentation 20% Final written essay 80%
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5. SUGGESTED BIBLIOGRAPHY

- Andre Antoine, *Memories of the Theatre Libre*, tr. Marvin Carlson, University of Miami Press, 1964
- Francis Pruner, *Le theatre libre d' Antoine*, Lettres Modernes, Paris 1958
- James Sanders, *Andre Antoine directeur a l' Odeon : derniere etape d' un Odyssee*, Minard, Paris 1978
- John Rudlin, *Jacques Copeau*, Cambridge University Press 1986
- Yvette Daoust, *Roger Planchon director and playwright*, Cambridge 1981
- Jean Clothia, *Andre Antoine*, Cambridge University Press, 1991
- Ariane Mnouchkine, *Η τέχνη του τώπα*, KOAN 2010
- Adriane Kiernander, *Ariane Mnouchkine and the Théâtre du Soleil*, Cambridge University Press, Cambridge 2008
- Judith Miller, Ariane Mnouchkine, NY, Routledge 2007
- David Hirst, *Giorgio Strehler*, Cambridge University Press, 1993
- Claus Horst, *The theatre director Otto Brahm*, UMI Research Press, 1981
- Steven de Hart, *The Meiningen Theatre 1776-1926*, UMI Research Press 1981.
- Ann Marie Koller, *The theatre duke: George II of Sax Meiningen and the German Stage*, Stanford University Press, 1984
- Lawrence Senelick, *Russian Dramatic Theory from Pushkin to the Symbolists*, Austin, University of Texas Press, 1981.
- Margaret Herzfeld-Sander, *Essays on German Theater*, NY, Continuum, 1985.
- Richard Drain(ed.), *Twentieth Century Theatre. A sourcebook*, Routledge, London, 1995.
- Bert Cardullo, Robert Knopf (eds), *Theater of the Avant-Garde, 1890-1950: A critical Anthology*, Yale University Press, London, 2001.